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VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
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Vol. 230 No. 2 NEW YORK, WEDNESDAY, MARCH 6, 1963 64 PAGES

SPURT IN N.Y. FILM PRODUCTION

Gabe Pressman's Hot Scoop On a Hot Show Shakedown by Key City Hall Aide

By BILL GREELEY

WNBC - TV's newsman Gabe Pressman got a sniff of scandal last week and parlayed it into a dramatic expose that resulted in the resignation of a N. Y. City Deputy Fire Commissioner within 24 hours after the story broke on Pressman's Wednesday (27) newscast.

Working on a frail tip, the newsman's instant crusade routed out the facts from a City Hall report accusing Deputy Fire Commissioner Ralph G. Ortiz of trying to shake down the management of the Broadway topical revue, "Beyond the Fringe" for cuffo tix. When refused, Ortiz allegedly returned to the theatre with uniformed firemen to case the theatre for fire violations during a performance.

Pressman's air coverage of the scandal featured highly dramatic footage with Ortiz denying the charges while caught off guard in his City Hall office.

Here's how Pressman outlines the story's development: He received a phone tip Wednesday morning at home that New York's investigating commissioner Louis Kaplan had a probe underway regarding the fire department. Proceeding carefully — "selfishly" — so as not to tip the story to competing media, Pressman put out a few phone feelers only to meet a dead end at City Hall.

Working the periphery contacts,

(Continued on page 41)

Mona Lisa's N. Y. Impact

It had to come: The Mona Lisa Wig. It is made in 14 colors, black to platinum blonde. Also New York is seeing posters making use of the Lady Lisa de'Gioconda for an Italian tomato-paste. A Fifth Ave. Department store is convinced that Mona Lisa's famous smile is due to the fact that her shoes (bought in this store) don't pinch.

A supermarket relates that Mona Lisa came to New York just to shop—and there is a photo with a shopping bag hanging between her folded hands.

Mona Lisa smiles on enigmatically as before.

Negro Picketing 'Oscar'—Again?

The April 8 Academy Awards presentations in Santa Monica will be picketed again this year by the Hollywood Race Relations Bureau and the picketing "could become violent," according to Caleb Peterson, spokesman for the group. "They roughed up one or two of our boys last year and this year if they try it they're in for a damn good fight," he said.

Incident referred to occurred before last year's Oscar presentation when Acad prez Wendell Corey had the group removed via the Santa Monica Police, or so Peterson alleges. At the time, he was fined $28.30 (which he says he hasn't paid) and shortly thereafter launched a $1,000,000 suit against the Academy of Motion Picture Arts & Sciences charging it with preventing Constitutional right of assembly and other things.

The industry "hasn't done anything to show the Negro as part

(Continued on page 20)

Meader 'Balks' at JFK Disk Encore So Prods. Hit Him With $1-Mil. Suit

A $1,000,000 damage suit has been slapped against Vaughn Meader for "tiring of the Kennedy bit." That's the basis of the suit filed yesterday (Tues.) in N.Y. Supreme Court by Bob Booker and Earl Doud, who produced Meader's successful "The First Family" album.

The plaintiffs claim that Meader has refused to make a followup album to "The First Family" despite a contractual obligation to the Booker & Doud firm. They charge that despite all efforts to convince him to do a followup LP, Meader has absolutely refused to continue his President Kennedy impersonation on disk.

The plaintiffs estimate that this refusal is costing them about $1,000,000 from the potential take of the followup LP. "The First Family" album, released by Cadence Records, sold over 4,000,000 copies.

Norman Roy Grutman, of Asher & Moelis, is counsel for the plaintiffs. Meader reportedly balks at further JFK carboning, prefering future LPs to be broader comedy along topical but not First Family lines.

Resumption by N.Y. Post Heartens P.As & Show Biz

Entertainment entrepreneurs look for an entry into normalcy with resumption of publication by the N.Y. Post on Monday (4) for the first time since New York newspapers blacked out early December. Pressagents, many of whom have been off the payroll for a long time, are now being asked to return to their posts, although some are taking the old jobs at a partial salary. The bulk of the bonifaces and operators now feel that they have a voice, albeit one with a circulation normally of under 400,000.

So hungry were New Yorkers for

(Continued on page 61)

INDIES ACTIVE WITH FEATURES

By EDDIE KALISH

Four films are currently shooting in New York area, one is about to start, one is being edited, one was recently completed and yet two more are due in the near future. That makes nine films that have been, will or are working in Gotham.

Add to that the active teleseries being shot here, "Naked City," "The Defenders" and "The Nurses" and the many commercials that pour out of film mills constantly and its seen that New York is a relatively active celluloid town. There looms too, for this summer the Long Island Studios, a Michael Myerberg-William Zeckendorf project.

Currently shooting is "Affairs of the Skin," produced by Ben Maddow and Joe Strick, directed by Maddow. This duo had formed City Films a while back and coproduced "The Balcony" and "Savage Eye" under that company but this one is being done with private financing outside the City Films framework. Also lensing currently is "Nothing But a Man," produced by Bob Young and Mike Roemer with the latter directing.

Pierre-Dominique Gaisseau, who directed "Sky Above — Mud Below" for Embassy Pictures release is lensing a documentary-feature about New York's various ethnic locations. Called "Only One New York," Gaisseau is coproducing it with Joseph E. Levine, Embassy boss, and directing. Although not of local origin, "Love, Honor and France," a French production, also worked in New York harbor abroad

(Continued on page 61)

ASCAP Grossed Peak Income Of $34,841,010 in '62

The American Society of Composers, Authors & Publishers hit a peak income of $34,841,010 from licensees for 1962. The Society's interest on U.S. treasury notes came to $207,482 and its membership dues brought in $140,530.

After deduction of operating expenses, ASCAP distributed $28,221,022 to its members. $6,404,800 went out last April; $6,964,155 in July; $7,412,911 in October, and $7,407,130 in December. The operating expenditures of $7,500,010 tapped 20% of the take. Expenditures on salaries came to $3,615,228 and office expenditures were $3,442,781.

ASCAP's annual meeting in New York is scheduled for March 28 at the Americana Hotel. The Coast meet was held Feb. 20.

Ex-Citadel of Anti-Semitism Erupts With Anti-Catholic Play, 'The Deputy'

Poison to You

Paris, March 5.

The umpteenth Prix Goncourt de la Cuisine has just been awarded here, after the all-male jury spent a great deal of care, time and tastebuds on half a hundred culinary delights. The prize is awarded once a year and all top French chefs dish up their specialties, hoping for the plaque.

For most readers it doesn't make much difference which of the maitre chefs won—but it may get a ripple to learn the name of the winning dish: gefulte fish.

Berlin, March 5.

From this former capital of the anti-Semites now comes a stage play, "The Deputy," by Rolf Hochhuth, 31, which is already feared here as launching an anti-Catholic wave. The play recently exploded at the Theatre am Kurfuerstendamm with its theme that the late Pope Pius XII "could have" stopped the Nazi extermination camps during the war.

Other writers and philosophers have occasionally chided all of Europe, and world opinion, for having done too little about the vicious propaganda and resultant brutalities of the Hitler regime but to try to pin the guilt for German fanaticism on Roman Catholic Church in Rome is a fresh slant. Already Catholic spokesmen, stung by the charges, are circulating documents to refute the accusation in the play.

Hochhuth is explicitly identified as a member of the German Evangelical Church. The play's director, Erwin Piscator, was in New York as a refugee for many years and operated a Broadway dramatic school prior to returning to Germany after the war.

Already there are reported plans to stage the play in London

(Continued on page 61)

Hoffa's $2,500,000 NBC Suit Upheld

Detroit, March 5.

A Federal judge has upheld Teamster Union President James R. Hoffa's right to sue NBC for $2,500,000 libel. The trial could include one of the Kennedy boys and Jack Paar.

Hoffa claims that Attorney-General Robert F. Kennedy, then counsel for the Senate Rackets Committee which was investigating Hoffa, libeled him on Paar's tv show on July 22, 1960. Hoffa's complaint charges Kennedy with saying that "unless something is done, the country will be controlled . . . by gangsters and hoodlums" and included Hoffa in that category.

At this point, Paar said: "I hope to hell you know what you're talking about or we may be in court together." Four days later, Hoffa charges, Kennedy appeared on NBC's "Meet the Press" show and said he would "welcome" a suit by Hoffa. Asked on that show whether Hoffa was "as bad as 'Dave' Beck" (former Teamster prexy who was jailed), Kennedy replied "Beck only stole from the (Teamsters) un-

(Continued on page 41)

Why Russia Doesn't 'Dig' the 'Modern' Art

Paris, March 5.

Mme. Ekaterina Furtseva, Russian Culture Minister, has finally explained what all the fuss is about as regards "modern" art, "modern" music, "modern" ballet, etc.

"Young artists in all cultural fields are aided by the government in Russia," she said, during a visit here. "The government, meaning the people, pay for their food, lodging and studies. So the artists, whether actors or painters, owe a debt to the people. Even

(Continued on page 61)

Bikini-Clad Gals Splashing In Pools Hype Male Biz In Mpls. Cafes—A Trend?

Minneapolis, March 5.

It seems to be a trend here for nightclubs featuring food to install swimming pools in which scantily clad girls disport in full view of diners. Two local spots already have the pools. Customers look out from their tables through protective glass to see what's going on.

It's proving a patronage lure especially, of course, being a male trade magnet. Some niteries sans pools are countering by garbing attractive waitresses in revealing attire.

Davey Jones' Locker, which preemed a year ago, was the first here to introduce the swimming pool "entertainment." Following with the same kind of "attraction" is the just-opened North Star Inn's Copper Heath nitery, in the heart of the loop.

Three Copper Heath glamorous models, receiving $12.50 per hour, grace the establishment's pool in swim suits that leave nothing to the imagination and provide a male optics' treat which apparently makes the food and drink taste better.

These girls so far "perform" only on Saturdays when most downtown offices are closed and filling the room is more of a problem than ordinarily.

Vaudables of Maxim's in Paris Shun Gotham, Frisco and Hollywood But Eye U.S. Expansion; N.Y. Fair Deal

By ABEL GREEN

Maggie and Louis Vaudable, owners of the famed Maxim's, Paris, plan opening a series of U.S. counterparts, teeing off in Chicago (near the Ambassador Hotel) a bit ahead of the replica of Maxim's which opens in the French Pavilion at the 1964-1965 N.Y. World's Fair. However, this will be the closest to Gotham that Vaudable states he chooses to come for the frank reason "that the competition is too tough." In short, this is a healthy salute to the many fine French restaurants in New York—he personally regards Henri Soulé's Pavillon, for example, as "one of the greatest in the world, not just the U.S." so he has his eye on San Juan, Puerto Rico, and possibly also New Orleans, Miami Beach and Las Vegas.

Vaudable rules out San Francisco ("a great eating town but they won't spend over 10 bucks for a dinner") and Hollywood as "too uncertain."

While the French Government officially has nothing to do with the French Pavilion at the '64-'65 World's Fair in New York, on a technicality explained below, the FP will house the key products of La Belle France: vintners, perfumes, airline, French Line, luxury items, etc. There will be two or three other French restaurants in the French Pavilion of varying prices, to be called Les Beaux Arts, Rive Gauche, and the like.

In actuality, but it will not be publicized, all this is under the Brass Rail Restaurants' exclusive franchise with the N.Y. World's Fair Corp. The Levines are paying the Fair around 17% off the top. Restaurant Associates (the Forum, the Four Seasons, etc.), which also

(Continued on page 61)

84 German Symphonies

Hamburg, March 5.

In West Germany including West Berlin there are 84 publicly-subsidized big orchestras with a complete repertoire of classic and contemporary music. Munich takes first place with four full symphony orchestras and Stuttgart is second with three.

Some of these orchestras were created as radio orchestras but all now perform and tour.

'Dance, Old Doll' Slogan Recoil

St. Paul, March 5.

Bill has been introduced in the present state legislature here for the avowed purpose of curbing "unethical dance studios from inducing lonesome people to sign for large amounts of dance lessons under high pressure methods."

This follows on the heels of a number of Twin Cities court suits involving such studios as that of the Minneapolis Fred Astaire (with which Astaire himself has no direct connection). Rep. Robert Latz of Minneapolis, one of the measure's authors, charges there has been much dance lesson bilking.

"I know of recent instances where persons have been bilked of large sums of money," said Latz in introducing the bill. "In one case a widow signed contracts for $17,000."

The proposed law would outlaw dance-indebtedness larger than $500 and all "lifetime" dance lesson contracts. A state consumer protection advisory committee suggested this sort of measure, according to Latz.

'SLIPPED-IN' FLESH NEW SPANISH PROBLEM

Madrid, March 5.

A highly placed entertainment syndicate figure recently expressed concern over the increasing producer tactic of adding undraped flesh without prior censor clearance for special export versions of Spanish pix to special markets.

Shooting permits are granted only after censor script approval. Any subsequent script changes during production must be resubmitted before the scenes can be filmed. However, in an effort to cooperate with film-makers in open-

(Continued on page 20)

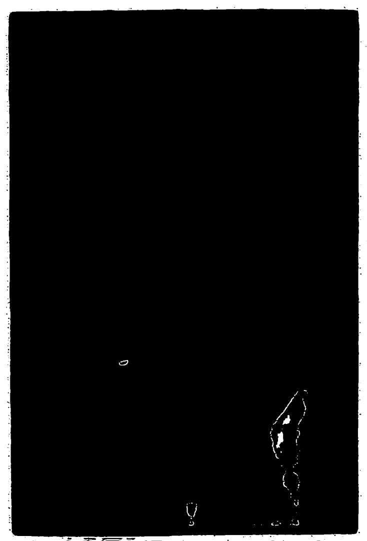
Box's Big British Buy, 140G for 'Simple Man'; Play Due on Broadway

London, March 5.

Producer Sydney Box has bought the screen rights of Charles Dyer's comedy, "Rattle of a Simple Man," for $140,000 and a percentage. It's believed to be one of the biggest sums ever paid for film rights by a British producer.

The play, which stars Sheila Hancock and Edward Woodward, is a hit at the Garrick and is due on Broadway with Tammy Grimes and Woodward. Woodward's successor, John Collin, cannot take over till Monday (11) so Miss Grimes has come over to London to rehearse.

Dyer, who is turning his comedy (about the football fan who is picked up by a tart) into a novel, will also write the screenplay.



ROBERT L. YORKE

Division Vice - President, RCA Victor Records, says:

"To us at RCA Victor PAUL ANKA's ever increasing in the United States and abroad is a pleasant reflection of his amazing talent and youthful vigor.

"His consummate showmanship, for one so young, is a delight to witness."

Ku Klux Klan Pic Pops Up Again

Hollywood, March 5.

Bryan Foy reports he's prepping a new version of "The Clansman," on which late D. W. Griffith based his pioneering 12-reeler "Birth of a Nation," thought to be the alltime high grosser, better than $50,000,000. Vincent Fotre has been set to write screenplay based on Rev. Thomas Dixon Jr. tome. Dixon wrote a series of Confederate race-theme novels in his day.

"Clansman" is in public domain in the U. S. but rights haven't yet run out in Europe, where work doesn't enter public domain until 50 years after author's death. Foy reports he's acquired European rights on book.

Others Foul Out

Previous plans of various producers to re-make "Birth of A Nation" have usually run afoul of the racial sensitivity issue and the fact that the basic thesis of "The Clansman" glorifies the Ku Klux Klan, originally an anti-Negro organization but later anti-Catholic and anti-Jewish. Final scene in "Birth of A Nation" shows the hooded Klansmen turning Negroes back from the polls. D. W. Griffith's two greatest masterpieces, for all of that, are generally considered to be "Birth," made in 1915, and "Intolerance" of 1916. Latter actually rates highest artistically but was a boxoffice flop only a year after the sensation of "Birth."

Hot passions are still aroused, 48 years after the event, by "Birth of A Nation." The film was repeatedly attacked by legal actions and was barred outright in some cities and states. Griffith was terribly hurt by the charge that he had allowed his Kentucky origins to influence a one-sided picture of the reconstruction era in Dixie. Sociologists have long felt that the film helped spread race prejudice of the Dixie pattern into the North and was a major setback to the Negro citizens of America.

Previous attempts to work out a satisfactory screenplay that would sidestep the Dixie bigotry angles were never successful.—Ed.)

Dearborn, Mich., Church Sets Spring 'Jazz Mass'

Detroit, March 5.

A "jazz mass" will be held in the spring at Christ Episcopal Church in suburban Dearborn, ushering in a week of a "Festival of the Lively Arts" at the cathedral.

The jazz concert and dance will feature the St. Louis Jazz Quintet which will provide music for two Holy Communion services, according to the Rev. Franklin B. Bennett Jr., curate at the church.

Also featured will be concert artists Robert and Lydia Courte in a piano and viola duet; Catherine Crozier, organist; Dr. Paul Cooper, professor of music theory at the U. of Michigan, and the Bishop's Company which will present Stephen Vincent Benet's "The Devil and Daniel Webster" and C. S. Lewis' "The Great Divorce."

Irving Berlin's 2d Banquet in 50 Years

Songsmith Hailed in Hollywood—Celebs and Wits Compete—Zanuck Shows Up

In a Rut

Students of numerology including those who play the numbers, might read some meaning into the following:

Last week's gross for the company of "Carnival" playing Chicago was $37,275. The gross for the bus-and-truck edition of the musical for six split-performances the same week was also $37,275.

Hollywood, March 5.

Irving Berlin, who has received more honors, including a special gold medal voted by Congress, than any other American tunesmith has had little experience, however, on the testimonial banquet circuit. This he revealed Sunday night (3) in accepting Screen Producers' Guild's Milestone Award. Only other dinner held in his honor was a Friars Club salute 50 years ago.

But for a man who is not accustomed to coming to dinner he took it all in stride and closed a long evening of warm appreciation, and some sharp Groucho Marx ribbing, with a finale that couldn't be topped. He stepped to the mike alongside Freddy Karger's orchestra and brought 1,000 guests to their feet by singing "God Bless America."

As he long ago captured the hearts of his countrymen with romantic ballads and that first world war classic of army life, "Oh, How I Hate To Get Up In The Morning," Berlin's personality reached out from the dais in the Beverly Hilton's International Room to form a closer personal bond with many to whom he had been, until then, only a legend.

On dais he was surrounded by many old acquaintances — Samuel Goldwyn, Adolph Zukor, Jack L. Warner, Darryl F. Zanuck, George

(Continued on page 20)

Last 'Cleo' Shots Made in London

London, March 5.

The last, the very last, shooting on "Cleopatra" bussed into the can here a couple of days back (2) under the eye of Joe Mankiewicz. And ironically it wound up at Pinewood Studios where two and a half years previously an entirely different start was made on the same basic production.

Mankiewicz did it in eight days of straight shooting, Saturday through to Saturday, with the Sunday included. It cost altogether $250,000. Most of the shots were simple continuity or "extra explanatory" ones involving Richard Burton, Jean Marsh, his screen wife; Edward Underdown and Martin Landau. They were either set in a terrace of a garden or inside Anthony's tent in the desert.

At the studio one aide insisted firmly: "These really are the last-last shots. They've got to be: it has to be out by June."

RACEWAY QUARREL MAY TOUCH SINATRA, MARTIN

Boston, March 5.

Two show biz names were brought into testimony in the race probe now underway in Massachusetts. Probers said they will, if necessary subpoena Frank Sinatra and Dean Martin to determine their roles in Hancock Raceway corporate structure.

A special house committee is investigating the State racing commission and the award of racing dates for two so-called "phantom fairs" at Hancock Raceways.

Committee will first hear Salvatore A. Rizzo, president of Hancock Raceway and try to learn Sinatra and Martin participation. Meanwhile the actors were accused by Dr. Charles L. Furcolo, father of the former governor, Foster Furcolo, of conspiring to cheat him out of 50 shares of stock in Han-

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Jackie's Safari, Paid By Uncle Sam, Overpriced To Theatres: Allied

"United Artists has used 'Jacqueline Kennedy's Asian Journey' to take exhibitors for a ride." This accusation is made in the March Allied States Assn. Report which claims that UA "deliberately restricted" theatre showings of the film which was issued at Government expense.

The Report states that theatre-owners all over the country have been complaining that the "exorbitant terms demanded by United Artists have prevented this interesting 30-minute short from being shown in the vast majority of the nation's theatres."

Allied claims that an inquiry has determined that UA was selected by the Motion Picture Assn. of America to carry out an "industry effort" at the request of the U. S. Information Agency, the deal being that the distrib would recoup all costs of prints, distribution, advertising and transportation but receive no profit. All profits are to go to the U. S. Treasury for use by the USIA.

Allied says that UA has an ob-

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154 West 46th St., New York 36, N.Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, Hollywood 9-1141

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London, S.W.1

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SUBSCRIPTION: Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 230 Number 2

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a year. $25 Foreign.

DFZ: 'BULLDOZERS, GO HOME'

20TH-FOX SECURE AS TO CAPITAL

Hollywood, March 5.

Darryl F. Zanuck, 20th-Fox president, in first press conference in Hollywood since his elevation to post, yesterday (Mon.) detailed the company's program of 14 features to cost $50,000,000 during 1963 and first quarter of 1964. Simultaneously, he reported, "We don't have to worry about money. Our credit is good."

Proceeds from "The Longest Day," which he said had already taken in $30,000,000 worldwide to date, and other product company has in release, "will carry the ball," he pointed out, "until 'Cleopatra' starts paying off."

"Cleopatra," which Zanuck said was finally wrapped up in London two hours before his press conference began, already has accounted for $11,500,000 in guarantees from 18 theatres. "If we want to press," he continued, "by June, when the picture opens at the Rivoli in N.Y. we believe we will have more than $20,000,000 in the till." Pic, he said, was brought in for a negative cost of $37,000,000. Break-even figure, he noted, is figured at about $62,000,000, point when it will start making money.

"Cleopatra," Zanuck disclosed will be scaled mostly at $5.50, and never below $3.50. He reported that with the exception of a few scattered seats, the Rivoli in N.Y. is sold out for the first four months after its mid-June preem. He noted he believed "there's more desire to see 'Cleopatra' than any picture in history," adding that many competitive theatres already had made offers to show film.

Not Outer Space

Asked about a prediction by 20th-Fox board chairman Spyros Skouras that film would eventually gross $100,000,000, Zanuck said this was purely guesswork, but added, "I wouldn't say this is an impossible figure."

"Cleopatra," according to Zanuck, is being sold on 70-30 terms, apart from the huge advances being made by various theatres around the country. This means that studio will get 70 cents out of every dollar taken in at the boxoffice.

Speaking of his personal production, "Longest Day," Zanuck said that $30,000,000 gross to date is from 100 situations abroad plus road show engagements in this country. Between now and end of April, he noted, there will be another 65 road show stands domestically. Pic will do $9,500,000 in Europe and the Near East, not counting Britain, he estimated.

Zanuck asserted that all Hollywood production will be under supervision of his son Richard D. Zanuck and all foreign under Elmo Williams, who makes his headquarters in London. He himself will spend between 40 and 50% of his time at the studio after start of production in April, while maintaining his headquarters in N.Y.

He reported acquisition only yesterday of Richard McKenna's book, "The Sand Pebbles," which Robert Wise will produce and direct.

Bulldozers, Stay 'Way!

Zanuck started his conference with the statement that "officially this studio is open; with everyone's help it will continue . . . for the time being at least bulldozers won't raze it."

Four of the 14 pix will be filmed abroad, possibly a fifth, with balance to be Hollywood-based, according to exec. Three of the latter also will location partially abroad, but mostly will be shot in Hollywood. The program, Zanuck said, reflected the work of Richard Zanuck, Elmo Williams and Stan Hough, 20th-Fox studio manager. None of the scripts are completed but will be in time for their scheduled start. Zanuck estimated that 60% of the program of 14 pix are script-completed, but all are in work. Exec stated that studio's

(Continued on page 14)

20th's Little Theatre At Homeoffice Set for 70m; Maybe a 'Cleo' Angle

Installation of 70m projection equipment as well as a new screen in the 20th-Fox homeoffice Little Theatre is expected to be completed within two weeks. Installation will be the first 70m setup in a homeoffice screening room, and will, in fact, be the only 70m setup available to local distribs other than the ones in use at Broadway theatres, including the Rivoli, Criterion, DeMille, Warner, Loew's State and Radio City Music Hall.

With private 70m screening facilities shortly to be available, question remains whether 20th will hold to its original intention of having no press showings of its Todd-AO "Cleopatra" prior to its June 12 world preem at the Rivoli in New York.

Insert Sexy Rexy In 'Cleo' Copy

Rex Harrison, only yesterday one of the sex symbols of the screen, is apparently going to get into the "Cleopatra" advertising act after all.

As 20th-Fox execs originally blueprinted it, the "Cleo" campaign was to be keyed to Howard Terpning's painting of Elizabeth Taylor as Cleopatra, taking her ease on Roman-type daybed, being ogled by Richard Burton as Marc Anthony. Costar Rex Harrison, who plays Julius Caesar in the film, was not to be seen at all, and since no credits, not even the film's title, were to be used, Harrison seemed completely "out-of-the-picture," so to speak.

Now it's understood, however, that the company is "revising" the painting, at least to the extent of preparing "mock-ups" of new ads using he same painting but including an insert portrait of Harrison on the righthand side.

Whether or not legal moves by Harrison prompted the proposed ad change is not known. At the time the original ad was announced, it was pointed out by people close to the production that Harrison's contract guaranteed him "equal billing" with his costars but there seemed to be some difference of opinion as to whether "equal billing" pertained only to the use of names or also included "equal treatment" in the use of likenesses.

REDUCED LOSS FOR ALLIED ARTISTS; ½-YR.

Hollywood, March 5.

Allied Artists Pictures Corp. improved its financial condition considerably for the 26 weeks ended Dec. 29, 1962 over corresponding period of 1961. Prexy Steve Broidy reported (28) that operations of company and its wholly owned subsidiaries for the two 1962 quarters, as shown on books without audit, resulted in a net loss of $334,000, as compared with a net loss of $1,041,000 for same span in previous year.

Gross income for the 1962 period amounted to $11,000,000 against $8,012,000 for similar period in 1961. Current year's figures include income from distribution of "El Cid."

MCA's Sydney Branch

Sydney, March 5.

Music Corp. of America will set up headquarters in the Universal Pictures Building in Sydney within the next few months, MCA will send U.S. executives here to handle the Aussie biz.

Don Casey took over the Universal managerial reins when Herc McIntyre retired. Rentals have been big over the past three years after a span in the doldrums because of product lag. Key release is through the Greater Union Theatres circuit.

Rembusch Loses On Prints-for-All

Indianapolis, March 5.

Verdict for defendants was voted Saturday (2) by Federal Court jury in marathon antitrust action brought against five Indianapolis first run theatres and seven film distributing companies by Trueman T. Rembusch, secretary-treasurer of Syndicate Theatres Inc.

It was hailed as a victory for the motion picture distribution industry by spokesmen here. Rembusch suit attacked basic system of distribution, claiming "conspiracy" on part of defendants unfairly restricting "big boxoffice" films in

(Continued on page 15)

Wyler Directing 'Music' For 20th; Hence Quits As Member of Board

Hollywood, March 5.

William Wyler, just signed by 20th-Fox to produce and direct the screen version of Rodgers and Hammerstein's "The Sound of Music," has resigned from 20th's board of directors now that he is going to make a picture for the company. Official explanation is that he wants to devote his entire time to the film.

Wyler was elected to the company's board last summer when longtime friend Darryl F. Zanuck was elected to the presidency, succeeding Spyros P. Skouras, who became board chairman.

A Lesson For Hollywood

The U. S. Supreme Court on Monday handed down what is probably one of the most important decisions of the past decade. Next to the desegregation decision of 1954, Monday's edict reaffirming a lower court's decision on the right of the railroads to lay off certain employees will undoubtedly effect more Americans directly than any other decision the court has made in recent memory. The principle is clear. The effects, while not immediately apparent, will crystallize soon enough, perhaps in a national rail strike in June. Secondary effects always take longer to materialize and the eventual impact on the nation's economy can only be guessed at now.

Some call this problem "automation" and let it go at that. While improved machinery or new processes can, and do, make substantial improvements in the way of doing things, they in themselves, are only indicative of a greater problem facing not only the railroad operating unions, but the whole of American industry as well.

This problem is simply competition. Competition has taken long-haul freight business from the railroads and given it to truckers. Truckers in turn have lost the premium, quick service freight to the airlines. And so it goes.

Competition takes many forms, sometimes service, sometimes quality, sometimes reliability, but almost always price. No one can challenge the ability of American industry to compete on the first few of these categories, but where the U. S. has run into the stiffest battle has been in the price field, and there are many show business unions, especially in Hollywood, that can testify to this directly.

Many years ago when the oceans were large, the picture business fat, and television still a dream, no one worried very much about foreign competition. The tremendous growth of the European film industry since the war with their government-subsidized establishments has brought home the message. Runaway production is the name many give to the increase in U.S. participations, either in whole or in part, in films made overseas. Runaway talent is the name some apply to those who stay abroad deliberately to avoid high U.S. taxes. But why does production run away? Runaway from skilled technicians, never. Runaway from excellent physical facilities, never. Runaway from one of the largest talent pools in the world, never. But runaway from fantastic costs, yes. Runaway from outmoded work rules and ridiculous jurisdictional disputes, yes. Runaway to a language problem and all the other inconveniences of filming far from home, why? Because the competition has taken the play away from Hollywood on costs and the greater the disparity between costs at home and abroad, the more production will leave the country.

The railroad unions tried to stop the various managements from reducing the work force, and thus costs, with the resultant loss of jobs. They took their case to the highest court in the country, and they lost. A strike will not solve their problem, or the problem of other industries and unions faced with similar situations.

All Hollywood labor organizations should take heed of this far-reaching decision. Restrictive practices and outlandish demands by talent that have worked in the past do not necessarily insure continued success. Competition becomes keener every day and the burgeoning European Common Market will only aggrevate the problem further. To meet competition you must compete. To compete on price you must be able to do the job as efficiently as possible without wasted motion. American industry in general, and Hollywood in particular, is indulging in the luxury of wasted motion on top of short hours and high wages, not the least of which redound to the so called "names" and their excessive demands.

The railroads can't compete on this basis and neither can Hollywood hope for continued production if the same conditions continue to prevail. Competition is a great leveler, it reduces all arguments to "how well do you do the job and at what price." You either meet the competition or are defeated by it. If the U.S. wants to compete in world markets, and Hollywood wants to compete on production, then the problem has to be met head on with reduced costs and improved efficiency. Without it, the tide continues to run out.

ITEMIZED LIST OF 20TH PRODUCT

Hollywood, March 5.

Firm starting dates on 14 films to go into production this year were listed here Monday (4) by 20th-Fox prexy Darryl F. Zanuck. In addition to the pix on which dates already have been set, Zanuck has six additional projects in preparation for 1963-64 and four others not yet slotted. Hollywood based films will be supervised by Richard Zanuck, studio chief, and those abroad by Elmo Williams, foreign production head.

Pix and starting dates are as follows:

"Take Her, She's Mine," April 22, starring James Stewart and Sandra Dee, with Henry Koster directing from a screenplay by Nunnally Johnson. Technicolor.

"Something's Got to Give," May 15, starring Doris Day and James Garner, with Michael Gordon directing from screenplay by Hal Kanter and Jack Sher. Technicolor.

"The Last 24 Hours," June 15, by H. Trevor Roper, based on his "The Last Days of Hitler," to be made in Munich and Berlin.

"Shock Treatment," June 15, psychological melodrama to be produced by Aaron Rosenberg from screenplay by Sydney Boehm, based on Winfred Van Atta novel.

"Morituri," July 1, adventure melodrama, to be produced by Rosenberg from Daniel Taradash screenplay.

"Fate Is The Hunter," July 15, screenplay by Harold Medford based on Ernest K. Gann novel.

"The Agony and The Ecstasy," Aug. 1, screenplay by Philip Dunne based on Irving Stone novel of Michelangelo. Technicolor.

"High Wind in Jamaica," Aug. 1, to be produced in England and the Caribbean from screenplay by Nunnally Johnson, based on Richard Hughes novel.

"The Sound of Music," Oct. 1, to be produced and directed by William Wyler, from screenplay by Ernest Lehman, based on Rodgers and Hammerstein musical. Technicolor. Rodgers scheduled to write three new songs for the film.

"The Visit," Sept. 1, starring Ingrid Bergman and Anthony Quinn, to be produced partially in Yugoslavia, directed by Bernhard Wicki from screenplay by Ben Barzman, based on Friedrich Duerrenmatt play.

"Montserrat," Sept. 15, screenplay by Alfred Hayes based on Lillian Hellman play.

"Rapture in My Rags," Sept. 10, based on Phyllis Hastings novel, to be produced in Scotland.

"Goodbye, Charlie," Sept. 10, screenplay by Harry Kurnitz and I. A. L. Diamond, based on George Axelrod Broadway play.

"Watcher in The Shadows," Sept. 30, to be shot in England, based on novel by Geoffrey Household.

Other projects still in preparation for 1963-64 are: "Justine," based on the Lawrence Durell Alexandrian quartet; "Illicit," based on Vera Caspary novel; "Voyage Out, Voyage Home," based on Irwin Shaw's New Yorker short story; "Trap for A Lonely Man," by Robert Thomas and based on a French stage play which opens this week in London and is due in New York later; "Incense to Idols," Sylvia Ashton-Warner's New Zealand-locaied novel; "The Sand Pebbles," to be produced and directed by Robert Wise, based on Richard McKenna's novel. Latter property apparently was recently purchased by 20th from United Artists and the Mirisch Co., which originally bought the rights prior to publication.

Also in preparation are four titles which had been on and off the 20th production schedule under the prior administration: "Big River, Big Man," "The Greatest Raid of All," "The Wingate Story" and "The Short Cut."

Schumach Charges Vote-Swapping For Oscar Nominations; Corey Ridicules It

Hollywood, March 5.

Oscar nominations "vote swapping" charge leveled yesterday (Mon.) by N.Y. Times' Murray Schumach was met coolly by Academy president Wendell Corey. "Murray comes up with something like this every year. He just doesn't know what he's talking about," said Corey. "If he has any proof, why doesn't he bring it before the Academy?"

Schumach based charge on fact that of five features nominated only "Lawrence of Arabia" and "To Kill A Mockingbird" garnered nominations in other award categories. He asserted that this in effect, narrows race to these two films since "not since 1932 has any movie been chosen best of year without also receiving nominations in one or more of these other categories."

Murray asked how three films could be nominated without gaining acting, directing or writing nominations or how "Divorce—Italian Style" could get nominations in three main areas but not one for best film.

"An answer is to be found in Hollywood vote swapping during the Oscar nominations," he asserted. "The chief operators in these machinations are studio officials, and publicity agents."

Charging that bartering begins even before ballots are posted, he asserted that "press agents in particular make deals with one another to vote for each other's movies." Schumach maintained that only 2,000 of eligible 2,300 members voted, boosting power of 136 eligible press agents and 225 combined voting bloc of execs and administrators. He said the 400 votes are enough to win a major nomination alone but could be more influential when used for trading.

Among varieties of "vote swaps" he numbered one in which a man

(Continued on page 20)

Re Bob Kennedy's Book

Hollywood, March 5.

In the course of his press conference here 20th-Fox chieftain Darryl F. Zanuck was queried as to status of "The Enemy Within" based on the book of U.S. Attorney-General Robert F. Kennedy.

"There's been script problems but Budd Schulberg is having another crack at it."

Brando, England To Thai Opening Of 'Ugly American'

Universal Pictures' "The Ugly American" will have its world preem March 25 in Bangkok, Thailand. It'll be the first major U.S. pic to have made its world bow in Southeast Asia and the preem will be attended personally by the King and Queen of Thailand.

The Marlon Brando starrer will debut at the Chalerm Thai Theatre, with the proceeds of the preem going to King Phumipol Adulyadej's fave charity, the Anandamahidol Foundation which was created to send Thai students abroad to further their studies. Brando and producer-director George Englund will fly to Bangkok for the event and will also have an audience with the King and Queen.

Bangkok was chosen as the debut site because U wanted to honor the country for its cooperation during the filming of exterior shots there. A three-day shed of national events leading up to the preem is presently being worked out.

British in Many Ways Easier on Censorship; Cite Narcissism Phobia

Hollywood, March 5.

British censorship, which extensively controls the exhibition of motion pictures, is almost nonexistent in television, according to Carroll Baker, who has experienced completely opposite reactions in both media.

Miss Baker said a recent television special which she made four weeks ago for ABC in London was aired Feb. 10 for the first time and was completely uncensored. This despite fact the show, an original drama by Robert Muller titled "The Paradise Suite," contains several scenes that would "undoubtedly be completely cut out if they were done in the U.S."

Special, for instance, concerns a Hollywood movie star in London for the opening of a picture. The character has a narcissis complex and frequently is shown fondling and kissing a nude statue of herself (an actual nude statue of Miss Baker) on the screen.

Similarly, actress said, "there are frank discussions of sex in this and other English shows, using words that we would never be allowed to use on television in this country."

On the other hand, actress reported on film "Station 6, Sahara," which she made as an Anglo (British Lion) German (CCC) coproduction, was cut both in Germany and in England in areas involving love scenes between she and Peter Van Eyck. She also said release deals in the U.S. are "being held up until we get word from the Production Code here," noting it is expected to be scissored for U.S. release.

Miss Baker has a percentage deal on "Station 6," wherein she gets royalties and gross participation on all sales outside of England and Germany. She asserted she had been offered "$60,000 for my percentage, but the picture already has gone into profit in Germany alone." She said she has new deal with the Anglo-German companies under which she and her husband, Jack Garfein, through their Prometheus Productions, will film a picture abroad next year.

Miss Baker revealed upcoming film plans covering at least the next year and a half will all be abroad, beginning with "The Loved and the Lost" which she will do for producer Philip Barry in London. Following will be "The Gondolier" for Edward Chardarov in Venice, with other pix to be made in several foreign locations.

Under Prometheus, Garfein is prepping original story, "Magic," based on Miss Baker's early career as a lady magician, for indie production. Alex Carmel is now scripting with Garfein.

N.Y. to L.A.

Dick Brooks
Robert S. Ferguson
Sol Handwerger
Ralph Martin
Edwin Miller
Howard Minsky
George Waldman

Europe to U. S.

Eddie Elbert
Ed Feldman
Alan Freeman
Andre Goulston
Buddy Monnella
J. Fredd Muggs
Robert Rossen
Roy Waldron

L.A. to N.Y.

Gary Clarke
Robert Ellis
Joe Friedman
Sam Honigberg
David Janssen
Arthur Lubin
Sam Marx
Helen O'Connell
Clifford Odets
Leo Samuels

U.S. to Europe

Barney Ales
Dick Doerschuk
Mr.-Mrs. Esther Edwards
Frank M. Folsom
Jimmy Gardiner
Berry Gordy Jr.
Ross Hunter
Mona Lisa
Phil Mayer
Fred Robbins
Jonas R[illegible]field Jr.
Mo Rothman
Sam Samuels

Reds' Runaway of Shorts Fest

Oberhausen, March 5.

The current low status of the German film became evident at the recent Oberhausen Short Films Festival: Of the 17 awards which included a Grand Prize, eight major and eight additional prizes, none went to a German production. In all, 12 German (eight W-German, four E-German) shorts were running in competition which included 100 entries.

The 17 prizes were divided by Yugoslavia (4), Poland (3), Russia, Hungary and France (each 2), United Kingdom, Canada and Italy (each 1). Thus the Reds dominated. A prize for the country with best all-round program went to Poland.

Top prize, bringing $1,000 went to Yugoslavia for Dusan Vukotic's live and animated pic "Igra" (The Game). It displayed two children at drawing. Made point of simple playful rivalries that could turn to tragedy, in this case leading them to outdoing each other via various arms and then an atom bomb. But it had point, perfection in detail and rhythm to bring it off.

Best documentaries were (1) from Poland, stray dog's rugged life in "Wsrod Ludzi" (Among Men) by Wladyslaw Slesicki, and (2) from Canada, shrewd look at singer Paul Anka in "Lonely Boy" of Wolf Koenig and Roman Kroiter, and (3) from France, "Twist Parade" of Jean Herman, a bizarre, fast compilation.

Yugoslav's Own Festival

Belgrade, March 5.

For the 10th Yugoslav documentary and short films, festival which will take place in Belgrade March 7-13, 120 films of Yugoslav origin have been already registered. Of that number, 46 are in color.

Rumania, Norway, East Germany, Cuba, Canada, France and Italy will participate in this festival.

Show-A-Rama VI Now In Sesh

By JOHN W. QUINN

Kansas City, March 5.

This one, the sixth, is expected to be the topper of the conventions of midcountry film theatre showmen sponsored by the United Theatre Owners of the Heart of America. It is underway as of today (Tues.) after immense advance preparation. The goal of Show-A-Rama VI, per president Fred Souttar is to demonstrate the showmanship it extols, to lend information and stimulation and to reduce baloney to faint traces.

Number six will sound a cheerful note for spring and summer products. It will make capital of the recent upsurge in theatre building, houses, designed for today's needs and away from the old out-size gingerbread palaces of a more naive age before television and other distractions put films into the present survival battle.

Opening luncheon today presents keynote address by Eugene V. Klein, president of National General Corp. on "Make Way for Tomorrow." Later comes "star of the year" awards to Sandra Dee and Jack Lemmon and the "upcoming player" award to Peter Fonda at the final luncheon Thursday. In between is a program that the attending exhibitor "dare not miss," in the estimation of Douglas Lightner, general chairman.

Speakers include Victor J. Rosen of Cinerama; Richard Orear of Commonwealth Theatres; and Robert Cox of Pepsi Cola on Tuesday. The Wednesday schedule begins with a country breakfast and follows with a look at new product and exploitation plans for each. Reception and ball, the first such at a Show-A-Rama meet here, is for Wednesday evening.

Wednesday luncheon hour is earmarked for roaming the trade show and sampling of concession items. Beverly Miller and L. J. Kimbriel organized this segment of the convention work.

Around 900 registrants are expected all are due (after the ball) Thursday at continental breakfast at 8, followed by a panel on concessions, a small town theatre, clinic, and another allocation of time to look over the trade show. The luncheon which winds the affair not only will feature the awards to the players, but will provide a look into the personal and public relations aspects of "the motion picture industry" as documented by Bob Bales of Phoenix.

Advance registrations yesterday (Mon.) had passed the 700 mark exhib gatherings here. They are coming from more than 30 states, Canada, England and France. Circuits brought officials and managers by the score, and distribs and producers brought more than sprinklings.

Commonwealth held a circuit meeting on Monday and registered about 80 men for the convention. Fox Midwest brought in over 50, and the parent, National General, has a quintet of top brass in from L. A. United Artists assembled about 25 execs and district men for a meeting on Monday, checked them in at the convention on Tuesday.

Metro sales toppers are on hand, as are some top execs from Universal, Warner Brothers and Continental Pictures. Circuits here, including Dickinson Theatres and Durwood Theatres, are represented. The attitude generally is that this one you don't dare miss.

'La Fayette,' First 70m From France, Set at De Mille

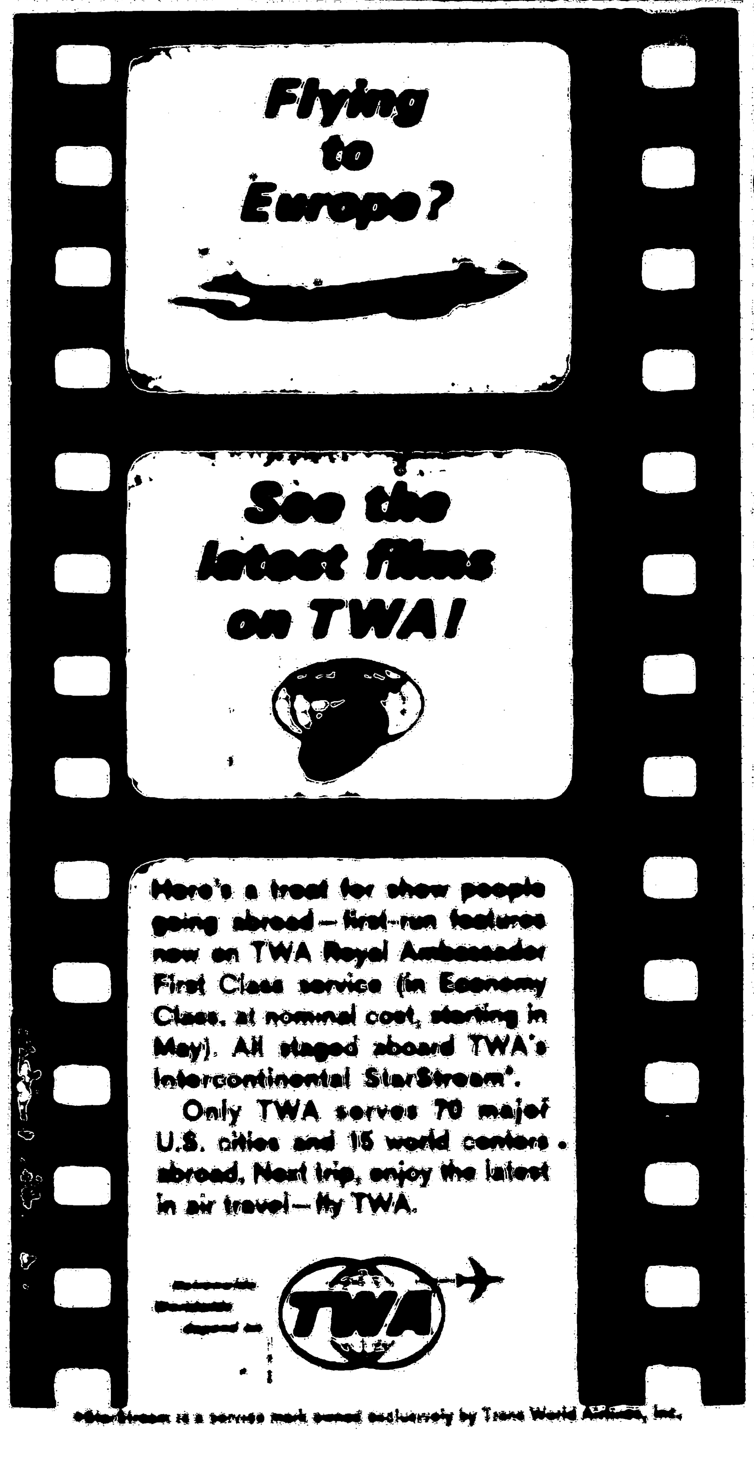
"LaFayette," the $3,000,000-plus historical epic and the first French film ever shot in 70m, will have its U.S. preem at the DeMille Theatre in New York April 10. The film is being released this side by Maco Films, newly formed by Gabriel Dusdoits who, until his resignation in January, was the number two man in the French Film Office in New York.

According to Dusdoits, the DeMille date, and those in several other keys, will go in 70m, with the rest in 35m. Plans are for three successive "waves" in playoff, beginning with the New York preem for Easter, to be followed by a second wave around Memorial Day, with the general release beginning July 4, to take advantage of the lucrative summer playing time.

The DeMille run, as well as all succeeding dates, will be on a continuous performance basis. To take advantage of the special appeal the pic is expected to have among school, civic and other groups, Jules Schwerin has been appointed to handle group sales. George Roth, who has his own indie distributory, Atlantic Pictures, will be acting as sales manager for Maco. The name of the company, incidentally, is a contraction of the French term for Common Market (Marche Commun).

Maco, financed largely by French money, is expected to have first call on other product produced by Copernic Films of Paris, which made "LaFayette." According to Dusdoits, who had extensive opportunity to see the problems facing imports during his tenure at the French Film Office, the company is aiming to serve the mass U.S. market, obtaining pix with appeal beyond that usually associated with the U.S. artie market.

Dusdoits also has definite ideas on the kind of ad-pub material which Maco will furnish exhibs. No press books, with fatuous blurb stories and canned reviews.



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ITALY SLAYS QUOTA, DUB TAX

Novel's Hero Modelled on Mike Todd, He's One Tiara Ahead of the Auditors

By ROBERT J. LANDRY

There has by now been an innumerable procession of novels about film industry characters. Many of these exercises in imagination have been excuses to repeat old, and often 40 year old, scandals of Hollywood. A few novels have aspired to literary stature, as Scott Fitzgerald's "Last Tycoon", or to the Freudian capsule of obsession as in Budd Schulberg's "What Makes Sammy Run?" The entire cupboard was raided bare by Harold Robbins to feed the fictionized Kraft-Ebing of "The Carpetbaggers". And so on.

The latest work, "My Name Is Morgan," by William Woolfolk (Doubleday; $4.95), is almost openly a study of Mike Todd. Any resemblance is clearly intentional, though there are plot differences carrying the story away from remembered reality. A natural question arising in the novelist, as in the reviewer—what really was reality in the case of Todd?—hints at the inherent difficulty. It is never wholly possible to explain compulsive drive, but only to describe its behaviour and results.

It is the general reminder of Todd and Liz Taylor that gives this book its sales topicality but a respectful skill in story-telling further the word-of-mouth. There is none of the sheer bedchamber go-go as in "Carpetbaggers," which left a dazzling sales record and a burnt earth trail in the publishing trade. Rather Woolfolk builds a considerably detailed mosaic design of the zig-zag course of a conniver. The tensions of the plot have to do with Morgan's disgruntled money men and their efforts to pin embezzlement charges on the promoter.

Woolfolk, who is story editor on the tv series "The Defenders", writes with commendable clarity. The prose is mostly lean but redeemed from detachment by comments on the success phobia in America, the duplicity and ingratitude of many actors, the dictatorship of the spoiled darlings who star on the screen, and the motives of certified public accountants.

On the whole, the Morgan figure is likeable. His knack for promotion is made plausible. The reader sees him exploiting the vanity of all sorts of people, talking himself out of repeated crises of acute lack of cash. There is no doubt that Todd is the underlying original, despite changed details. Morgan is making "The Apostles" in Israel instead of "Around The World" in Hollywood. He does not marry the young glamour figure but dies (of a heart attack) in a rented plane while going to a Las Vegas rendezvous. In his pocket is a $37,000 engagement ring. This, as other jewelry, is paid for outright, and not rented or taken on approval, as Todd was supposed to do it.

Woolfolk maintains a sense of fairness, though with realistic touches as to capital gains chicanery, personal use of corporate funds, and the lightly disguised anti-Semitism of some of the financiers. It might be argued that if anything his Morgan is more refined of speech and more subtle of psychological nuance than was the original showman.

The petulant, capricious, mixed-up Anne Allen of the book may or may not resemble Liz Taylor. She is less a personality in her own right here than a phantom in the compulsive drives of a man old enough to be her father.

Action is only incidentally in Hollywood. Book is correctly labelled "a novel of the film industry." Morgan is a constant traveller, a big tipper, a man of unceasing movement. He has no repose at all. The novel includes scenes at graveside. But it is Morgan's deserted Jewish wife (a suicide) who is being buried and her relatives who strike, sneer and spit on Morgan. Yet Woolfolk does not make Morgan heartless, only massively egotistic. Or is that the same thing?

After Morgan's death, his Israel-made film, "The Apostles," is a boxoffice smash and he himself lies buried as Jacob Moscowitz.

'Freud' to Berlin Fest

Universal Pictures' John Huston production "Freud" has been selected as the official U.S. entry at the Berlin Film Festival, which opens June 21.

Wolfgang Reinhardt produced the film and coauthored the script with Charles Kaufman. Both are Academy Award nominees for their screenplay. Huston directed "Freud" which features Montgomery Clift in the title role. Also included in the cast are Susannah York, Larry Parks and Susan Kohner.

'Efficiency' As Key to Improved Republic Earnings

Hollywood, March 5.

Republic Corp. earnings for first quarter of fiscal 1963 ended Jan. 26 amounted to $530,047, repping a 30% boost over net of $414,006 for equivalent quarter of 1962, according to prexy-chairman Victor M. Carter.

Current take, after payment of $100,000 in preferred dividends was equivalent to 18c per share on 2,443,446 shares of common stock, as against 13c per share last year. Net sales for current three months totaled $11,223,344 as compared to $10,086,162 in '62's first quarter.

Carter attributed the sharp improvement in this year's first quarter results to increased efficiency throughout Rep's diversified operations, a tax benefit derived from the use of loss carry-overs of certain subsids and pronounced sales gains in company's Utility Appliance Corp. subsid.

FORUM AS MATE FOR EMBASSY, TIMES SQ.

Guild Enterprises of New York, which runs the Embassy Theatre on Times Square and Guild in Rockefeller Center, is acquiring the Forum, on Broadway, from the B. S. Moss Circuit.

Norman Elson, Guild head, is conducting the negotiations which are expected to be successfully concluded shortly.

Marano Classification Vote Due March 11

Albany, March 5.

Deferment until March 11 of an Assembly vote on the Marano film classification bill, while Luigi R. Marano awaited "recommendations by the motion picture industry," did not provide an answer to the leading question, "What action will the Senate take?"

For the past three years, the Lower House has approved the bill, by one-sided majorities, but it has never come to a vote in the Upper House.

Will this year be "different"? Some informed observers say "No."

Two factors had been expected to affect the Senate. The first was the statement by the U. S. Catholic Bishops Committee on Motion Pictures that it had abandoned a long-held position of depending on the efficacy of the Production Code and now favored "advisory classification" by state or municipal education departments "or other suitable agencies."

Secondly, Board of Regents is strong for "classification."

TWO NATIONS IN CLOSER CONCORD

Rome, March 5.

Signing of official MPEA-ANICA pact linking U. S. and Italo pic industries has climaxed a busy three-day visit here by MPEA topper Eric Johnston. Local o.o. comes after Johnston's Paris stay for the meetings of FIAPF (International Producers Federation) of which he recently became president.

As previously detailed, Yank-Italian agreement was already technically functional per an exchange of letters dated June 1, 1962, but both sides wanted the present, more formal, document. Pact, among other clauses, abolishes quota on U. S. imports, removes the blocked funds proviso, and eliminates the long-standing dubbing tax on U. S. films. An annex to the law also allows U. S. companies to export an unlimited amount of films dubbed into Italian.

Agreement between the two leading world pic industries is viewed locally as an important step forward in the liberalization trend towards a free market, as well as serving notice to those areas where restrictions and quotas still exist that cooperation between industries, rather than harassment and competition, is the only lasting solution in a growingly competitive entertainment world in which films are increasingly threatened by other media.

Importantly too, on a financial level, the American-Italian agreement reached after a full year of face-to-face meetings by MPEA reps with their Italo counterparts means a saving of an estimated $1,250,000 in dubbing taxes alone, above and beyond other benefits from one of Hollywood's best foreign markets. True, the annual dues for ANICA membership have been hiked and will henceforth run to roughly 55,000,000 lire (some $88,000) per year for all Yank companies here, but this, it's pointed out, is merely the equivalent under the abolished dubbing tax setup of the dubbing fee for ten features.

During the MPEA prexy's whirlwind visit, Johnston was awarded the highest Italian honor, the Grande Ufficiale decoration, by Italian Minister for Entertainment Alberto Folchi, as well as attending a series of receptions and dinners tendered by top local officials.

On Sunday, MPEA's Mediterranean area topper threw a cocktail reception for Johnston at his home, while on Monday, ANICA topper Eitel Monaco hosted a large reception linked to the decoration and signing of the pact. Today (Tues.) Johnston is slated to speak on the subject of the "U. S. vs. Common Market Developments" at a Rome Chamber of Commerce luncheon. Also scheduled is a meeting with political correspondents based in Rome.

U.S. at Cartegena: Actor & Director Plus 'David-Lisa'

Washington, March 5.

U.S. Information Agency selected "David and Lisa" (Paul Heller-Continental) to open the Cartegena (Colombia) Film Festival.

USIA promised the Colombia Government its cooperation to "assure the best possible representation of American motion pictures" at the March 1-7 fest.

Kirk Douglas will attend a performance of "Lonely Are the Brave" in which he starred and which received the 1962 Colombia Critics Award.

Also attending is director Joseph von Sternberg whose "The Devil is a Woman" and "The Blue Angel" will be a special fest feature.

Eastern Directors Seek 35% Raise; Want to 'Limit' Casual Directors, Force 26-Week Minimum Status

Exploratory talks have been held but with no particular progress toward settlement between Screen Directors International Guild and New York film producers. In fact, a representative of the Film Producers Assn., members of which are responsible for about 75% of the commercial film work done in Gotham, stated that the FPA is "not amenable to any area of the demands."

Producers report money demands as a 35% increase in scale. Present scale is $300 per week minimum for a staff director on a 26-week contract basis while the daily freelance rate is $135.50. Directors also want a two-year pact while the eastern producers normally operate under three-year agreements.

Other asperations include layover time for Saturdays and Sundays, whether there's work or not, and other overtime provisions. There are no overtime arrangements in the current pact which expires tomorrow (Thurs.). Also being sought, it's revealed, is a prescribed preparation time clause whereby the director would be required to be present during certain preparatory time periods before he actually did any directorial work and be paid for this preparatory work, natch. SDIG has always wanted this, it's said, but has never been able to get it.

No Fill-In Chores

Another big issue that looms is a Guild demand whereby any SDIG member working for a producer at a job other than directing would immediately go on the Guild 26-week, $300 minimum contract if he did just one directorial assignment for the employer. This differs from the present system which allows for a Guild member, working in a capacity other than that of director, to get the freelance $135.50 daily rate for an occasional directorial bit. Present system allows him to get $135.50 in addition to his regular salary for whatever his regular job is. Guild demand would take him off his regular job and salary and make him a director at a director's salary for at least 26 weeks.

Since the pact expires tomorrow (Thurs.) and a new one will obviously not be negotiated by then, the matter of retroactivity is also something to be dickered. As the N.Y. system goes, the FPA does the bargaining with the Guild on the commercial pact, the other producers not in the organization usually abiding by whatever pact is worked out. Feature films are generally dickered one at a time.

(Continued on page 20)

UA's Outstanding Shares

United Artists the past month increased its common stock issue outstanding by another 12,000 shares.

This brings the total to 1,323,542.

Mike Frankovich On Showmanship Around World

How's a major film corporation going to get along in the world today, knowing full well that to stay afloat demands full cognizance of all the world as the marketplace? Mike J. Frankovich, 1st v.p. of Columbia, London-based but just as likely to be found anywhere from Hong Kong to L.A. to Madrid, details his company's multi-faceted approach. It's particularly significant (although not entirely unique in the film biz) for it brings into sharp focus the extent to which a pic enterprise has just got to keep so many irons in the global fire.

Frankovich, seen privately in New York the past week, itemized:

(1) What kind of product is to be made, and how much of it;

(2) The "phenomenal" extent to which the click productions can clean up;

(3) How (maybe) to sell an American musical abroad where so many of the Yank tuners have spelled l-e-m-o-n.

(4) Reasoning behind investment in current pictures which more than likely will lose money.

Frankovich explained the basic filmmaking modus operandi thus: "We will make any picture which we think is worthwhile. We will not reach for a product unless we think it has merit on its own. There is no pre-determined number of features to be made and no pre-determined budgets. We will not overspend."

Professionals

One of the basics of the policy is alignment with old pros and "eager newcomers," from domestic and foreign terrain, production sites flexible; it happens there's now a new accent on Hollywood.

But Col, stresses Frankovich, must first be recognized as a one-world company, one entity, no longer West Coast vs. West End. Indeed, the exec seems to be visiting California on production matters at least six times a year in huddles with studio head Sol Schwartz and others of the Who's Who.

He documents the one-liner, "We have the old pros and the eager newcomers," with some extensive name-dropping, plus titles: Fred Zinnemann, "25th Hour"; Stanley Kramer, "Andersonville" and "Ship of Fools"; Robert Rossen, "Lilith" and "Cocoa Beach"; Arthur Penn, an original; Sam Spiegel, "The Chase," a Hollywood outing for world traveler Spiegel; Federico Fellini, "Eight and a Half" rights except the U.S.; Dino De Laurentiis, a flock of features, some on territorial basis; Carl Foreman, "The Victors"; Otto Preminger, "The Cardinal," "Other Side of the Coin," "Bunny Lake is Missing" and "Arms Away"; Irving Allen's "Long Ships," going in Yugoslavia next month.

Also, Alan Pakula & Robert Mulligan, an original; Fred Brisson "Yum Yum Tree"; Carol Reed's "Running Man" just finished; Robert Cohn and "Interns" sequel and others; Irwin Shaw making his maiden voyage as producer with "In the French Style"; Stanley Kubrick "Dr. Strangelove."

(Continued on page 6)

HERB JAFFEY EXITING; SCHNEIDER TO 20TH

Herb Jaffey, longtime member of 20th's international publicity department and most recently pub director for Latin America and the Far East, is exiting the company shortly.

Understood to be taking over Jaffey's duties under supervision of global publicity director Harold Rand, is Larry Schneider. The latter is moving to 20th from United Artists where he has been assistant to foreign publicity manager Samuel Cohen.

PREM VETOES DISTRIB

Columbia Calls off 'Anatomy of Murder' Reissue

Columbia the past week was set to go with a reissue of Otto Preminger's "Anatomy of Murder," but it's now called off.

Plan, it's understood, was to package the picture with "Who Was That Lady?" but Preminger didn't approve of such company and rebelled.

Love Is A Ball
(PANAVISION—COLOR)

Appealing lightweight romantic comedy. Satisfactory b.o. potential.

Hollywood, Feb. 25.

United Artists release of Martin H. Poll production. Stars Glenn Ford, Hope Lange, Charles Boyer; features Ricardo Montalban, Telly Savalas, Ruth McDevitt, Ulla Jacobsson. Directed by David Swift. Screenplay, Swift, Tom and Frank Waldman, from Lindsay Hardy's novel, "The Grand Duke and Mr. Pimm"; camera (Technicolor), Edmond Sechan; editor, Tom McAdoo, Cathy Kelber; music, Michel Legrand; asst. directors, Danny McCauley, Patrice [illegible]. Reviewed at Beverly Theatre, Feb. 25, '63. Running time, 110 MINS.

[illegible]	Glenn Ford
[illegible]	Hope Lange
[illegible]	Charles Boyer
[illegible]	Ricardo Montalban
Dr. [illegible]	Telly Savalas
[illegible]	Ruth McDevitt
Janine	Ulla Jacobsson
[illegible] Cellini	Georgette Anys
[illegible]	Robert Bettoni
[illegible] Fernier	Mony Dalmes
Prissy	Laurence Hardy
Carlo	Jean Lemaitre
Julien	Andre Luguet
Freddie	Jean Paredes
[illegible]	Redmond Phillips
[illegible]	Arman Mestral
[illegible]	Erika [illegible]
[illegible], Girardin	[illegible]
[illegible]	John Wood
[illegible]	Jean Pierre Zola

Here's a perfect tranquilizer for the bruised and battered 20th century nerve, an amiable and diverting romp. Slide it under a hyper-critical microscope and one can detect all sorts of flaws and ailments in the specimen but the Mexico version is sufficiently hale and hearty to charm an easygoing audience and dodge the querulous qualms of customers given to close analysis. In short, it gets by in spite of itself. Although the Martin H. Poll production lacks the heavy commercial artillery to be a world beater at the boxoffice, it has the attributes to rack up some respectable mileage for United Artists.

"Love Is a Ball" is an airy fairy tale thrust into cinematicomedic orbit by the devious new campaign of a mercenary cupid, or matrimoneymaker, who designs for fun and profit, with an emphasis on the latter, carefully tailored love affairs between his prefabricated "clients" and the most eligible heiresses of the world. As promoter and agent, he is then entitled to his cut when the desired wedlock materializes.

But, as any fool his plainly see simply by matching characters with cast juxtaposition or marquee prominence, the blueprinted wedlock is not destined to materialize in "Love Is a Ball." Heiress Hope Lange is a shoo-in to fall not for Ricardo Montalban, who is the scrubbed, polished, though not quite groom-cum-laude graduate of fearless Eros Charles Boyer's make-order school for candidate instant millionaire husbands, but for Glenn Ford, who has been planted by Boyer as chauffeur in Hope's household, the better to drive her swiftly into the clutches of his prized pupil. Needless to say, there's a Ford in Miss Lange's future, which leaves Montalban free to wed his true love, Ulla Jacobsson, who is Boyer's secretary. And what of Boyer? Fret not, there's always the obit section with its surviving heiresses as easy prey for the enterprising matchmaker.

The engaging screenplay was written by David Swift and Tom and Frank Waldman from Lindsay Hardy's novel, "The Grand Duke and Mr. Pimm," which was to have been the title of the picture, too, until someone started the insipid "Ball" bouncing. The scenario misfires in many places, particularly in the latter stages when all semblance of credulity abruptly crumbles, but on the whole it plays to advantage, and Swift as director has made the most of it. To this end he has knowingly synthesized the services of such contributors as cameraman Edmond Sechan, whose picturesque background views of the French Riviera are intoxicating (although his pore-tight closeups of the players are not very flattering to the complexions), editors Tom McAdoo and Cathy Kelber who have knit the story adeptly save for an abrupt transition or two, art director Jean D'Eaubonne whose sets have character and elegance and, in the case of a den of amour supposedly nestled in idyllic Switzerland, an imagination embellished with a sense of humor by set decorator Fernand Bernardi's erotic statues, composer Michel Legrand who has penned a gregarious score, and costume designer Frank L. Thompson whose wardrobe for Miss Lange is outrageously but appropriately wild and bizarre.

The actors bat it out expertly. Ford does what comes naturally. Miss Lange strikes most of the right notes and postures as a sexy all-American kook with 40 million clams in the kitty. Who else to play the master tutor of romance than Boyer? Montalban is a delight as the inept and unwilling suitor, and Telly Savalas just about steals the show as Miss Lange's gourmet-uncle. Ruth McDevitt does some accomplished reacting as the grandmother of the heiress. Miss Jacobsson, the pretty star of Swedish film here making her American picture debut, seems a trifle uncertain in spots, but shapes up as a find.

Supporting work is spirited, top to bottom. *Tube.*

Seven Seas To Calais
(C'SCOPE—COLOR)

Adventures of Sir Francis Drake. Marketable exploitation meller for action buffs. Saturation entry.

Hollywood, Feb. 26.

Metro release of Paolo Moffa production. Stars Rod Taylor, Keith Michell, Irene Worth. Directed by Rudolph Mate. Screenplay and story, Filippo Sanjust; [illegible] George St. George, Lindsay Galloway; camera (Eastmancolor), Giulio Gianini; editor, Franco Fraticelli; music, Franco Mannino; [illegible]. Reviewed at the studio, Feb. 26, '63. Running time, 99 MINS.

Sir Francis Drake	Rod Taylor
Malcolm Marsh	Keith Michell
Queen Elizabeth	Irene Worth
[illegible]	Anthony Dawson
[illegible]	Basil Dignam
[illegible]	Mario Girotti
Arabella	Hedy Vessel
[illegible]	Marco Guglielmi
Tom Moone	Gianni Cajafa
Queen of Scots	Rossana Rory
[illegible]	Marco [illegible]
[illegible]	Arturo Dominici
[illegible]	[illegible]
[illegible] Sidonia	Gianni Solaro
[illegible]	Adriana Vianello
[illegible]	Bruno Ukmar
Francisco	Franco Ukmar
Vigeroo	Aldo Bufi Landi
King Philip of Spain	Umberto Raho
Walter	Luciano Rossi
Garcia	Jacopo Tecchi
Chester	Giuseppe Abbrescia
Pedro	Renato Terra
Other Indian Wives	Anna Santamaria, Luciana Gilli

The exploits of Sir Francis Drake are illustrated in this sketchy but frisky exploitation item. Filmed in Italy and decked out in CinemaScope and handsome Eastman Color, the Adelphia production will serve adequately as escapist fare, with primary appeal to children and males with a taste for uncomplicated screen adventure. Metro should find a marketable niche for "Seven Seas to Calais," principally as a saturation entry in the bigger burgs.

Written by Filippo Sanjust with the aid of George St. George and Lindsay Galloway, the film loosely traces the highlights in the career of Drake, foremost naval adventurer of Elizabethan England during his sustained cold war with Spain. Events depicted are his daring pirate-like raids on Spanish treasure arsenals in the New World, his role in foiling a Spanish-approved assassination of the Queen, and his naval victory over the mighty Spanish armada. In between the action, he is generally found participating in Elizabeth's cat-and-mouse game with the polite Spanish ambassadors, or kissing the Queen's hand in the best Essex-ual tradition.

As Drake, Rod Taylor emotes with the swashbuckling ardor and assurance of an embryo Errol Flynn. Keith Michell is likable as his right-hand man. Irene Worth offers an interesting interpretation of Elizabeth, a role in which she has had some illustrious predecessors. Italian actress Hedy Vessel is uncertain in her portrayal of Michell's maiden, and has been burdened with eye makeup that is about as 16th century as Max Factor. Balance of supporting work is, at best, adequate.

Director Rudolph Mate has succeeded in keeping his film moving along at a perky pace, but there are times, notably during an American Indian sequence, when the action seems on the verge of taking on the aspect of a musical comedy western. Cameraman Giulio Gianini has composed some striking seascape views. Some of Franco Mannino's score sounds suspiciously like a warmup for a Nelson Eddy solo, but at other times it is quite helpful and melodic, and plays an integral story role. Editing and sound are capably dispatched, and Nicola Cantatore's artwork is impressive. Writer Sanjust has doubled in brass as costume designer. His flair seems to lie in the latter department.

Bicycling To The Moon
(Fietsen Naar De Maan)
(DUTCH)

Amsterdam, March 1.

Filmtrad release of Pan Film (P. Hans Frankfurther) production. With Ton Lensink, Johan Walhain, Bernard Droog, Diny Sprock, Ingeborg Elzevier, Henda van der Linden. Directed by Jef van der Heyden. Script and story, Van der Heyden; camera, Walter van Kesteren; editor, Emil Orthel; music, Enrico Neckheim. At the Plaza and Studio Cinemas, Amsterdam. Running time, 95 MINS.

Initial film by new production outfit Pan Film has proved to be a dud, due to inexperience and lack of self-criticism. In first instance there is a home market for Dutch feature films, however so-so; most films do need the financial partial backing of a subsidy in the form of a guarantee put up by cinema exhibitors and the government. But on this film it is wasted. It can be said that technicians have gained experience, but in the film itself the lack of experience on the part of director-scriptwriter Jef van der Heyden, the camera man and the cutter is utterly evident.

Story of "Bicycling to the Moon" concerns three brothers, one a failed painter, the other a sensitive and timid policeman, the third a rag-and-bone man who at night throws stolen bicycles into the Amsterdam canals, in order to retrieve them next day. They all look for happiness, and the fulfillment of their lives, in the word of the writer, try to "bicycle to the moon." It becomes a muddled film which could be retitled "Bicycle Thieves Along The Amstel," without any bite or sense for observation or characterization, false in its poetry and pathos.

Acting is alright. The camera work is below par, specially in the night scenes along the Amsterdam streets and canals. Director Jef van der Heyden, who provided scripts for television plays and one Bert Haanstra film ("The Case M.P."), has written a loose script, that has not improved by the editing; "Bicycling" starts slow and loses pace, never building the action up to a climax and has too many scenes (the intro) and details that are of no avail to the story line. Enrico Neckheim has written a pleasant score that is kind of wasted. *Saal.*

The Quick And The Dead

Adroitly executed low budget war drama, but weak in characterization. Should make okay supporting item.

Hollywood, March 1.

Beckman Film Corp. release of Sam Altonian production. No star credits. Directed by Robert Totten. Screenplay, Sheila Lynch; camera, John Morrill; editor, Welles Ford; music, Jaime Mendoza-Nava. Reviewed at [illegible] Theatre, March 1, '63. Running time, 92 MINS.

[illegible]	Larry Mann
[illegible]	Victor French
[illegible]	Jon Cedar
[illegible]	James Almanzar
[illegible]	Louis Massad
[illegible]	Majel Barrett
[illegible]	Sandy Donigan

"The Quick and the Dead" is a lot of "little picture" for $100,000. In other words, the currency has been translated resourcefully into cinematic values that show up vividly on the screen. Yet, while this low budget indie reflects physical production savvy on the part of its makers, it falls down in story development. Depth and delineation of characterization are missing, and these are the elements that ultimately separate motion picture art from mechanics, creative substance from good bookkeeping. Still, it's an impressive "college try" by all concerned that, while a trifle lengthy for secondary slotting, should nevertheless make a marketable supporting entry.

A squad of Yanks and a band of Italian partisans caught up in the see-saw struggle for occupation of Northern Italy during World War II are the heroes of the action-packed Robert Totten-Sheila Lynch scenario. The story follows the deteriorating patrol of American dogfaces as it battles the Nazis tooth and nail, then joins up with the partisans for a successful goal-line stand at the mouth of a cave, following which the Germans flee.

Action has been exceptionally well mounted and executed by the game and spirited young company under the vigorous generalship of director Totten. But, because of the rather superficial and haphazard character development overwhelmed by the emphasis on open conflict, the audience never truly experiences the intimate and personal sense of loss that should accompany the deaths in combat of some of the principal participants. Without establishment of this keen sense of concern, the film does not come across with genuine impact. All the blood and thunder in the world cannot substitute for the arousal of empathy in the spectator for the story of one clearly-defined character.

Fine histrionic contributions are made by Victor French, James Almanzar and Louis Massad. Also able are Larry Mann and Jon Cedar. Majel Barrett and Sandy Donigan have some strong moments as the distaff members of the war party.

Sam Altonian produced this brisk enterprise for Manson Film Productions, which is to be distributed next month by Beckman Film Corp. Some solid production credits have been racked up on limited means by such craftsmen as cameraman John Morrill, editor Welles Ford and art director O.R.C. Totten. Composer Jaime Mendoza's score is martial in character. *Tube.*

Mike Frankovich

Continued from page 3

Jerry Bresler, "Diamond Head," James Woolfe, "Life at the Top," "Pumkin Eater," "Time of the Barracudas," latter first as a legiter then to be filmed in Hollywood; Charles Schneer, "Jason and the Argonauts," just finished.

Up-and-Coming

As for the aforementioned "eager newcomers," Frankovich lists Serge Bourguignon, who did "Sundays and Cybele," signed for four pictures; deals with Judd Kinberg and John Kohn, production team which recently made "Reach for Glory"; Alex Singer and John Haseltine, coproducers of "Cold Wind in August"; Arthur Hoff, from television, now trying to get a script for "Great Sebastians," which he would produce and possibly direct.

Names and titles, as given by Frankovich, are from both near and far away places and, of course, emphasize the global concept. There's the global concept, too, in the merchandising and exploitation, with new stress on tours abroad by the Yanks. Bobby Cohn is credited with helping his "Interns" substantially abroad by his calls upon the foreign ports. Reese is now abroad talking about his near-future endeavors. Charlton Heston made it to Japan for "Diamond Head." Ann-Margret is pencilled in for a Continental swing for "Bye Bye Birdie."

Last-trained entry will represent a new attack for a musical in foreign countries. The Ann-Margret tour, which will include at least a couple of festivals, hopefully will break down some of the resistance to Hollywood tuneplus abroad. Further, release will be held up until U.S. boxoffice results are in and might provide some new clues as to the o'seas handling; also, a string of advance screenings to build up interest.

Foreign Product

Col for long has been active in acquiring foreign product for parts, not all of the world. Frankovich disclosed a new pact with Samuel Bronston for "Fall of the Roman Empire" and "Circus Story" for Far East areas, including Japan, plus the Italian-made "Mondo Cane" (Dog's Life) for all but the U.S.

The story called "phenomenal" by Frankovich is the b.o. success story of Spiegel's "Lawrence of Arabia." There's quite a story, he relates, in the single fact that this desert epic has been guaranteed a year's run on a moveover in London—moreover being at the Metropolitan Victoria. The film rental at the Odeon Leicester Square actually was higher than the record boxoffice gross. Frankovich said he was concerned when six seats went unsold in a single week; he checked and found that Rank topper John Davis had given away the six ducats to friends.

Col, in seeking to encourage creative talent, recently fostered three productions, expecting to drop a few sheckles on each of them. Namely, "Hand in Hand," "Sundays and Cybele" and "Reach for Glory." As things turned out, "Cybele" proved a click. Interestingly, this French-made item couldn't get a Paris airing at first. Then it opened in New York, scored, and Paris bookings became pronto available.

My Six Loves
(VISTAVISION—COLOR)

Lack-lustre romanticomedy about a tired screen star who "adopts" six waifs during a sabbatical from show biz. Aimed at family trade.

Hollywood, Feb. 14, '63.

Paramount release of Gant Gaither production. Stars Debbie Reynolds, Cliff Robertson, David Janssen; features Eileen Heckart, Jim Backus, Hans Conried, Mary McCarty. Directed by Gower Champion. Screenplay, John Fante, Joseph Calvelli, William Wood, based on story by Peter V. K. Funk; camera (Technicolor), Arthur E. Arling; editor, John Woodcock; music, Walter Scharf; assistant director, Michael [illegible]. Reviewed at the studio, Feb. 14, '63. Running time, 101 MINS.

Janice Courtney	Debbie Reynolds
Rev. Jim Larkin	Cliff Robertson
Marty Bliss	David Janssen
Ethel Swenson	Eileen Heckart
[illegible]	Hans Conried
[illegible]	Mary McCarty
[illegible]	John McGiver
B. J. Smith	Max Showalter
[illegible]	Alice Ghostley
[illegible]	Alice Pearce
Bus Driver	Pippa Scott
[illegible]	Claudia Bryar
Doctor	[illegible]
Ava	Darlene Tompkins
Marie	Leon Belasco
Leo Smith	Billy Hughes
Sheriff	Jim Backus

Until a swarm of "adorable" moppets arrives and takes over, "My Six Loves" shapes up as a diverting romantic comedy. Unfortunately, the half-dozen urchins arrive about 15 minutes into the film and never leave. At one point, "villain" Jim Backus offers the unspeakable suggestion of "driving 'em over the state line and dumping 'em on the other side." A certain faction in every audience will be with Backus, all the way.

Prospects for the Paramount release aren't too bright. True, it is the kind of picture parents will feel safe sending their children to see, and that, if one is to judge by the recent clamor over bold, unsavory themes, is the exception to the rule these days. But, except for tinier tykes, most children aren't apt to appreciate being "saved" in this manner.

The Gant Gaither production, written by John Fante, Joseph Calvelli and William Wood from a story by Peter V. K. Funk, is concerned with the experience of a glamorous stage and screen actress (Debbie Reynolds) who, on the verge of a nervous breakdown from the publicity hubbub that engulfs her, is ordered to rest up for awhile in the Connecticut suburbs. Enter six homeless waifs abandoned by their drunken guardians. Miss Reynolds, bullied around by the local preacher (Cliff Robertson), sort of adopts them for a spell, soon learns to adore them and, in the process, Robertson too.

Only redeeming sequence in the picture is the opening one, a take-off on a publicity cocktail party spiced by the spectacle of a freeloader surreptitiously emptying sherpes into a thermos. Best line in the film: personal manager to star as he shoos her away from an eager fourth-estater — "He isn't even syndicated." The opening momentum is sustained for awhile with the advent of an insolent servant (Alice Ghostley) and her snivelling, would-be-actress daughter (Darlene Tompkins), but when the kids arrive, the whole show goes poof.

A cortful of talented adults is wasted. Miss Reynolds is attractive. Robertson is mired in the role of the starchy minister. David Janssen, although Cary Grant mannerisms hamper his individuality, comes off best as the manager, mainly because of his sane attitude towards the kids—they bother him. Eileen Heckart has some good moments as the star's secretary-companion. Hans Conried is engaging as a pseudo-intellectual playwright. Also effective in spots are Mary McCarty, John McGiver, Max Showalter, Alice Pearce, Pippa Scott and Backus.

For Gower Champion, making his feature film directorial debut, a most inauspicious start. Arthur E. Arling's cinematography is competent, John Woodcock's editing a little sluggish at times. Artificiality such as rubbery vegetation shows through in the Hal Pereira-Roland Anderson sets. Walter Scharf's music is okay. "It's A Darn Good Thing," a song by Sammy Cahn and James Van Heusen, is sung by Miss Reynolds. *Tube.*

MCA Paying 37½c

The Board of Directors of MCA has declared a 37½c dividend on its outstanding convertible preferred shareholders of record on March 21.

Dividend is payable April 1.

DISTRIBS: THEATRE SHORTAGE

Joe Vogel, Absent, Takes Brunt Of Metro Stockholders' Irritation

Rarely if ever has a film company official been so spotlighted as the "heavy" at meeting of stockholders as was the case at the annual Metro conclave last Thursday (28) at New York's Hotel Astor.

The target: Joseph R. Vogel, hero of a couple of years ago when he helmed the company into $12,000,000 of black ink, who moved upstairs Jan. 9 to the board chairmanship after turning over the presidency to Robert H. O'Brien.

Stockholders, small in number but quite vocal, stated flatly that Vogel was not the man anymore for the job of chairman. They were sore about the earnings drop, the dividend cut which they knew was coming, the slip in price of the stock, plus the fact that Vogel sold nearly all of his own shares (12,000) on the same day he relinquished the presidency.

The board, meeting immediately following the stockholder session, deposed Vogel as chairman. The post was not abolished but for the time being is left unoccupied.

Directorate also cut the divvy, from the previous quarterly of 50c per share, to 37-1-2c, along with assurances that any further cut is unlikely.

Entire board came under attack at the long and loud get-together of investors. Minority holders Wilma Soss and Evelyn Davis were the most outspoken, time-consuming and, to certain members of the board as well as certain other stockholders, the most irritating.

Prexy Robert H. O'Brien revealed significant changes, including disposition of a large part of Culver City studio which is not needed for filmmaking, switch in production policies with new emphasis on cost controls, stronger accent on Hollywood lensing, expansion in music, recording, vidpix production.

"Different standards," he said, are being adopted in production geared to coincide with per-picture expenditures gauged on rental potential. He clearly indicated a new ceiling on star salaries. His program to strengthen, not liquidate, the organization includes current survey to determine how much of

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Early-to-Bed Bad Maxim

Legion of Decency has B-rated (morally objectionable in part for all) Metro's Pat Boone starrer, "The Main Attraction."

Legion says that "glamorization and casual acceptance of premarital sex on the part of the principal characters are particularly dangerous in a film with a special appeal to a teenage audience." LOD also objects to "sensational costuming and situations."

Universal Musters Its Branch Talent

Formal sessions are underway for Universal Pictures' national sales convention in New York. Henry H. "Hi" Martin, v.p. and general sales manager, is helming the conclaves which convened at the Hotel Waldorf Astoria.

Branch, sales and homeoffice personnel began gathering in Gotham last Monday (4) for two days of screenings of upcoming U product. Milton R. Rackmil, Universal prez, welcomed the visitors, who are convening from 31 domestic branches including the company's Empire-Universal Canadian outlet, at the opening session.

Also in town for the meetings is ad-pub v.p. David A. Lipton who winged in from the Coast and will be joined by eastern ad-pub director Phil Gerard in outlining ad and promotional plans for coming releases.

Students Massed Line Brings Desegregation; Still May Be Jailed

Baltimore, March 5.

Northwood Theatre, which is located a few blocks from the campus of Morgan State College, a state-supported college for Negro students, will hereafter admit ticket buyers without regard to color. Change of policy came after a week of intensive picketing in which white students from John Hopkins U. and Goucher College joined.

There had been sporadic picketing of the film house in the past but nothing like the lines waiting to buy tickets, being refused, then circling round and back to the window. This is a standard pressure tactic in Dixie situations. Though north of Washington, Baltimore has always retained certain Dixie segregation patterns.

Considerable anger was apparently stirred up as the Maryland State's Attorney, William J. O'Donnel, is promising to prosecute some 400 arrested students, despite the theatre's capitulation to social pressure. The Mayor of Baltimore, Philip H. Goodman, previously failed to induce Negroes to lift their line on a promise of the theatre ownership to negotiate desegregation. Organizers took view that there was nothing to negotiate. It was up to the house to change its policy or face pickets.

"Trespassing" is the usual charge in such cases. O'Donnell says he's taking the arrested pickets cases to the Grand Jury for indictments.

Alden (RKO) Nets $1.36; Up From 54c

Glen Alden Corp., holding corporation which operates RKO Theatres among its other subsids, earned $7,514,000 on sales and revenues of $115,004,000 in 1962, equal to $1.36 a share. This is the outfit's best financial performance since the List Industries-Glen Alden merger in 1959, according to board chairman Albert A. List.

In 1961, Glen Alden earned $3,036,000 on sales and revenues of $91,329,000, equal to 54c a share. The 1962 figures include gains from sales of properties of $2,100,000, equal to $1.40 per share. RKO is the firm's only show biz holding.

30 Metro Pix, '55 to '59, Licensed 'For Millions'; NBC Can Show 'Em Twice

Metro board at a meeting in New York last week approved a deal for the licensing of 30 features, produced from 1955 to 1959, to the National Broadcasting Co. John B. Burns, film company's sales v.p., termed it a "multi-million-dollar" licensing agreement." Network has rights to televise each feature twice, with most of the package to be aired in color, starting next September.

Titles from which the specific 30 are to be selected include "Adam's Rib," "Annie Get Your Gun," "Bad Day at Black Rock," "Battleground," "Kiss Me Kate," "Asphalt Jungle," "Executive Suite," "Father of the Bride," "Singing in the Rain," etc.

PONTI-LEVINE FILM SET

De Sica Directs Mastroianni and Loren

Marcello Mastroianni and Sophia Loren are set to star in, and Vittorio De Sica to direct "Yesterday, Today and Tomorrow," first of four pix to be coproduced this year by Joe Levine and Carlo Ponti.

Pic will be made in Italy with shooting skedded to start in June.

IT'S A SWITCH ON EXHIBITORS

By GENE ARNEEL

Shortages of pictures? No.

Shortage of theatres? Yes.

The "no" and "yes" come from Charles Boasberg, president of Paramount Film Distributing Corp., and obviously his answers are in marked conflict with what most theatremen have been saying for the past several years. Actually, they've been complaining all their lives—or just about—concerning the availability of product, but of late they've been particularly vocal about it.

Boasberg, in contradiction, states flatly that he and the majority of other distribs are finding it more and more difficult to obtain playing time. Theatres aren't available for top product at a time when the film companies are looking for outlets.

Robert H. O'Brien, president of Metro, commented on this same subject last week. He related that his company has 36 features for release this calendar year but recognized the keen competition for marketing facilities.

Boasberg underlined two factors militating any easy kind of landing theatres for product:

(1.) Nearly all pic outfits have a stepped up number of quality pictures, and the market can absorb just so many of them at one given time;

(2.) The key cities all have at least a couple of longrun epics, some on hardticket, and this means so many theatres are no longer available for the standard features.

Par's official said the situation obtains with off periods as well as with holiday time, and with key neighborhood runs as well as with the firstrun showcases.

He cited several productions being held up because of theatre unavailability but asked that titles not be spelled out because some tradesters might draw the inference that the product simply was unappealing. Actually, cast and credits and in a few cases the previews rendered it clear to a reporter that the pictures being deferred show beaucoup boxoffice promise.

Very often, said Boasberg, the exhib beefs about product shortage is invalid. He rebuts that they want a klondike grosser every time and what they're really talking about is a shortage of klondike grossers.

Jamup on Bookings

Atlanta, March 5.

Atlanta, running pretty far behind in its bookings due to lack of

(Continued on page 16)

Exec Pay Cuts Cutting $390,000 Of MGM O'head

There's some austerity going on at Metro—the kind which stockholders usually like to hear about. It was learned that the recent changes in management will mean an annual saving of $390,000 accruing to the company.

This will come about via lesser payoffs to the new officers than the sums paid to the predecessors. Robert H. O'Brien, who had been receiving $76,000 per annum as exec v.p., getting a raise but short of the $156,000, plus other benefits, which had been received by ex-prez Joseph R. Vogel. Robert Mochrie had been receiving $91,000 as domestic distribution head (or more than exec v.p. O'Brien) and his replacement, Morris Lefko, is taking less.

Among the other changes where savings are being effected are Maurice (Red) Silverstein vice Mort Spring as president of MGM International, Seymour Mayer in place of Silverstein as exec v.p. of the overseas subsidiary, Jay Rabinovitz as treasurer, which post O'Brien also had held; and others.

Holding Proxies, Marshall Fine Tells Metro Meeting of Exhibition Gripes

In an unusual situation, an exhibitor leader took the floor at a film company stockholders' meeting to discuss, and complain about, that company's sales policy. Allied States' Marshall Fine, holding over 7,000 proxies in behalf of himself and fellow theatremen, told president Robert H. O'Brien and board members sitting on the dais at the Metro annual conclave in Manhattan last week that Metro was no longer the "friendly company" and, indeed, had lost so much status in the eyes of exhibs that many of the latter are just refusing to play the outfit's product.

Said Fine: "A sales policy based upon reducing the number of customer accounts cannot result in the expanded revenue necessary to the financial health of MGM."

The theatreman said he was particularly upset about MGM's handling of Sam Bronston's "King of Kings." He said exhibs were promised adjustments on losses but never got them, that subsequent-run exhibs, aware of the MGM policy, resisted and the net result was that "Kings" played only 4,500 to 5,000 theatres.

Fine said MGM can now expect the same kind of resistance with other top pictures, including "Mutiny on the Bounty."

O'Brien replied that a re-analysis of sales policy is now underway in the wake of the change in sales managers (Morris Lefko recently succeeded Robert Mochrie), that top terms but not onerous terms will be asked of such pictures as "Mutiny," and he has no knowledge of MGM ever going back on its word, regarding adjustments or anything else. This sort of thing should never happen, he emphasized.

Lost In the Confusion

A femme stockholder at the MGM meeting last week had a question to put to management about a picture which came out last year.

Her query wasn't clear nor was her credit. The title she cited: "Four Horsemen of the Calypso."

Lefko Projects Metro Releasing

The 36 productions mentioned by Metro president Robert H. O'Brien as being for release in calendar year 1963 — O'Brien referred to the even three dozen at the annual meeting of stockholders in New York last week—were itemized this current week by Morris Lefko, domestic sales chief.

Total of 22 features are to be released by Aug. 22, and all of them have been "definitely outlined," says Lefko. He adds that the total excludes "How the West Was Won," "Wonderful World of Brothers Grimm," "Mutiny on the Bounty" and "Ben-Hur," all of which extend into 1963.

The 36 new titles range from the arty "Four Days at Naples" to an Elvis Presley starrer to "International Hotel," formerly titled "V.I.P.'s," starring Elizabeth Taylor and Richard Burton.

No Tied Hands on O'seas But 'Our First Duty To Culver City' Says O'Brien

American film industry crafts and unions were given virtual assurance last week that they need have no fears about runaway production at Metro. Robert H. O'Brien so stated.

This came about at the annual MGM meeting of stockholders in New York last week. Donald Haggerty, representing the Laboratory Technicians, took the floor as a stockholder (10 shares) to propose a resolution via which MGM would commit itself to making at least 75% of its product locally. This would comprise pictures made directly by the studio or financed by the company.

O'Brien said the company could not bind itself to 75% or any other percent but the resolution was not needed. He stated the new regime which he heads regards as its "first obligation" the Culver City lot—that is, keeping it busy so as to reduce the overhead.

O'Brien said the policy is well reflected in a recent decision to make three pictures in California which originally had been scheduled for lensing abroad. One of these was to be done in Stockholm and now is set for the west with the exception of footage to be done by a second camera unit in the Swedish capital.

A Run on Burdick

Eugene Burdick, coauthor of the current hot topic "Fail-Safe" tome, has written a solo story, yet to be titled, and Universal Pictures has optioned it for production. The company will shortly be releasing the filmization of another Burdick effort, coauthored with Harvey Wheeler as is "Fail-Safe." That's Marlon Brando-starring "Ugly American."

Burdick's latest story has been assigned to George Englund to produce, he having performed that chore for "American." The author will check into the studio this spring to do a treatment of his story, labeled a modern melodrama set in a foreign locale.

Bearish Trading In Metro Shares

Metro stock was among the most active of all issues listed on the New York Stock Exchange last week, trading over 30,000 shares several days, and mostly bearish. Reason behind this was that many Wall Street professionals were anticipating the dividend cut which became a reality at the MGM board meeting in New York last Thursday (28). The per-share price fell to $28.

Volume was again heavy Friday (1) but with no further drop. Slice of the divvy, from 50c quarterly to 37½c, was not so severe as had been anticipated by the downtowners.

Metro Veepcies to Two, Silverstein and Lefko Rabinovitz as Treasurer

Metro has two new vicepresidents, Maurice (Red) Silverstein and Morris Lefko, and a new treasurer, Jason Rabinovitz. Board made the appointments last week.

Silverstein was named president of the MGM International subsidiary on Jan. 10, while Lefko became domestic sales manager Feb. 8. Rabinovitz joined the company in 1957 as assistant comptroller and in 1958 became general manager of MGM-TV, which post he now relinquishes and with a successor as yet unnamed.

Board also reelected Robert H. O'Brien as president and vicepresidents Robert M. Weitman (in charge of production), Benjamin Melnicker (general counsel), Howard Strickling, Raymond A. Klune, and John B. Burns.

All directors had been reelected at the annual stockholders' meeting which preceded the board session.

Chi Up; 'West Won' Mighty $34,000, 'Mock'bird' Giant 37G, 'Raven' Hep 28G, 'Lisa' Whopping 10½G in 3d

Chicago, March 5.

Warmer weather, hot new pix and healthy holdovers are all adding up to a bright Chi firstrun round. "How the West Was Won" is debuting to a mighty $34,000 on hardticket at the McVickers while "To Kill a Mockingbird," bumped by Oscar nominations, is teeing off with a giant $37,000 at the United Artists. Another hot new entry is the Monroe tandem of "Peeping Tom" and reissue of "Career Girl," which looks sparkling.

"The Raven" is preeming to a slick $28,000 at the Roosevelt. "Son of Flubber" heads up the second rounders with a loud session at State-Lake. "Five Miles to Midnight" is copping a fair Oriental second. "The Lion" is nice for the same Woods session.

"David and Lisa" continues torrid in third Cinema stanza. "Freud" is sharp for same Loop lap. "Diamond Head" is notching a sweet fourth Chicago round.

On hardticket, "Lawrence of Arabia" is socko following award nominations in its seventh Cinestage canto while "Mutiny On the Bounty" looms trim in its Todd 10th frame.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Divorce, Italian Style" (Embassy) (m.o.) (3d wk). Hep $4,700. Last week, $5,000.

Chicago (B&K) (3,900; 90-$1.80) — "Diamond Head" (Col) (4th wk). Fine $23,000. Last week, $23,000.

Cinema (Stern) (500; $1.50) — "David and Lisa" (Cont) (3d wk). Boffo $10,500. Last week, $12,000.

Cinestage (Todd) (1,038; $2.40-$3.50) — "Lawrence of Arabia" (Col) (7th wk). Sizzling $22,000. Last week, $20,000.

Esquire (H&E Balaban) (1,350; $1.20-$1.80) — "Girl Named Tamiko" (Par) (3d wk). Nifty $6,000. Last week, $8,000.

Loop (Telem't) (606; $1.25-$1.80) — "Freud" (U) (3d wk). Solid $8,000. Last week, $11,000.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM). Sock $34,000. Last week,

(Continued on page 10)

'Diamond' Good $12,000, Cleve.; 'Pounds' Oke 9G

Cleveland, March 5.

Nothing very hotsy here this session except the Hipp which is good in third week with "Diamond Head." However, "40 Pounds of Trouble" looks okay in second at the Allen. "Lovers of Teruel" is rated good as opener at Heights Art. Both "Five Miles To Midnight" and "Yojimbo" are thin, the latter in two spots.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.25-$1.50) — "40 Pounds of Trouble" (U) (2d wk). Okay $9,000. Last week, $12,000.

Colony Art (Stanley-Warner) (1,384; $1.50) — "Seven Capital Sins" (Indie) (2d wk). Nice $3,000. Last week, $4,200.

Continental Art (Art Theatre Guild) (825; $1-$1.50) — "Yojimbo" (Indie). Mild $1,700. Last week, "Woman Like Satan" (UA), $1,800.

Heights Art (Art Theatre Guild) (925; $1.50) — "Lovers of Teruel" (Cont). Good $2,300. Last week, "30 Years of Fun" (20th), $2,200.

Hippodrome (Eastern Hipp) (1,322; $1.25-$1.50) — "Diamond Head" (Col) (3d wk). Good $12,000. Last week, $12,500.

Ohio (Loew) (2,700; $1.25-$2.75) — "Mutiny on Bounty" (MGM) (11th wk). Fair $5,000. Last week, $5,200.

Palace (F & A Theatres) (2,730; $1.25-$1.50) — "Windjammer" (Cinerama) (reissue). Slow $6,500. Last week, "Boccaccio '70" (Embassy) (reissue), $7,000.

State (Loew) (3,400; $1.50) — "Five Miles to Midnight" (UA). Bad $5,000. Last week, "Girl Named Tamiko" (Par), $4,000.

Stillman (Loew) (2,700; $1.50) — "Swordsman of Siena" (MGM) and "Cairo" (MGM) (2d wk). Sad $4,000. Last week, $5,000.

Westwood Art (Art Theatre Guild) (855; $1.50) — "Yojimbo" (Indie). Thin $1,000. Last week, "30 Years of Fun" (20th), $2,200.

Broadway Grosses

Estimated Total Gross
This Week . . . . . . $[illegible]
(Based on 31 theatres)
Last Year . . . . . . $[illegible]
(Based on 30 theatres)

'Seesaw' Big 9G, L'ville; 'Day' 10G

Louisville, March 5.

Current week off to a fast start. Large grosses are in sight for "Diamond Head" at the United Artists and "Two For Seesaw" in second at the Mary Anderson. "Son of Flubber" in third at the Ohio shapes socko. Fourth of "Longest Day" at Rialto is sturdy. Arrival of milder temperatures is bringing the customers out, with the downtown area looking like normal times again.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) — "Girl Named Tamiko" (Par). Slow $3,500. Last week, "Who's Got Action" (Par) (2d), $4,000.

Mary Anderson (People's) (1,100; 75-$1.25) — "Two For Seesaw" (UA) (2d wk). Big $9,000 topping first week's $8,000.

Ohio (Settos) (900; 75-$1.25) — "Son of Flubber" (BV) (3d wk). Sock $7,500 better than second week's $7,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.40) — "Longest Day" (20th) (4th wk). Sturdy $10,000. Third week was $13,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25) — "Diamond Head" (Col). Tall $17,000 or near. Last week, "Rage of Lion" (20th), $7,500.

'WINE' HEADY $11,000, K.C.; 'HEAD' FAT 13G

Kansas City, March 5.

Big money is being racked up by "Days of Wine and Roses" at Paramount and also "Diamond Head" at the Plaza, both in first weeks. "Follow the Boys" at Roxy also is okay. "Son of Flubber" is sock in second at Uptown and Granada. "Lawrence of Arabia" continues sturdy in second round at the Saxon. "David and Lisa" is giving the Rockhill a lift.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp) (800; $1-$1.25) — "Billy Budd" (AA). Mild $4,000. Last week "Boccaccio '70" (Embassy) (4th wk), $3,000.

Capri (Durwood) (1,260; 90-$2.50) — "Mutiny on Bounty" (MGM) (11th wk). Steady $7,000; holds. Last week, same.

Empire (Durwood) (1,264; 90-$2.50) — "Brothers Grimm" (MGM) (20th wk). Lean $3,000. Last week, $3,500.

Kimo (Dickinson) (504; $1.25-$1.50) — "Phaedra" (Lope) (11th wk). Okay $1,500. Last week, same.

Paramount (Blank-UP) (1,900; $1-$1.25) — "Days of Wine and Roses" (WB). Sock $11,000; holds. Last week, "The Lion" (20th) (3d wk), $4,000.

Plaza (FMW-NGC) (1,630; $1-$1.25) — "Diamond Head" (Col). Fancy $13,000 or near; stays. Last week, "Two for Seesaw" (UA) (3d wk), $5,000.

Rockhill (Little Art Theatres) (750; $1-$1.25) — "David and Lisa" (Cont). Torrid $2,500, best here in recent months. Last week, "Crooks Anonymous" (Indie) and "Separate Tables" (reissue), $1,500.

Roxy (Durwood) (664; 75-$1.50) — "Follow Boys" (MGM). Puts house on continuous-run from hardticket. Okay $8,000. Last week, "Longest Day" (20th) (10th wk), good $5,000.

Saxon (Durwood) (1,119; $1.50-$3) — "Lawrence of Arabia" (Col) (2d wk). Hefty $11,000; holding. Last week, $12,000.

Uptown, Granada (FMW-NGC) (2,043, 1,217; $1-$1.25) — "Son of Flubber" (BV) (2d wk). Great $20,000; holds. Last week, $33,000.

'Flubber' Strong 14G, Indpls; 'Wine' Good 7G

Indianapolis, March 5.

Another blizzard as the week started cut down b.o. potential at most firstruns here. "Son of Flubber" continues to run well, however, leading town again in second stanza at Circle. "Days of Wine and Roses" at Keith's shapes good, but "Five Miles to Midnight" at Loew's is slow. The long runners, "Best of Cinerama" and "Longest Day," were hurt worst by the weather.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25) — "Son of Flubber" (BV) (2d wk). Hot $14,000. Last week, $21,000.

Indiana (C-D) (1,100; $1.25-$2.50) — "Best of Cinerama" (Cinerama) (8th wk). Dull $[illegible]. Last week, $4,000.

Keith's (C-D) ([illegible]; $1-$1.25) — "Days of Wine and Roses" (WB). Good $7,000 or near. Last week, "Who's Got Action" (Par) (2d wk), $3,000.

Loew's (Loew) (2,427; 75-$1.25) — "Five Miles to Midnight" (UA). Slow $5,000. Last week, "Follow Boys" (MGM), $6,000.

Lyric (Cockrill-Dolle) (850; $1.25-$2.50) — "Longest Day" (20th) (12th wk). Mild $3,000 or close. Last week, $5,000.

'Wine' Sweet 17G, St. L.; 'Head' 15G

St. Louis, March 5.

Not many newcomers here this session but one of them, "Days of Wine and Roses" is shaping to get a socko take at the Ambassador. "Samson and Seven Miracles," the other newcomer, is only average at the St. Louis.

"Diamond Head" is rated solid in second at State while "Brothers Grimm" looks big in eighth stanza at Martin Cinerama. "Son of Flubber" is rated good in fourth at Loew's Mid-City. "Mutiny on Bounty" looms neat in 11th session at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Days of Wine and Roses" (WB). Socko $17,000. Last week, "Girl Named Tamiko" (Par) (2d wk), $10,000.

Apollo Art (Grace) (700; 90-$1.25) — "Phaedra" (Lope) (10th wk). Okay $1,000. Last week, $1,100.

Esquire (Schuchart-Levin) (1,800; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (11th wk). Neat $10,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25) — "Barabbas" (Col) (2d wk). Good $15,000 or near. Last week, $20,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Son of Flubber" (BV) (4th wk). Good $11,000 or close. Last week, $15,000.

State (Loew) (3,600; 60-90) — "Diamond Head" (Col) (2d wk). Solid $15,000. Last week, $18,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "Brothers Grimm" (MGM) (8th wk). Big $17,000. Last week, $17,400.

Pageant (Arthur) (1,000; 90-$1.25) — "Billy Budd" (AA) (2d wk). Good $4,000. Last week, $5,000.

St. Louis (Arthur) (3,800; 75-90) — "Samson and Seven Miracles" (AI) and "Warriors Five" (AI). Average $9,000 or near. Last week, "Lion" (20th), $15,000.

Shady Oak (Arthur) (700; 90-$1.25) — "David and Lisa" (Cont) (3d wk). Okay $2,000. Last week, $2,300.

Cincy Spotty; 'Tamiko' Mild 8G; 'Wine' Torrid $10,500; 'Trial' 8G, 2d

Cincinnati, March 5.

Holdovers are easing the pain of prolonged weather miseries for Cincy firstruns as the current session bids for moderate showing. "Girl Named Tamiko" shapes mild on opener at Albee. In second weeks "Days of Wine and Roses" looks hotsy to retain city lead, "Trial" shapes hep at Grand, and "Diamond Head" at Keith's is rated good. "Best of Cinerama" looks swell in third week at Capitol. "Mutiny On Bounty" looks for slowdown in 11th round.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50) — "Girl Named Tamiko" (Par). Mild

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Balto Up; 'Mockingbird' Boff $13,000; 'Diamond' Big 15G; 'Seesaw' 7G, 4th

Key City Grosses

Estimated Total Gross
This Week . . . . . . $[illegible]
(Based on 22 cities and 205 theatres.)
Last Year . . . . . . $[illegible]
(Based on 24 cities and 205 theatres, chiefly first runs including N.Y.)

'Mock'bird' 24G In Hub; 'Lisa' $14,000

Boston, March 5.

Snowstorm Friday (1) pasted Hub with nine inches and hilted traditional weekend biz with traffic snarls and continuing series of minor accidents on the roads. Only newcomers in art houses were little affected. "Antigone" is bright at the Fenway and "Eclipse" is fancy at the Exeter. "David and Lisa" is torrid in second week at the Beacon Hill. "Girl Named Tamiko" is nice in second at the Mayflower.

"To Kill A Mockingbird" is sock in third session at Memorial. "Son of Flubber" is still a big noise at the Paramount in third. "Longest Day" is holding good at the Astor in 23d week. "Lawrence of Arabia" looks big at Gary in 11th week. "Mutiny on Bounty" is holding good in 10th week at the Saxon.

Estimates for This Week

Astor (B&Q) (1,117; $1.50-$2.50) — "Longest Day" (20th) (23d wk). Fast $10,000. Last week, $15,000.

Beacon Hill (Sack) (600; $1-$1.80) — "David and Lisa" (Cont) (2d wk). Hot $14,000. Last week, $15,000.

Boston (Beacon Ent.) (1,354; $1.20-$2.65) — "Best of Cinerama" (Cinerama) (4th wk). Strong $11,000. Last week, $20,000.

Capri (Sack) (900; 75-$1.80) — "Freud" (U) (2d wk). Good $8,300. Last week, $7,500.

Center (E. M. Loew) (1,250; 90-$1.25) — "Festival Girls" (Indie) (8th wk). Potent $8,000. Last week, $7,000.

Exeter (Indie) (1,376; 90-$1.50) — "Eclipse" (Times). Fancy $11,000. Last week, "Billy Budd" (AA) (10th wk), $4,000.

Fenway (Indie) (1,376; 90-$1.40) — "Antigone" (Elite). Bright $8,300. Last week, "Goodbye Pigeons" (Indie) and "Russia 1963" (Indie) $3,-[illegible].

Gary (Sack) (1,277; $1.30-$3) — "Lawrence of Arabia" (Col) (11th wk). Hot $18,000, hypoed by nominations. Last week, $20,000.

Mayflower (ATC) (800; 90-$1.30) — "Girl Named Tamiko" (Par) (2d wk). Snappy $6,500. Last week, $8,000.

Memorial (RKO) (3,000; 90-$1.50) — "To Kill Mockingbird" (U) and "Young Guns of Texas" (U) (3d wk). Still smash with $24,000 or near. Last week, $31,500.

Music Hall (Sack) (4,200; 90-$1.80) — "Ben-Hur" (MGM) (subrun). Opened Sunday (3) for 10-day stand. Last week, "Follow the Boys" (MGM) (10-days), nice $10,000.

Orpheum (Loew) (2,900; 90-$1.40) — "Diamond Head" (Col) (4th wk). Hotsy $16,000. Last week, $20,000.

Paramount (NET) (2,357; 70-$1.05) — "Son of Flubber" (BV) (3d wk). This week opened Sunday (3). Second was smash $25,000.

Pilgrim (ATC) (1,900; 75-$1.25) — "Sodom and Gomorrah" (20th) (subrun) and "Air Patrol" (20th). Oke $6,000. Last week, "The Hook" (MGM) and "Cairo" (MGM) (2d wk), $8,000.

Park Square (Indie) (300; $1.80) — "Divorce, Italian Style" (Embassy) (24th wk). Sturdy $4,000. Last week, ditto.

Saxon (Sacks) (1,100; $1.80-$3) — "Mutiny on Bounty" (MGM) (10th wk). Good $15,000. Last week, $20,000.

State (Trans-Lux) (730; 75-$1.25) — "It's Hot In Paradise" (Indie) and "Tempest in Flesh" (Indie). Hot $10,000. Last week, "Searching for Venus" (Indie) and "Time of Desire" (Indie) (3d wk), $7,000.

Baltimore, March 5.

Warm weekend weather, something exhibs have been awaiting for a long time, boosted the downtown trade a bit. "To Kill A Mockingbird" is off to a sock start at the Mayfair. "Longest Day" is holding nicely in seventh week at the New while "Diamond Head" is rated big in second week at Stanton. "Son of Flubber" looks nice in third at the Hipp.

"Mutiny on Bounty" is okay as "last weeks" sign displayed at the Town. "Divorce, Italian Style" shapes solid in second week of subsequent-run at Uptown. "Two for Seesaw" is stout in third week at Ambassador. "The Hook" is off to fair take in second at the Five West.

Estimates for This Week

Aurora (T-L) (365; 50-$1.50) — "Girls Dormitory" (Indie) and "Flesh and Desire" (Indie). Fair $1,000. Last week, "World Without Shame" (Indie) (2d wk), $1,200.

Charles (Fruchtman) (500; 50-$1.50) — "Girl Named Tamiko" (Par) (2d wk). Fair $3,000. Last week, $4,500.

Cinema (Schwaber) (460; 90-$1.50) — "Crooks Anonymous" (Janus). Slow $1,500. Last week, "My Uncle" (Cont) and "Mr. Hulot's Holiday" (Cont) (reissues) (2d wk), $1,200.

Five West (Schwaber) (435; 90-$1.50) — "The Hook" (MGM) (2d wk). Down to $1,500. Last week, $2,300.

Little (T-L) (300; 50-$1.50) — "Some Came Running" (MGM) and "Tunnel of Love" (MGM) (reissues). Fair $1,000. Last week, "Counterfeit Traitor" (Par) and "Summer and Smoke" (Par), $1,200.

Hippodrome (T-L) (2,200; 50-$1.50) — "Son of Flubber" (BV) (3d wk). Fine $7,500. Last week, $11,000.

Mayfair (Fruchtman) (700; 50-$1.50) — "To Kill Mockingbird" (U). Socko $13,000. Last week, "40 Pounds of Trouble" (U) (4th wk), $4,000.

New (Fruchtman) (1,600; $1.50-$2.50) — "Longest Day" (20th) (7th wk). Steady $9,000. Last week, same.

Playhouse (Schwaber) (365; 90-$1.50) — "Term of Trial" (WB) (3d

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'Condition' Fair $9,000, Denver; 'Lisa' Wow 4½G

Denver, March 5.

There's only one new, big entry here this stanza. It is "Papa's Delicate Condition," which shapes only fair at Paramount. "David and Lisa" is wow in opening session at the arty Vogue. "Days of Wine and Roses" shapes great in second session at Centre. "Son of Flubber" is rated potent in second at the Denver. "Brothers Grimm" looks big in 30th stanza at Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) — "Longest Day" (20th) (10th wk). Neat $5,000. Last week, $6,500.

Centre (Fox) (1,270; $1.25-$1.49) — "Days of Wine and Roses" (WB) (2d wk). Great $15,000. Last week, $18,000.

Cooper (Cooper) (814; $1.65-$2.50) — "Brothers Grimm" (MGM) (30th wk). Big $14,000. Last week, $12,100.

Denham (Indie) (800; $1.25-$2.50) — "Mutiny on Bounty" (MGM) (11th wk). Steady $6,000. Last week, $6,000.

Denver (Fox) (2,432; $1.25) — "Son of Flubber" (BV) (2d wk). Potent $17,000. Last week, $28,000.

Esquire (Fox) (600; $1.25) — "Crooks Anonymous" (Indie). Okay $1,800. Last week, "Devil's Wanton" (Indie) and "Night Is Future" (Indie), $1,700.

Orpheum (RKO) (2,600; $1.25) — "40 Pounds of Trouble" (U) and "Mystery Submarine" (Indie) (3d wk). Okay $5,000. Last week, $5,500.

Paramount (Wolfberg) (2,100; 90-$1.25) — "Papa's Delicate Condition" (Par). Fair $9,000. Last week, "Five Miles to Midnight" (UA) and "Season Passion" (UA), $12,500.

Towne (Indie) (800; $1.25-$1.49) — "Diamond Head" (Col) (2d wk). Fine $7,000. Last week, $10,000.

Vogue (Art Theatre Guild) (450; $1.25) — "David and Lisa" (Cont). Wow $4,500. Last week, "Loneliness of a Long Distance Runner" (Cont), $1,200.

L.A. Okay; 'West' Whopping 33G, 2d; 'Arabia' Hot 30G, 'Flubber' $18,700, 'Mock'bird' Boff $14,500, 'Wine' 9G

Los Angeles, March 5.

L.A. firstruns are off somewhat this stanza but overall total is okay. "The Seducers" is only fair $8,200 in two theatres while a pair of reissue combos, up for Academy nominations, are showing in lukewarm style. "How West Was Won" shapes whopping $33,000 in second Warner Hollywood session.

"Diamond Head" is rated hotsy $21,000 in third week at Hollywood Paramount. "Son of Flubber" is rated nice $18,700 in second frame, four houses. Reissued "Fantasia" looms big $17,000 in second at the Chinese. "Days of Wine and Roses" is sock in 10th round.

"Gypsy" is rated stout $15,000 in 11th Pantages round. "To Kill a Mockingbird" shapes socheroo $14,500 in 10th week at Fox Wilshire. "Lawrence of Arabia" is getting the most for a hardticketer with torrid $30,000 in 11th stanza at Warner Beverly. "Mutiny on Bounty" looks hefty $17,000 in 10th week at the Egyptian.

Estimates for This Week

State, Four Star (Metropolitan-UATC) (2,404; 900; $1-$2)—"The Seducers" (Bren) and "Fast and Sexy" (Col) (reissue). Fair $8,200. Last week, State with Hawaii, "Invasion of Animal People" (Indie), "Terror of Bloodhunters" (Indie), $6,100. Four Star with Los Angeles, Hollywood, Baldwin, "40 Pounds of Trouble" (U), "Stagecoach to Dancers' Rock" (U), $10,000.

Los Angeles, Baldwin, Hollywood, El Rey (Metropolitan-State-FWC) (2,040; 1,800; 956; 856; 90-$2)—

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Diamond' Lofty $29,000, Philly

Philadelphia, March 5.

Weather break is making for more wicket activity here this stanza. "Diamond Head" is jutting way out in front with wow take in first at the Fox. "Yojimbo," day-dating two smaller houses, is only so-so. "Freud" is okay in second at Trans-Lux while "David and Lisa" is rated socko in third at the Lane.

"Son of Flubber" shapes torrid in third at Stanton. "Brothers Grimm" is rated big in 30th session at the Boyd.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$2)—"Child Is Waiting" (UA) (2d wk). Okay $7,000. Last week, $10,000.

Boyd (SW) (1,330; $2-$2.75) — "Brothers Grimm" (MGM) (30th wk). Big $13,000. Last week, $10,000.

Bryn Mawr (Goldman) (900; $1.40) — "Yojimbo" (Toho). Quiet $2,500. Last week, "Divorce, Italian Style" (Embassy) (10th wk), $2,800.

Fox (Milgram) (2,200; 95-$1.80) —"Diamond Head" (Col). Wow $29,000. Last week, "Sodom and Gomorrah" (20th) (2d wk), $12,000.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (21st wk). Big $9,000 or near. Last week, $8,800.

Lane (SW) (1,000; $1.40) — "David and Lisa" (Cont) (3d wk). Socko $14,000. Last week, $15,300.

Midtown (Goldman) (1,200; $2.30-$3)—"Lawrence of Arabia" (Col) (11th wk). Strong $15,000. Last week, $17,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Gypsy" (WB) (9th wk). Hotsy $14,000. Last week, $10,000.

Stanley (SW) (2,100; $2-$2.75)—"Mutiny on Bounty" (MGM) (16th wk). Good $9,500. Last week, $10,300.

Stanton (SW) (1,483; 95-$1.80)—"Son of Flubber" (BV) (3d wk). Busy $18,000. Last week, $19,000.

Studio (Goldberg) (385; 95-$1.80) —"Garden of Eden" (Indie) and "Nudist Story" (Indie). Nifty $4,200. Last week, "Naked Island" (Indie) and "Peeping Tom" (Indie) (2d wk), $4,000.

Trans-Lux (T-L) (500; 95-$2) — "Freud" (U) (2d wk). Okay $7,000 or close. Last week, $9,000.

World (R&B-Pathe) (400; 95-$1.80) — "Yojimbo" (Toho). So-so $3,200. Last week, "Tales of Paris" (Times), $3,000.

Yorktown (SW) (835; $1.40) — "No Exit" (Indie) (2d wk). Nice $4,500. Last week, $4,200.

'Arabia' Socheroo 20G, D.C.; 'Mock'bird' Wham 19G, 3d; '5 Miles' 10G

Washington, Mar. 5.

Trade is riding high in first week for "Lawrence of Arabia" at the Ontario. Smash session looms for this hardticketer. Holdovers are still strong. "Freud" looks stout on initial week at Dupont.

"To Kill Mockingbird" is socko in third at the Town. "David and Lisa" shapes big in fifth at Playhouse while "Diamond Head" is fancy in fourth at Trans-Lux. "Five Miles to Midnight" is strong in second session at Keith's and "Son of Flubber" looms boffo in third at Ambassador and Metropolitan.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Son of Flubber" (BV) (3d wk). Sock $12,000. Last week, $14,500.

Apex (KB) (940; $1.49-$2.75) — "Longest Day" (20th) (subrun) (2d wk). Nifty $4,000. Last week, $5,100.

Capitol (Loew) (3,240; $1-$1.49) —"Follow Boys" (MGM) (2d wk). Fair $7,500 after opening at $10,700.

Dupont (Mann) (400; $1-$1.80) — "Freud" (U). Stout $7,000. Last week, "Child Is Waiting" (UA) (4th wk) $3,000.

Keith's (RKO) (1,830; $1-$1.49)— "Five Miles to Midnight" (UA) (2d wk). Strong $10,000 after initialing at $13,500.

MacArthur (KB) (900; $1.25-$1.49)—"Trial and Error" (MGM). Slick $6,000 after $8,400 on opener.

Ontario (KB) (1,240; $1.75-$3.00) — "Lawrence of Arabia" (Col). Smash $20,000. Last week, house was dark.

Palace (Loew) (2,360; $1-$1.49)— "Girl Named Tamiko" (Par) (2d wk). Mild $7,000 after $8,800 for opener.

Playhouse (TL) (450; $1.25-$1.80) —"David and Lisa" (Cont) (5th wk). Big $8,000. Last week, $9,000.

Plaza (TL) (278; $1.49-$1.80) — "Stranger Knocks" (T-L) (2d wk). Hep $7,000 after $9,000 for first.

Town (King) (800; $1-$1.49) — "To Kill Mockingbird" (U) (3d wk). Wow $19,000. Last week, $22,500.

Trans-Lux (TL) (500; $1.49-$2)— "Diamond Head" (Col) (4th wk). Fancy $8,300. Last week, $11,000.

Uptown (SW) (1,300; $1.65-$2.75) —"Brothers Grimm" (MGM) (17th wk). Hep $8,500. Last week, $6,300.

Warner (SW) (1,350; $1.60-$2.75) — "Mutiny on Bounty" (MGM) (15th wk). Nice $7,000. Last week, $7,500.

'Wine' Rousing $11,000, Port.; 'Boy' Brisk 7G, 6

Portland, Ore., March 5.

Only one newcomer here currently but it is big. "Days of Wine and Roses," this newie, shapes stout in first session at the Fox. "40 Pounds of Trouble" looms fast in second session at Broadway. "Two For Seesaw" shapes boxcup in third round at Irvington. "Diamond Head" looks trim in second at Orpheum. "Longest Day" is rated loud in sixth at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"40 Pounds of Trouble" (U) and "Mystery Submarine" (U) (2d wk). Fast $5,500. Last week, $6,200.

Fox (Evergreen) (1,600; $1-$1.49) —"Days of Wine and Roses" (WB)

(Continued on page 10)

'Boys' Okay $6,000 In Seattle; 'Wine' 12G, 2d

Seattle, March 5.

Few newcomers here this session but film biz continues in full stride. "Follow the Boys" is rated okay in first at Music Box. "Days of Wine and Roses" still is smash in second round at Orpheum. "Diamond Head" is solid in second at Coliseum while "Son of Flubber" looms boffo in second at Fifth Avenue. "Brothers Grimm" is sixth at Martin Cinerama.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.50-$2) — "Mutiny on Bounty" (MGM) (10th wk). Swell $7,500. Last week, $8,100.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Diamond Head" (Col) and "Phantom Planet" (FF) (2d wk). Solid $10,000. Last week, $14,400.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Son of Flubber" (BV) (2d wk). Smash $14,000. Last week, $21,400.

Martin Cinerama (Martin Theatres) (827; $1-$2.50)—"Brothers Grimm" (MGM) (6th wk). Great $11,000. Last week, $11,000.

Music Box (Hamrick) (730; $1.25-$1.50)—"Follow the Boys" (MGM). Okay $6,000.

Orpheum (Hamrick) (2,600; $1.25-$1.50)—"Days of Wine and Roses" (WB) (2d wk). Big $12,000 or over. Last week, $13,400.

Paramount (Fox-Evergreen) (3,000; $1.50-$2.50)—"Longest Day" (20th) (11th wk). Fair $5,000. Last week, $6,300.

'Mock'bird' Boffo $9,000 in Prov.

Providence, March 5.

"To Kill A Mockingbird," in third round at RKO Albee, is getting a bigger play since its Awards nomination and is one of current leaders. Still on the hot side are Majestic's third of "Son of Flubber" and Elmwood's 11th of "Longest Day." Strand's fourth of "Diamond Head" is mild.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25) — "To Kill Mockingbird" (U) (3d wk). Current pace should carry to smash $9,000. Last week, $11,500.

Elmwood (Snider) (724; $2-$2.50) — "Longest Day" (20th) (11th wk). Nice $5,000. Tenth was $7,000.

Majestic (SW) (2,200; 75-90) — "Son of Flubber" (BV) and "Olympic Elk" (BV) (3d wk). Great $12,000. Second was $18,000.

State (Loew) (3,200; 65-90) — "Follow the Boys" (MGM) and "Cairo" (MGM). Nice $9,000. Last week, "Two for Seesaw" (UA) and "Court Martial" (UA), $7,500.

Strand (National Realty) (2,200; 75-$1.25)—"Diamond Head" (Col) (4th wk). Slowing down to mild $3,500. Third was $5,000.

'Mock'bird' Mighty 20G, Frisco; 'Wine' Hep 21G, 'West Won' Wow 19G

San Francisco, March 5.

This is a swinging week for newcomers and oldsters here currently. Action is paced by sixth stanza of "Lawrence of Arabia" at the United Artists. But the big news is the amazing $19,000 being racked up by "How West Was Won" in first four days at Orpheum.

"To Kill a Mockingbird" also is boffo on opener at Alexandria. "Days of Wine and Roses" looks socheroo in second round at Paramount. "Diamond Head" looms big in fourth at the St. Francis.

Estimates for This Week

Alexandria (United California) (1,200; $2-$2.50) — "To Kill Mockingbird" (U). Boffo $20,000. Last week, theatre dark.

Clay (Ros) (379; $1.49)—"Trial and Error" (MGM) and "Scapegoat" (MGM) (reissue) (2d wk). Okay $3,200. Last week, $3,800.

Coronet (United Calif) (1,250; $1.49-$3.50)—"Mutiny on Bounty" (MGM) (15th wk). Big $12,000. Last week $12,300.

Esquire (No. Coast) (846; 90-$1.50) — "Birdman of Alcatraz" (UA) and "Miracle Worker" (UA) (reissues). Oke $3,300. Last week, "Two for Seesaw" (UA) and "Trap" (Par) (2d wk), $4,400.

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Son of Flubber" (BV) and

(Continued on page 10)

B'way Biz in Slump But 'Mock'bird' Oke $137,000, 'Diamond' Sharp 23G; 'Arabia' Huge 43G, 'Flubber' 16G

Broadway film grosses are sagging for the most part in the current session, with the weather, absence of fresh fare and the continued newspaper blackout all blamed. Another handicap is the start of Lent, nearly every spot being offish last Wednesday, Ash Wednesday. The snowstorm of Friday (1) dealt biz a damaging blow. Milder weather starting Saturday was a plus factor.

Top coin still is going to "To Kill a Mockingbird" with stageshow, at the Music Hall. Pic looks to hit okay $137,000 or over in third round, and set to go a fourth. Lone opener is reissue combo of "Touch of Mink" and "Great Impostor," which looms just okay $11,000 at the Palace.

"Diamond Head" is heading for a socko $23,000 in second round at the Victoria. It is staying on. "Child Is Waiting" looks mild $12,000 or close in third stanza at the Astor, with "Kid Galahad" replacing today (Wed.).

"Son of Flubber" also is slipping with smart $16,000 likely in current (4th) session at the DeMille. "Term of Trial" is dragging bottom with a lean $10,000 in fifth week at Paramount where "Papa's Delicate Condition" opens today (Wed.).

"The Hook" shapes big $9,000 or thereabouts in third session at the Embassy. "Her Bikini Never Got Wet" shapes hot $9,500 in fifth week at the Forum. "West Side Story," now on grind, is off to nice $17,000 in 72d round at the Rivoli.

"Lawrence of Arabia" is strongest of hardticketers, holding with a capacity $43,000 for 11th stanza at the Criterion. Both "Mutiny on Bounty" at the State and "Longest Day" at the Warner are off from last weeks. "Brothers Grimm" dipped to fine $17,500 in 30th round at the Cinerama, with "How West Was Won" now due to open March 28.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Kid Galahad" (UA). Opens today (Wed.). In ahead, "Child Is Waiting" (UA) (3d wk), was mild $12,000 or close after $20,000 for second.

Cinerama (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (31st wk). The 30th stanza completed Sunday (3) was okay $17,500 after $22,500 for 29th week, which included four extra shows. "How West Was Won" (MGM) now set to open here on hardticket March 28.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (12th wk). The 11th session finished Sunday (3) was capacity $43,000 for 10 shows after $47,082 for 10th week, but 11 performances.

DeMille (Reade) (1,463; 90-$2.50)—"Son of Flubber" (BV) (4th wk). This round ending tomorrow (Thurs.) is heading for smart $16,000 or near after $25,000 for third week. Stays.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Hook" (MGM) (3d wk). This week ending tomorrow (Thurs.) looks like nice $9,000 or near after $11,000 for second. Stays on.

Palace (RKO) (1,642; $1.25-$2)— "Pit and Pendulum" (AI) and "House of Usher" (AI) (reissues). Open today (Wed.). Last week, "Touch of Mink" (U) and "Great Imposter" (U) (reissues), just okay $11,000 or near. "The Birds" (U) opens on March 28.

Forum (Moss) (813; $1.25-$1.80) —"Bikini Never Got Wet" (G. Hakim) (5th wk). Looks like hot $9,500. Last week, $11,000. Stays on.

Paramount (AB-PT) (3,665; $1-$2)—"Papa's Delicate Condition" (Par). Opens today (Wed.). Last week, "Term of Trial" (WB) (5th wk), lean $10,000 or near after $12,000 for fourth.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"To Kill a Mockingbird" (U) with stageshow (3d wk). Current stanza ending up today (Wed.) looks like big $137,000 after $168,000 for second. Stays a fourth and maybe longer.

Rivoli (UAT) (1,545; $1.50-$2.50) —"West Side Story" (UA) (72d wk). This fourth week here on lowered scale and continuous looks to get nice $17,000 after $22,000 last week. Continues on until "Ugly American" (U) opens April 11. New RKO 23d Street (RKO) (1,000; $1.50-$2)—"The Trial" (Astor) (3d wk). Second round ended yesterday (Tues.) was great $10,000 or close after $23,000 in first. Also at Guild.

State (Loew) (1,850; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (17th wk). This week finishing tomorrow (Thurs.) looks to land big $34,000 after $36,000 in 16th week, not up to hopes. Continues indef.

Victoria (City Inv.) (1,003; $1.25-$2) — "Diamond Head" (Col) (3d wk). Second round completed yesterday (Tues.) was great $23,000 or near after $34,500 for opener.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (22d wk). This stanza winding up tomorrow (Thurs.) is heading for sock $24,000 or close after $30,500 for 21st week. Stays on, natch!

First-Run Artics

New Baronet (Reade) (430; $1.25-$2)—"Monkey in Winter" (MGM) (5th wk). This week finishing today (Wed.) looks like good $6,000 after $7,500 for fourth.

Coronet (Reade) (500; $1.50-$2) —"Love and Larceny" (Indie) (5th wk). This session ending tomorrow (Thurs.) is holding with big $10,500 or close after $11,000 for fourth. Continues on.

Fine Arts (Davis) (468; $1.80-$2) —"Sundays and Cybele" (Davis) (17th wk). The 16th week com-

(Continued on page 10)

'Wine' Smash $19,000 In Det.; 'Flubber' Hot 20G, 'Freud' Rugged $12,500

Detroit, March 5.

Firstrun biz stays hot with three top grossers continuing to attract coin. "Son of Flubber" at the Michigan and "Days of Wine and Roses" at the Palms shape wow in second weeks. "Lawrence of Arabia" still is wham in fifth round at the Madison.

Meanwhile, two of the three newcomers this week look only fair, "Humanoids" at the Fox and reissue of "The Robe" at the Grand Circus. The other newcomer, "Freud" shapes socko at Trans-Lux Krim.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49) — "Humanoids" (Indie) and "Keegah" (Indie). Slow $10,000. Last week, "Not Tonight, Henry" (Indie) and "Playgirl After Dark" (Indie), $8,500 in second week.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Son of Flubber" (BV) (2d wk). Great $20,000. Last week, $21,500.

Palms (UD) (2,995; $1.25-$1.49) —"Days of Wine and Roses" (WB) (2d wk). Smash $19,000. Last week, $19,500.

Madison (UD) (1,400; $1.50-$3.30) —"Lawrence of Arabia" (Col) (5th wk). Hotsy $21,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.49) — "The Robe" (20th) (reissue). Oke $7,000. Last week, "Fatal Desire" (Indie) and "Nice Girl" (Indie) (reissues) $5,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Follow the Boys" (MGM). Started Tuesday (5). Last week, "Africa Ablaze" (MGM) and "The Rack" (MGM), mild $6,500 in second week.

United Artists (UA) (1,667; $1.25-$3) — "Mutiny on Bounty" (MGM) (15th wk). Slow $6,000. Last week, $5,800.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM). Opens tomorrow (Wed.). Last week, "Brothers Grimm" (MGM) (30th wk-8 days), great $25,000.

Mercury (United Motion Theatre Co.) (1,468; $1-$1.80) — "Child Is Waiting" (UA) (2d wk). Fair $6,000. Last week, ditto.

Trans-Lux Krim (Trans-Lux) (980; $1.65-$1.80) — "Freud" (U). Socko $12,000. Last week, "Rocco and Brothers" (Indie) and "Dangerous Love Affairs" (Indie), $3,500.

Mpls. Biz Better; 'Mockingbird' Wow 13G, 'Flubber' 15G, 'Wine' 16G, 2d

Minneapolis, March 5.

Grosses are being stimulated this round by milder temperatures. There are only two downtown newcomers, with "Papa's Delicate Condition" opening today at Orpheum. "The Hook" shapes fine at Lyric.

"To Kill a Mockingbird" looks wow at Mann in second. "Son of Flubber" looms huge at State, also in second. "Days of Wine and Roses" still is socko for second at Century.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65)—"Mutiny on Bounty" (MGM) (11th wk). Stout $6,000. Last week, $[illegible].

Avalon (Frank) ([illegible]; $1)—"Bachelor Tom Peeping" (Indie) and "Invasion Quartet" (MGM) (reissue) (2d wk). Staunch $1,500. Last week, $2,000.

Century (Par) (1,300; $1.25-$1.50)—"Days of Wine and Roses" (WB) (2d wk). Socko $16,000. Last week, $15,000.

Cooper (CF) (805; $1.25-$1.50)—"Brothers Grimm" (MGM) (20th wk). Splendid $9,000. Last week, $8,500.

El Lago (Carisch) ([illegible]; $1)—"Shirt Off Her Back" (Indie) and "What a Chassis" (Indie). Okay $1,200. Last week, "Unashamed" (Indie) and "What a Chassis" (Indie) (reissue), $[illegible].

Gopher (Berger) (1,000; $1-$1.25)—"Follow the Boys" (MGM) (2d wk). Moderate $4,000. Last week, $5,500.

Lyric (Par) (1,000; $1-$1.25)—"The Hook" (MGM). Fair $[illegible]. Last week, "40 Pounds of Trouble" (U) (2d wk), $4,000 at $1.25-$1.50.

Mann (Mann) (1,000; $1.25-$1.50)—"To Kill Mockingbird" (U) (2d wk). Wow $13,000. Last week, $13,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Courtship of Eddie's Father" (MGM). One-day prelim showing on Sunday (3). "Papa's Delicate Condition" (Par). Opened today (Tues.). Last week, touring legit attraction.

Park (Field) (1,000; $1.50)—"Diamond Head" (Col) (2d wk). Stout $[illegible]. Last week, $[illegible].

State (Par) (2,200; $1.25-$1.50)—"Son of Flubber" (BV) (2d wk). Giant $15,000. Last week, $22,000.

Suburban World (Mann) ([illegible]; $1.25)—"Night Is My Future" (Embassy). Light with $1,200. Last week, "Trial and Error" (MGM) (2d wk), $2,000.

World (Mann) (400; $1.25-$1.50)—"David and Lisa" (Cont) (2d wk). Okay $4,000 or near. Last week, $5,000.

CHICAGO

(Continued from page 8)

"Brothers Grimm" (MGM) (20th wk), $16,000 for 5 days.

Monroe (Jovan) (1,000; 65-90)—"Peeping Tom" (Indie) and "Career Girl" (Indie) (reissue). Boff $[illegible]. Last week, "Devil's Hand" (Indie) and "Blood Lust" (Indie), $5,000.

Oriental (Indie) (3,400; 90-$1.80)—"Five Miles to Midnight" (UA) (2d wk). Fair $14,000. Last week, $[illegible].

Roosevelt (B&K) (1,400; 90-$1.80)—"Raven" (AI). Hot $[illegible]. Last week, "Longest Day" (20th) (20th wk), $13,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Son of Flubber" (BV) (2d wk). Rousing $25,000. Last week, $35,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Lonely Are the Brave" (U) (8th wk). Good $5,000. Last week, $[illegible].

Todd (Todd) (1,000; $2.20-$3.30)—"Mutiny On Bounty" (MGM) (10th wk). Trim $14,000. Last week, $13,000.

Town (Teitel) (640; $1.25-$1.80)—"One Summer of Happiness" (Indie) and "Naked Night" (Indie) (reissues). Tidy $2,000. Last week, "Mon Petit" (Indie) (2d wk), $1,500.

United Artists (B&K) (1,700; 90-$1.80)—"To Kill Mockingbird" (U). Wham $27,000 or close. Last week, "40 Pounds of Trouble" (U) (2d wk), $12,500.

Woods (Essaness) (1,200; 90-$1.80)—"Lion" (20th) (2d wk). Fine $11,000. Last week, $18,000.

World (Teitel) (606; 90-$1.25)—"Naked Interlude" (Indie) and "Assault" (Indie) (reissues) (3d wk). Tepid $2,000. Last week, $2,700.

BROADWAY

(Continued from page 9)

pleted Sunday (3) was solid $7,300 after $8,000 for 15th week.

Beekman (Rugoff Th) (590; $1.50-$2)—"Electra" (Lope) (12th wk). The 11th stanza ended Sunday (3) was fine $7,500 after $8,000 for 10th week.

Cinema One (Rugoff Th) (700; $1.50-$2)—"Freud" (U) (12th wk). This session winding today (Wed.) is heading for sock $13,500 after $15,300 in 11th week.

Cinema Two (Rugoff Th) (300; $1.50-$2)—"Elusive Corporal" (Indie) (2d wk). First holder stanza ended Sunday (3) was okay $5,000 after $6,000 for opener.

Fifth Ave. Cinema (Rugoff Th) (250; $1.25-$2)—"Eclipse" (Times) (m.o.) (2d wk). This round finishing today (Wed.) looks like good $3,000 after $4,000 in opening week. "Love at 20" (Embassy) (subrun) opens tomorrow (Thurs.).

Normandie (T-L) (592; $1.25-$2)—"Son of Flubber" (BV) (4th wk). This week finishing tomorrow (Thurs.) looks like good $5,000 after $7,000 for third. "Case of Dr. Laurent" (T-L) opens next Friday.

Guild (Guild) (450; $1-$1.75)—"Trial" (Astor) (3d wk). First holdover session completed yesterday (Tues.) was smash $16,000 or near after $20,000 for opener. Daydating with New RKO 23d Street.

Murray Hill (Rugoff Th) (565; $1.50-$2)—"Dinner at 8" (Indie) and "Anna Christie" (Indie) (reissues). Open today (Wed.). In ahead, "Love at 20" (Embassy) (6th wk), okay $5,500 after $6,200 in third.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (25th wk). The 24th week ended Sunday (3d) was great $14,000 after $13,500 for 23d round.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (11th wk). The 10th session completed yesterday (Tues.) was smash $15,500 after $16,300 for ninth.

Sutton (Rugoff Th) (561; $1.50-$2)—"Seven Capital Sins" (Embassy) (8th wk). Seventh round completed yesterday (Tues.) was sturdy $9,000 or over after $10,000 for sixth.

Tower East (Loew) (500; $1.50-$2)—"Longest Journey Into Night" (Levine) (22d wk). The 21st stanza ended yesterday (Tues.) was good $6,200 after $5,800 in 20th week. Stays on.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Papa's Delicate Condition" (Par). Opens today (Wed.). Last week, "Term of Trial" (WB) (5th wk), was fair $4,500 after doing well here in earlier weeks. "Condition" is daydating with Paramount.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Taste of Honey" (Cont) and "Waltz of Toreadors" (Cont) (reissues). Opens today (Wed.). Last week, "Child Is Waiting" (UA) (3d wk), fair $4,200 after $6,200 in second.

World (Perfecto) (390; 90-$1.50)—"Pleasures and Vices" (Mishkin) (3d wk). This week ending tomorrow (Thurs.) looks like okay $6,300 after $8,000 for second.

Toho Cinema (Toho) (300; $1.50-$2)—"Bad Sleep Well" (Toho) (7th wk). Sixth session finished yesterday (Tues.) was good $4,800 after $5,200 in 6th.

BALTIMORE

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wk). Okay $2,000. Last week, $2,500.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Diamond Head" (Col) (2d wk). Big $15,000. Last week, $16,000.

Town (T-L) (1,125; $1.50-$2)—"Mutiny on Bounty" (MGM) (11th wk). Off to okay $6,500 or over. Last week, $6,500.

Rex (Freedman) (500; $1.50)—"Wild Is My Love" (Indie) (2d wk). Oke $2,000. Last week, $3,500.

Uptown (Fruchtman) (1,100; 50-$1.50)—"Divorce, Italian Style" (Embassy) (subrun) (2d wk). Fine $4,000. Last week, $4,500.

Ambassador (Durkee) ([illegible]; 50-$1.50)—"Two for Seesaw" (UA) (4th wk). Sturdy $7,000. Last week, $8,200.

'Flubber' Great $47,000, Toronto; '5 Miles' 11G; 'Arabia' Capacity 43G

Toronto, March 5.

With six Taylor houses doing great biz with "The Mongols" and "Bloodlust," other newcomers are landing hep week-end grosses. They include "Term of Trial" and "Five Miles to Midnight." Of holdovers, "Lawrence of Arabia" is still capacity while "Son of Flubber" is expected to hold near first stanza's smash take in 10 houses. "Follow the Boys" is hefty in second frame.

Estimates for This Week

Alhambra, Birchcliff, Beach, Nortown, Palace, Parkdale, Prince of Wales, Runnymede, St. Clair, Westwood (FP) (944; 885; 1,200; 950; 1,485; 1,387; 1,187; 1,377; 1,430; 904; 35-$1)—"Son of Flubber" (BV) (2d wk). Shapes great $47,000 or close. Last week, $48,000.

Carlton (Rank) (2,318; $2-$3)—"Lawrence of Arabia" (Col) (5th wk). Capacity $43,000. Last week, ditto.

Century, Downtown, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,050; 1,002; 752; 882; 695; 50-$1)—"Mongols" (Astral) and "Bloodlust" (Astral). Wham $30,000. Last week, "Beauty and Beast" (UA) and "Proper Time" (UA), three-house combo, $13,500.

Eglinton (FP) (918; $1.50-$2.75)—"Best of Cinerama" (Cinerama) (6th wk). Steady $8,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50)—"Term of Trial" (WB). Sturdy $12,000, or near. Last week, "Girl Named Tamiko" (Par) (2d wk), $8,000.

Hyland (Rank) (1,106; $1.25-$1.50)—"Phaedra" (Lope) (4th wk). Staunch $6,500. Last week, $8,000.

Imperial (FP) (3,216; $1-$1.50)—"Gypsy" (WB) (5th wk). Hep $11,000. Last week, $12,500.

International (Taylor) (557; $1.25)—"Secrets of Women" (ICG). Neat $4,000. Last week, "Taste of Honey" (IFD) and "Raisin in Sun" (Col), $2,300.

Loew's (Loew) (1,041; $1-$1.50)—"Follow Boys" (MGM) (2d wk). Nifty $11,000 or over. Last week, $14,500.

Tivoli (FP) (900; $1.50-$2.50)—"Longest Day" (20th) (11th wk). Trim $7,300. Last week, ditto.

Towne (Taylor) ([illegible]; $1-$1.50)—"7 Capital Sins" (IFD) (2d wk). Fine $3,300. Last week, $4,500.

University (FP) (1,303; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (14th wk). Sock $13,500. Last week, $13,000.

Uptown (Loew) (2,230; $1-$1.50)—"Five Miles to Midnight" (UA). Fine $11,000. Last week, "Two for Seesaw" (UA) (2d wk), $7,500.

SAN FRANCISCO

(Continued from page 9)

"Beauty and Beast" (UA) (2d wk; 8 days). Good $[illegible]. Last week, $14,000.

Larkin (Rosener) (390; $1.40)—"Sundays and Cybele" (Davis) (11th wk). Big $3,000. Last week, $3,200.

Metro (United Calif) (1,000; $1.50-$1.80)—"Divorce, Italian Style" (Embassy) (10th wk). Big $2,800. Last week, $3,[illegible].

Music Hall (Rosener) ([illegible]; $1.40)—"David and Lisa" (Cont) (3th wk). Smash $6,500. Last week, $7,000.

Orpheum (Cinedor) (1,430; $2.75-$2.95)—"How West Was Won" (MGM). Wow $10,000 in 4 days. Last week, "Brothers Grimm" (MGM) (20th wk), $26,300.

Paramount (Par) (2,646; $1.50-$1.75)—"Days of Wine and Roses" (WB) (2d wk). Smash $21,000 or near. Last week, $20,000.

Presidio (Art Theatre Guild) (720; $1.25-$1.50)—"Electra" (Lope) (2d wk). Fair $3,000. Last week, $6,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"Diamond Head" (Col) (4th wk). Big $10,000. Last week, $11,000.

United Artists (No. Coast) (1,148; $1.50-$3.75)—"Lawrence of Arabia" (Col) (6th wk). Great $22,300. Last week, $23,000.

Vogue (S. F. Theatres) (345; $1.50)—"Love at 20" (Embassy). Fine $3,000. Last week, "Passion of Slow Fire" (T-L) (4th wk), $2,200.

Warfield (Loew) (2,656; $1.25-$1.50)—"Follow the Boys" (MGM) (2d wk). Drab $5,000. Last week, $7,000.

Pitt Uneven; 'Flubber' Fancy $18,000, 'Tamiko' Dull 5½G, 'Pounds' Trim 7G

Pittsburgh, March 5.

"Son of Flubber" continues to be the biggest excitement in Pitt and headed for second smash week at Stanley. The weather is back on the side of the exhibs after the worst winter in years. Hardticketers, "Longest Day" in 11th at Fulton and "Mutiny on Bounty" in 12th at Nixon, are not slowing up a bit.

"40 Pounds of Trouble" remains snappy in third at Gateway. "Girl Named Tamiko" at Penn wound up with a drab second round. "Carry on, Nurse" remains bright in 10th at arty Shadyside. "Loneliness of Long Distance Runner" is sturdy in third at Squirrel Hill.

Estimates for This Week

Fulton (Assoc) (1,900; $1.50-$2.75)—"Longest Day" (20th) (11th wk). Firm $6,000. Last week, $6,200.

Gateway (Assoc) (1,900; $1-$1.50)—"40 Pounds of Trouble" (U) (3d wk). Snappy $7,000. Last week, $7,500.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Mutiny on Bounty" (MGM) (12th wk). Neat $6,000. Last week, $7,200.

Penn (UATC) (3,472; $1-$1.50)—"Girl Named Tamiko" (Par) (2d wk). Closed Saturday night (2) with dull $5,300 via aid from "Courtship of Eddie's Father" (MGM) last Saturday. Legit show is current.

Shadyside (MOTC) (830; $1.50)—"Carry on Nurse" (Gov) (10th wk). Socko $2,100. Last week, $2,000.

Squirrel Hill (SW) (833; $1.50)—"Loneliness of Long Distance Runner" (Cont) (3d wk). Hep $2,800. Last week, $3,700.

Stanley (SW) (3,700; $1-$1.50)—"Son of Flubber" (BV) (2d wk). Brilliant $18,000. Last week, $25,300.

Warner (SW) (1,254; $1-$1.50)—"Best of Cinerama" (Cinerama) (3d wk). Neat $10,500. Last week, $11,500.

LOS ANGELES

(Continued from page 9)

"Bird Man of Alcatraz" (UA) and "Miracle Worker" (UA) (reissues). Slow $13,500. Last week, El Rey, "Who's Got Action" (Par), "Term of Trial" (WB) (m.o.), $4,000.

Hawaii, Warren's, Wiltern (G&S-Metropolitan-SW) (1,106; 1,757; 2,344; $1-$1.40)—"Sweet Bird of Youth" (MGM) and "Lolita" (MGM) (reissues). Soft $11,000. Last week, Warren's, "The Hook" (MGM), "Cairo" (MGM) (2d wk), $3,400. Wiltern with Hillstreet, Iris, Village, Loyola, "Son of Flubber" (BV) (1st general release), $37,100.

Warner Hollywood (SW) (1,201; $1.25-$2.80)—"How West Was Won" (MGM) (2d wk). Wow $30,000. Last week, $33,200.

Chinese (FWC) (1,408; $2-$2.40)—"Fantasia" (BV) (reissue) (2d wk). Big $17,000. Last week, $27,500.

Hollywood Paramount (State) (1,468; $1.50-$2.40)—"Diamond Head" (Col) (2d wk). Hot $21,000. Last week, $24,000.

Fine Arts (FWC) (631; $2-$2.40)—"David and Lisa" (Cont) (4th wk). Sock $7,200. Last week, $9,000.

Lido (FWC) (870; $2-$2.40)—"Crooks Anonymous" (Janus) and "Operation Snatch" (Cont) (2d wk). Okay $3,200.

Fox Wilshire (FWC) (1,990; $1.25-$2)—"To Kill a Mockingbird" (U) (10th wk). Lusty $14,500. Last week, $14,000.

Vogue (FWC) (810; $1.25-$1.40)—"Days of Wine and Roses" (WB) (10th wk). Smash $9,000. Last week, same.

Hillstreet, Iris, Village, Loyola (Metropolitan-FWC) (2,752; 825; 1,536; 1,200; $1-$1.40)—"Son of Flubber" (BV) (2d wk). Nice $18,700.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Lawrence of Arabia" (Col) (11th wk). Torrid $30,000. Last week, ditto.

Pantages (RKO) (1,512; $1.25-$2.75)—"Gypsy" (WB) (11th wk). Stout $14,000. Last week, $12,700.

Huntington Hartford (Allied) (1,012; $2-$2.50)—"Long Day's Journey Into Night" (Levine) (11th wk). Boffo $6,000. Last week, $4,100.

Beverly (State) (1,150; $1.40-$2.40)—"Two for Seesaw" (UA) (11th wk). Dull $2,300. Last week, $3,000.

Crest (State) (750; $2)—"Electra" (Lope) (11th wk). Dim $1,000. Last week, $1,100.

Music Hall (Rosener) (720; $2-$2.40)—"Freud" (U) (12th wk). Hotsy $6,300. Last week, $6,300.

Egyptian (UATC) (1,392; $1.65-$3.50)—"Mutiny on Bounty" (MGM) (16th wk). Hefty $17,000. Last week, $16,000.

Carthay (FWC) (1,130; $1.80-$3.50)—"Longest Day" (20th) (21st wk). Firm $9,000. Last week, $10,300.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; $1-$1.40)—"West Side Story" (UA) (4th wk). Strong $9,000. Last week, $14,000.

PORTLAND, ORE.

(Continued from page 9)

and "Girl in Room 13" (WB). Stout $11,000. Last week, "Lion" (20th) and "Untamed" (20th) (release), $4,000.

Hollywood (Evergreen) (1,100; $1.40-$2)—"Best of Cinerama" (Cinerama) (3d wk). Okay $6,300. Last week, $6,100.

Irvington (Smith) (850; $1.50)—"Two For Seesaw" (UA) and "Period of Adjustment" (UA) (release) (2d wk). Bangup $5,000. Last week, $6,000.

Music Box (Hamrick) (640; $1.50-$3)—"Mutiny On Bounty" (MGM) (4th wk). Fair $5,500. Last week, $6,000.

Orpheum (Evergreen) (1,536; $1-$1.40)—"Diamond Head" (Col) and "Young Guns of Texas" (Col) (2d wk). Trim $7,000 or close. Last week, $9,700.

Paramount (Port-Par) (1,446; $1.50-$3)—"Longest Day" (20th) (6th wk). Loud $7,000. Last week, $7,000.

CINCINNATI

(Continued from page 8)

$8,000. Last week, "40 Pounds of Trouble" (U) (2d wk), $7,000.

Capitol (SW-Cinerama) (1,346; 90-$2)—"Best of Cinerama" (3d wk). Swell $8,500 after $10,000 for second.

Esquire Art (Cin-T-Col) (300; $1.25)—"Billy Budd" (AA). Fair $1,200. Last week, "Scapegoat" (MGM) (reissue) (2d wk), $1,100.

Grand (RKO) (1,300; $1-$1.25)—"Trial" (Astor) (2d wk). Good $8,000 after $10,000 preem.

Guild (Vance) (300; $1.25)—"Crooks Anonymous" (Indie). Nice $1,900. Last week, "Cold Wind in August" (Lope), $1,000.

Hyde Park Art (Cin-T-Col) (300; $1.25)—"All At Sea" (MGM). So-so $1,000. Last week, "Gigi" (MGM) (reissue), $1,100.

Keith's (Cin-T-Col) (1,300; 90-$1.25)—"Diamond Head" (Col) (2d wk). Good $8,000. Last week, $9,000.

Palace (RKO) (2,600; $1-$1.50)—"Days of Wine and Roses" (WB) (2d wk). Hotsy $10,500 after $12,000 bow.

Twin Drive-In (Cin-T-Col) (800 cars; 90c)—"Battle Hymn" (U) and "Away All Boats" (U) (reissues). Slow $1,400. Last week, "Taras Bulba" (UA) and "Pressure Point" (UA) (subruns), $1,800.

Valley (Cin-T-Col) (1,275; $1.50-$2.50)—"Mutiny On Bounty" (MGM) (11th wk). Fair $6,000. Last week, $6,300. "Lawrence of Arabia" (Col) opens April 11.

Blame TV for 2 Scot Cinema Shutterings

Glasgow, Feb. 26.

Two more Scot cinemas have shuttered because of growing competition from tele. One is the Regal Brechin, in northeast Scotland, which has recently been open on two nights a week. Films have been shown there regularly since World War I. It is owned by Strathmore Picture Houses, whose other cinema, the King's, will continue nightly.

The Palace, Lochwinnoch, Renfrewshire, also has closed, following the death recently of John Manders, whose father established the cinema many years ago.

A SELF-RESCUE FOR MEXICO

Eastern Unions and Producers Pitch Their Woes at U.S. Labor's Weaver

Representatives of east coast motion picture interests will meet in Washington, D. C., in mid-March with Assistant Secretary of Labor George L. P. Weaver. Latter was appointed by secretary Willard Wirtz to look into industry problems raised by various segments of the biz, mostly in Hollywood, and has already met with two Coast groups.

The East Coast Motion Picture Council will be among the participants at the Washington sessions. This group has some 14 International Alliance of Theatrical Stage Employees film locals in its membership. Also on hand will be reps of the Film Producers Assn., which has a membership of some 60 commercial and feature film production people. Theatre Owners of America and Allied States Assn. reps are also expected to appear, along with recording studio spokesmen.

Major issue to be discussed will be runaway production and its various production ramifications, with the resultant alleged job losses, but not featherbedding. Other specific issues to be discussed include dubbing (done more cheaply abroad), restrictions abroad on features going there, a possible quota on imports, subsidies for production with no compulsory theatre tax and other matters.

The Hollywood Film Council has already appeared before Weaver as has the Committee to Promote Motion Picture Production which differs in part with HFC.

Takeoff Schedule On Embassy Pix

Embassy Pictures has seven pictures lined up for local release between this week and the fall. The pix include the distrib's latest acquisition, Federico Fellini's "Fellini 8½," which will be marketed in the U.S. and Canada by Embassy and overseas by Columbia Pictures, and the Yank preem of "Landru."

Into release this week went "Constantine and the Cross" which opens today (Wed.) at Loew's Metropolitan and goes onto the Loew's circuit March 13. Having already played the Los Angeles area, "Madame" follows "Constantine" into the Loew's Met March 6 and heads onto the circuit March 20.

"Landru" makes it's U.S. debut March 28 at Cinema I & II, having already played successful engagements in Paris area theatres. The film is to be followed into these twin cinemas early in the fall by "Threepenny Opera," which recently finished production in Europe. "Fellini 8½," which stars the "La Dolce Vita" quartet of Marcello Mastroianni, Claudia Cardinale, Anouk Aimee and Sandra Milo, will begin daydating at a Broadway house and eastside arter this summer. "Young Girls of Good Family" will also bow in New York in the summer.

"The Light Fantastic," a coproduction of Embassy and a group of indie producers billed as the Light Fantastic Company (members of which were responsible for such shorts as "Bowl of Cherries" and "Rooftops of New York"), has just finished production this week and will debut this summer as well.

In addition, Embassy prez Joseph E. Levine, who's presently overseas checking production data on his various European coproductions, has made another purchase. Although it's not know for sure just what he's gotten hold of, speculation hath it that it's "Women of the World," which Embassy exec v.p. Lenny Lightstone recently referred to Levine's attention after a recent trip to Rome. "Women" is a product of the directors of "Mondo Carne," Antonio Climati and Benito Frattari.

COLUMBIANS TRAVEL

Rosenfield and Ferguson Take To The Trail

Jonas Rosenfield Jr., Columbia v.p., and Robert S. Ferguson, exec in charge of gobal ad-pub, are traveling. Rosenfield left Manhattan over the past weekend for Europe for meetings anent the "Lawrence of Arabia" release plus talks with indie producers and Col execs.

Ferguson went west for huddles with studio head Sol Schwartz and other execs on the "Bye Bye Birdie" campaign.

'Love Is a Ball' & Vegas Junket

By ROBERT FREDERICK

Las Vegas, March 5.

United Artists flew a hundred-plus newsmen into Las Vegas last Friday for its world preview of Martin Poll's "Love Is A Ball," and turned the entire weekend into a $100,000 promotional investment. Party from L.A. and the chartered companion flight from Chicago were conveyed from airport by white-tie-and-tailed busdrivers. It was a Friday-Sunday event.

"Love Is A Ball" was screened Friday night at the Huntridge Theatre, followed by a ball at the Dunes (filmed by Steve Allen for showing on his teleprogram), which began at 2 a.m., Saturday, and went on and on. Much of talent from current Vegas shows put in an appearance.

The pic's stars—Glenn Ford, Hope Lange, Ricardo Montalban, and Telly Savalas—and producer Martin Poll were present and available throughout. To enable fourth-estaters from the wintry east to soak up sun, the interviews were held out of doors.

In addition to activities directly related to the pic, scribes were also guests at both of the Dunes' shows—"Guys and Dolls" and "Vive Les Girls"—and, on Saturday night, of the Desert Inn, Flamingo, Sands, Thunderbird, Stardust and Tropicana.

Cities repped included N.Y., Boston, Hartford, Chicago, Cleveland, Toronto, Houston, Denver, Fort Worth, Austin, Detroit, Frisco, Salt Lake City, St. Louis, Portland, Pittsburgh, San Diego, Dallas, Washington, Seattle, Cincinnati, Miami, Philly, Detroit and L.A.; news services, networks and mags—TV Photo, UPI, WOR, Voice of America, NANA, Life, King Features, ABC-TV, WXYZ, NBC Monitor, General Features, Parade.

Maury Segal and Herb Pickman headed UA's publicity team, with assists from the Dunes' Lee Fisher and staffers of L.A. public relations firms' Kaufman-Schwartz and Judd Bernard.

NOW DISTRICT MANAGERS

Grossman, Manning, Reis Get RKO Promotions

Four RKO Theatres house managers have been upped to positions as district managers and some new theatre manager posts have also been assigned.

Promoted to district manager spots are Louis Grossman, formerly manager of the Madison; Brad Manning, previously manager of the Proctor's (Newark); Jack Reis, formerly boss of the Fordham, and Martin Rosen, previously chief of the Albee. These men now cover the districts in which their former management jobs are located.

In addition, Sal Parete has been elevated from manager of the Regent to boss of RKO's new 23d Street. Edward Mintz, formerly assistant manager of the Palace, has been named manager of the Regent.

RUBIO: MIX BEST FOREIGN IDEAS

Mexico City, March 5.

A five-point plan to save Mexico's debt-ridden motion picture industry has been advanced here by Olallo Rubio Jr., president of Mctezuma Films. Two principal aspects are behind Rubio's suggestions. He feels the government must give additional aid to the industry via more liberal lending conditions, and that the public should be allowed to invest capital in the industry, perhaps, for example, via acquisition of the stock in Operadora Nacional de Teatros, the government owned circuit of 700 theatres.

The five point plan breaks down as follows:

(1) A study of the film industries of Spain, Italy, Argentina, England and the U.S., to adopt the best and most suitable (technical and economic) elements of each, including, for example, a Mexican "Eady" plan.

(2) Immediate establishment of a "common market" of the film industries of Mexico, Spain and Argentina, the principal producers of Spanish language film product. Not only could talent and technicians be freely exchanged, but Rubio feels that this would assure a producer of receiving a minimum of 15% of the gross income of any picture from each of the three countries.

(3) Mexican pictures should be 100% financed by the government or some body such as the semi-autonomous motion picture bank. At present time, the bank finances up to 70 to 85%, with rest of the money coming from private sources, which makes high-budget pictures almost an impossibility.

(4) The abolition of the existing monopolies in the field of production, particularly in the area of the unions. Present salaries and costs of services, equipment, etc., are completely unrealistic, says Rubio.

(5) The establishment by the industry of "an independent motion picture department, embracing the industry's many official and semi-official financing, distributing and producing elements. The department would be under the direct supervision of the President of Mexico.

Bronston 'Peking' Not Roadshowing

Allied Artists' distribution strategy for Samuel Bronston's "55 Days at Peking" will be to neither roadshow the picture nor start it off as a hard ticket presentation. Pic is set to open May 29 in several cities, 11 of which have already been firmed, and to go into multiple release July 10.

Pricing on its opening dates will probably be above the regular admission scales but definitely under hard ticket prices. "Peking" will also be on a continuous performance schedule from the start, with May 29 openings set for New York, Chicago, Los Angeles, Boston, Philadelphia, Detroit, Pittsburgh, Cleveland, Minneapolis, Cincinnatti and Washington, D. C. Film may begin in Toronto, Buffalo and San Francisco as well.

Strategy behind the no hard ticket, continuous performance opening for the film, which is estimated to be budgeted at around $8,500,000, is based on the feeling that spring and summer months aren't the best for a road-show policy and that the spread of locations and popular pricing should also help get the word around faster because it's felt, more people will see it in a shorter space of time.

This was not the way AA handled Bronston's "El Cid" but, it's pointed out, that epic was released at a different time of year when hard ticketing stands a better chance—fall and winter.

Robson Believes 'Rama' Ban Keyed To China's Disillusionment With India

Hollywood, March 5.

Despite report from London that the Indian High Commissioner had declared "Nine Hours to Rama" would not be permitted to show in India, producer-director Mark Robson is convinced that his 20th-Fox account of the assassination of Mahatma Gandhi will eventually be released in that country.

"None of us are having a trauma over the ban," he said, adding that the script was submitted for approval to the Indian government.

"In May, 1961," he reported, "Nelson Gidding, the screenwriter, made a special trip to New Delhi to consult with the Dept. of Information and Broadcasting about our first draft screenplay. We made every change they requested. On the basis of the revised script, we were permitted to make the film in India and worked there from October, 1961, to January, 1962. We were given marvelous cooperation and it was a most gratifying experience."

Asked why the Indian government saw fit now to ban the film, Robson asserted: "Oddly enough, I can understand their second thoughts on the matter. Since their trouble with China, their political posture has changed, particularly in regard to non-violence, which is the theme of our story. Gandhi's assassination is a more volatile subject in India today than ever before. Facts behind the crime have been suppressed since it happened in 1948. Feelings still run high about Gandhi's murder. Interpretations vary according to political beliefs."

Film, which had its world preem Feb. 21 in London, is skedded for U.S. release at Easter by 20th-Fox.

WILLIS VANCE SUES CINCY

'Why Can't I Do It Myself?' As in Private Enterprise

Cincinnati, March 5.

Willis Vance, longtime exhibitor in the Cincy area, has filed suit to force the city to let him redevelop his half-block parking lot for a high rise apartment building. The property is included in 13 parcels which city council's urban renewal committee seeks to sell to a private developer for river front improvement.

Vance, operator of the Guild art theatre, named the city manager, Ohio attorney general and the developer, Bush Construction Co., Norfolk, Va., as defendants. He holds that his plans for private redevelopment are the same as those proposed by Bush.

Parsons' Lose In Antitrust Action

Minneapolis, March 5.

Freeman and Bert Parsons, owners of the Eastman Theatre in nearby St. Cloud, Minn., population 28,000, lost out in their Federal court $900,000 conspiracy suit against nine major distributors and the Minnesota Amusement Co. (MAC), this area's United Paramount theatre circuit. The action involved alleged conspiracy and unfair product distribution.

Federal District Judge G. H. Nordbye, who tried the case here, rendered the verdict in the defendants' favor, a jury having been waived by both sides.

Among others, film company defendants included Paramount, 20th-Fox, Allied Artists, Warner Bros. and Columbia.

The Parsons claimed a conspiracy existed between the distributors on the one hand and Circuit on the other to deprive their Eastman theatre of a "rightful share" of topdrawer product so that the bulk of the principal pictures could be channeled into MAC's St. Cloud Paramount theatre.

St. Cloud's only two downtown theatres are the Paramount and Eastman. The Parsons several years ago had purchased the latter from MAC which previously operated it.

Parsons originally had sought $400,000 damages, but after the hearing of preliminary motions the alleged damages were reduced to $900,000.

The plaintiffs haven't said yet if they'll appeal the Nordbye decision to the Federal court of appeals in St. Louis.

'ROMAN EMPIRE' STILLS

Bert Stern Commands Whole Unit For a Day

Madrid, March 5.

Producer Samuel Bronston and director Anthony Mann had their first opportunity to assemble the big star cast of "The Fall of the Roman Empire," last week when contract photographer Bert Stern "took over" the set.

For what may be one of the most expensive sets of bills ever lensed, Stern held the director's chair for the better part of the shooting day, commanding Sophia Loren, Stephen Boyd, Alec Guinness, James Mason, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer and Omar Sharif.

Looking on were Bronston executives including exec veep Paul Lazarus as well as the Bronston publicity squad and the entire filming unit. Stills will stand around $50,000.

Stern flew back to New York but will head for Paris on series of Audrey Hepburn modeling Givenchy modes.

Sunset Drive-In Reforms Policy

Memphis, March 5.

A change of policy at the Sunset Drive-In at West Memphis, across the river in Arkansas, is in force. A slight discrepency prevails as to whether this was done first, and voluntarily, by the owners, Abner and Dave Lebovitz, or was ordered by the West Memphis City Council, under implied threats of raids.

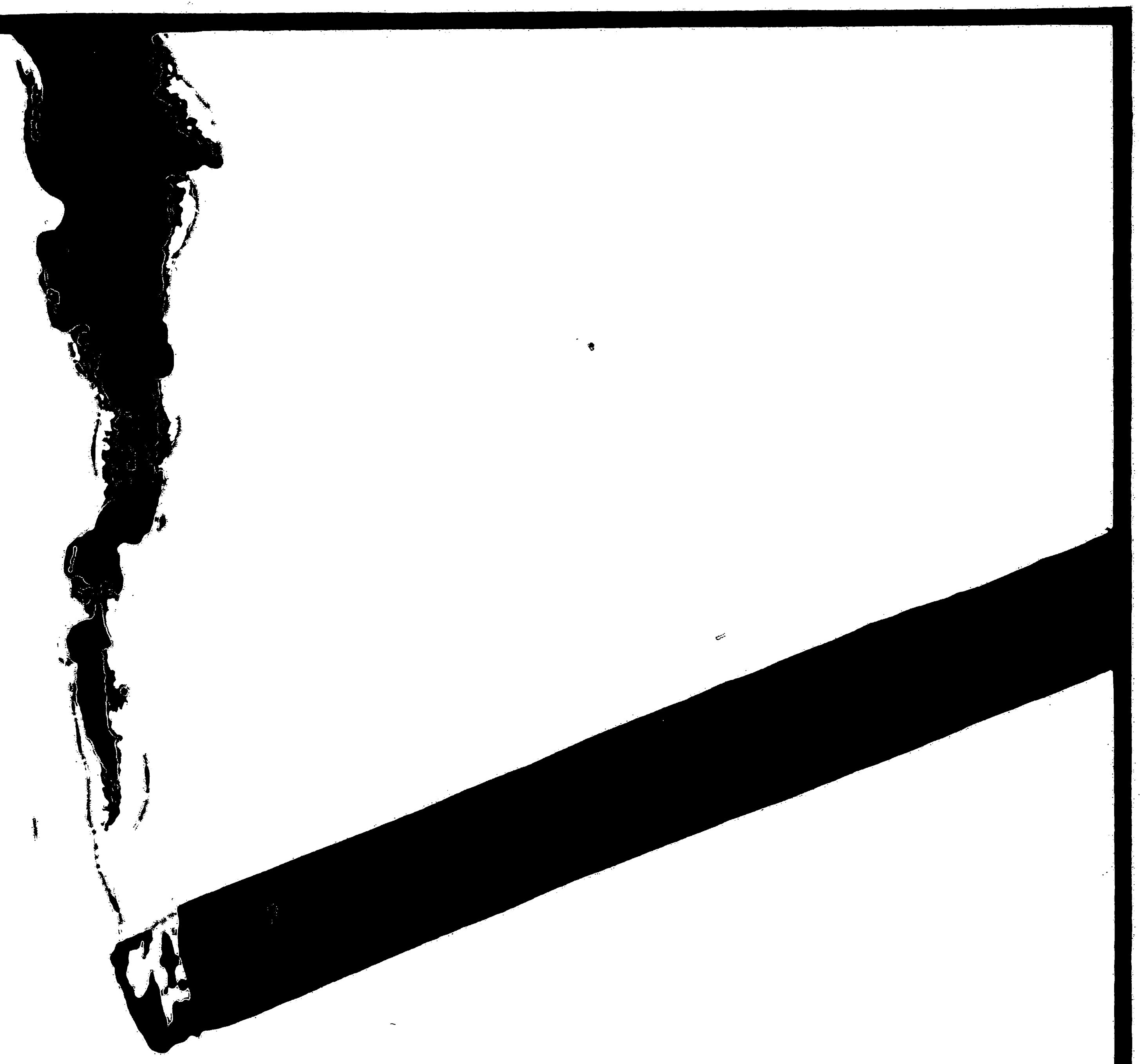
Drive-In has abandoned policy of showing epidermis exposure epics. The slogan "for adults" has been replaced by the new "for the family" banner. Earlier, in the censorship rampaging heyday of the late Lloyd T. Binford, long ruler of the Memphis screen, releases excluded from the big burg showed up on the Sunset. That condition has passed. A segment of the West Memphis community objected to what was shown at the ozoner and the conduct of some of the customers parked in the cars, with only part of their minds on the cinema.

"We've got no argument with West Memphis," the showmen brothers pointed out, "and we felt before this ordinance that it was time for us to change our format to family picture operation—besides we've got better than $100,000 invested in the Sunset and we're willing to adhere to the provisions of the ordinance." The ozoner is the only one in West Memphis which has a population of better than 20,000 and draws heavily from neighboring Memphis.

West Memphis's "resolution" cited excessive drinking, quarrels, lewd conduct and numerous violations. Its ordinance ruled no indecent, obscene, immoral, suggestive or misleading advertising permitted in the city of West Memphis."

The theatre was also ordered closed by midnight Saturdays (in the past [illegible] shows on Saturday [illegible] proved boffo at the b.o.) and 1 a.m. other nights.

Mayor Bob Eden said his office received many complaints about the type of movies and operation at the Sunset."



Where there's smoke . . .

there must be Zanuck.
And where there's Zanuck there's fire.
For instance,
THE LONGEST DAY (Selected by the National
Board of Review as Best Picture of the Year
and Nominated for Academy Award
as Best Picture of the Year)
is lighting up the sky
in city after city.
Now the whole industry is talking about
his trail-blazing production program.
Watch for the hot ones
from 20th Century-Fox.

'Premiere Showcase' Works for Films Which Already Played Off on B'way

The Premiere Showcase opening today (Wed.) of 20th-Fox's "The Lion," even though it played a Broadway firstrun during the Christmas holidays, does not mean that United Artists, originator of the PS idea and its steadiest supplier of product, is having second thoughts on its effectiveness.

While the principal idea behind the showcase plan is to day-date a Broadway firstrun with as many as 15 other houses in the N.Y. metropolitan area, "The Lion" is not the first pic to get the showcase treatment after having had a Broadway opening, a UA exec points out. "The Miracle Worker" got a showcase release after playing firstrun at the Astor (but its Astor firstrun was prior to the start of the showcase plan). Also, "Judgment at Nuremberg" went showcase after its hardticket engagement at the Palace.

Ironical aspect of the "Lion" showcase, however, is that UA is also opening its Elvis Presley starrer, "Kid Galahad," today at the Astor in a single theatre bow. Ordinarily one would have expected the Presley pic to get the showcase spot, but 20th apparently had first dibs on it.

After the "Lion" run, UA will again be principal supplier to showcase theatres, having "Love Is A Ball," "I Could Go On Singing" and "Five Miles to Midnight" set for PS bows. Just where "Galahad" goes after its Astor run is not yet set. The picture, which went into national release in August, already has played key dates in most other sections of the country. One problem has been that in the last eight months of 1962, no less than three Presley pix went into release—UA's "Follow That Dream" and "Galahad" and Paramount's "Girls, Girls, Girls," making for something of a problem for the bookers who didn't want the films coat-tailing each other.

Ed Feldman's Hectic London Sessions

London, March 5.

Ed Feldman, Seven Arts advertising and publicity veepee, planed to Paris before leaving for N.Y. following a hectic 10 days in London. Object of his visit was to discuss forthcoming promotion of five Seven Arts pix, four of them British.

With Metro he discussed "Of Human Bondage," which Metro and Seven Arts started shooting yesterday (Mon.) at Ardmore Studios. Kim Novak and Laurence Harvey star. British Lion-BLC is releasing the Royal Film show, "Sammy Goes South," and "The Small World of Sammy Lee" and Warner-Pathe has two on its slate, "What Ever Happened to Baby Jane?" and Associated British's "Tomahine." A Warner-Pathe spokesman told VARIETY: "'Baby Jane' is expected to get a blanket release on May 6."

Speed Decision-Making By MPAA Ad-Pub Group

In an effort to expedite matters which come before the Motion Picture Assn. of America's ad-pub directors committee, chairman Harold Rand has reactivated the system of subcommittees for specialized areas and named a head for each group.

Heading the publicity coordinating group is Paul Kamey, Universal; advertising, Mort Heck, United Artists; exploitation, Bob Dorfman, Buena Vista, and Radio-tv, Felix Greenfield, Warners.

Principal order of business before the ad-pub committee currently is the upcoming Academy Awards telecast April 8.

Pacific Builds Its 46th

Los Angeles, March 5.

Pacific Drive-In Theatres, which now operates 45 drive-in theatres in the Los Angeles area, will start construction of a new ozoner late this week or early next in nearby North Long Beach-Lakewood sector.

Project, to cost around $500,000 exclusive of land, will occupy a 24-acre site and accommodate 2,000 cars.

In The End—Sex

Los Angeles, March 5.

Empire Theatre in midtown L.A., which last was a Chinese film theatre and prior to that played German films, has been acquired by Empire Enterprises and converted to a sex pix operation.

Situation opened last week with "Private Property" and "Not Tonight, Henry."

Big Town Stuff: Albuquerque Pix Critic Barred

Albuquerque, March 5.

An Albuquerque daily newspaper critic has had his pass to a local indie ozoner revoked because of pans on films shown there. The criticized critic is Phil Peters, of Scripps-Howard Tribune.

Retaliation came from Marlin Butler, owner and operator of the independent Tesuque Drive-In here, which occasionally books first run product, thereby qualifying for review.

Peters isn't sure but figures the cancellation came as result of his criticism of "Samson and 7 Miracles of the World," which the Tesuque ran day and date on first run basis with downtown hardtop State, and also his remarks in print on "Burn, Witch, Burn."

Butler's cancellation came in the form of a letter directed to Peters, in which he said in part: ". . . I am certainly not contending that all of my programs are good. I have been in this business long enough to know what appeals to one may not entertain another. I do not believe that, regardless of your intentions, that you, or any other individual, is qualified to say what is good entertainment for anyone else. Be that as it may, I feel that I can no longer 'help' you in your effort to keep patrons away from my theatre. Your free pass is hereby cancelled."

Connery Starts 2-Week Bally Junket in U.S. For His Film, 'Dr. No'

London, March 5.

Sean Connery, whose first stint as the fictional character toughie James Bond turned out to be the British sleeper of the year, is in the U.S. on an intensive 14-day tub thumping trek for the picture, "Dr. No." Because producers Harry Saltzman and Albert R. "Cubby" Broccoli hope for an estimated $4,000,000 gross in America, they are seeing that he leaves no step unpulled.

This picture cleared its production costs in Britain, taking $1,120,000 at the wickets. It is to be released again here next month. And Saltzman and Broccoli have the film rights to all the Bond books, which means they could be on a rich fiscal vein if Connery's image clicks with the fans.

Having slept two days in Kansas City at the Show-A-Rama convention (5-7), Connery is due in New York for two days, March 7-8, Chicago (11-12), and Los Angeles (13-15). He is skedded to host private screenings and a shower of cocktaileries for press and theatre managers.

He insists he dislikes this kind of pub junketting but on the States expedition the same ballyhoo will be employed as was used on a swift trip he did around Italy and France. A la Bond, he will be accompanied by three comely cuties.

Hertz Gets Boozy Comedy

Los Angeles, March 5.

Hertz-Lion acquired U.S. rights to German comedy, "Mit Himbeergeist Geht Alles Besser," which it will release as "Liquor Always Helps."

O. W. Fischer-Marianne Koch starrer will preem at Music Hall Theatre here, and at Baronet, N.Y.

Shakwitz Reshuffles Stanley Operations

Entire Stanley Warner theatre manager operations in New Jersey have been reorganized under direction of Charles A. Smakwitz, zone manager for Jersey and New York State theatres for SW. Moves involve several internal promotions, as is company policy.

Murray Spector, formerly at the Fabian, Hoboken, has been upped to the Oritani, Hackensack, replacing Diane Gordon who was discharged. Adolph Finkelstein has been moved to the Fabian from the Embassy, Orange, and Robert Osborne has moved from the Cranford to the Embassy. Al Barilla, formerly at the Ritz, Elizabeth, has relocated at the Montauk, Passaic, replacing George Kemp who has been transferred to the Coast.

Edward Bolles, a former SW district manager, has rejoined the company and has taken over management of the Ritz. Donald McKinnon, formerly at the U.S., Irvington, has moved to the Sanford, Irvington, and Joseph Frankel has ankled the Sanford for the Wellmont to the U.S. Milton Brenner has gone from the Roosevelt, Newark, to the Cranford and Jules Stevens, formerly at the Oxford, Little Falls, has stepped into the Roosevelt, with Jerry Lichtenberg, formerly a relief manager, assuming management of the Oxford.

Tollvision Test In Denver Soon

Denver, March 5.

Tollvision will not be a reality in Denver before June, according to information from representatives of Macfadden Teleglobe Pay TV, which has Federal Communications Commission approval for a trial run here.

Channel 2, which is changing its call letters from KTVR to KCTO on March 1, will carry the video for Macfadden Teleglobe while audio will be via telephone line direct to the subscriber. Any standard tv set can receive the picture but one must be a subscriber to hear the sound. Channel 2 is acting only as carrier and is in effect selling its time—two hours nightly, 9 to 11—to Teleglobe. The station's remaining programming will not be affected.

Subscribers are being charged $10 installation fee and a minimum of $3.25 per month which will include the line charge. Programs are expected to consist of "first run" features—domestic and foreign—plus unspecified opera, ballet, play and sports events. Toll charge will run from $1 upward per event.

While the company has its sights set on 10,000 Denver area subscribers the first year, it will start when the total reaches about 2,000. It reports about 1,000 applications in hand at this time. To start with service will be available only to east and southeast Denver residents and those in the suburban community of Aurora.

More Japanese Screen Players Visit Hawaii

Honolulu, March 5.

Three Toei Motion Picture Co. stars will come from Japan to entertain at the Princess theatre during the Toei Film Festival April 4-10. They are actress Kikuko Hojo and Samurai actors Kotaro Satomi.

"Gonin no Abaremono" (Toei), starring Satomi, will be the screen attraction.

Toei Fan Club of Hawaii is sponsoring the 13 performances.

Roach Now 'Landmark'

Hollywood, March 5.

Landmark Studios is the new name of the former Hal Roach studios, it was disclosed by the new owners, Maxwell J. Fenmore and George Ponty. They acquired the Culver City lot via their Ponty-Fenmore Realty Fund for $1,[illegible] last December, being highest bidder in U.S. District Court auction in Scranton, Pa.

New owners officially took over the 14½-acre facility last week, and embarked immediately on a modernization program.

'Wine and Roses' Grosses Hailed After Copy Fuss

Minneapolis, March 5.

With the local film industry watching closely to try to determine what can be accomplished by resorting almost entirely to television and radio in selling a picture to the public, "Days of Wine and Roses" (WB) got off to big boxoffice returns in both Twin Cities where it's running day and date at two theatres.

In fact, the Minnesota Amusement circuit here, considers the Minneapolis Century's $16,300 and St. Paul Riviera's $9,000 first week grosses "sensational" — exceptionally big for these comparatively small seating capacity houses.

Switch to air media followed Minneapolis and St. Paul daily newspapers (there's a single owner for the two here; ditto, St. Paul) refusal of film company ad spreads as submitted. Newspapers deemed the art "objectionable" because of a whiskey bottle display.

Ev Seibel, MAC advertising and publicity head, credits the film's hefty first boxoffice weeks largely to the tv and radio advertising and gratis publicity, although other factors undoubtedly were the picture's advance reputation, the stars' pulling power and the repute of the novel from which it was adapted.

Skokie Highway Hardtop Opens March 8; Owners Lubliners, Trinz, Stern

Chicago, March 5.

A new hardtop theatre, the Edens, will open March 8 on Skokie Highway near Northbrook (Ill.), just north of Chicago. The 1,[illegible]-seat house will open with subrun of "Divorce—Italian Style." Most distinctive aspect of the new theatre is a saddle-shaped roof which is said to provide improved acoustics and sight lines.

Edens is owned by Howard and Robert Lubliner, Bruce Trinz and Mayer Stern. Trinz and Howard Lubliner are partners in the Clark theatre in the Loop, Robert and Howard Lubliner own the Four Star theatre, and Mayer Stern operates the Hi-Way, Colony and Marquette theatres on the south side.

'Arabia' Way-Out B.O. Leader For February; 'Bounty,' 'Day' 2, 3; 'Flubber,' 'Mockingbird' Up Fast

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

Despite continued severe cold of the worst winter in years, plus the prolonged newspaper strikes in Cleveland and N.Y., business overall was strong during February. This shortest month of the year benefits by two holidays, Washington's Birthday, a big hypo, and the usual slight upbeat of Lincoln's Birthday. New fare helped considerably, three newcomers showing up among the first five strongest grossers.

"Lawrence of Arabia" (Col) finished first, hardticketer grabbing the greatest coin total by a considerable margin. "Mutiny on Bounty" (MGM), which tied for No. 1 spot in January, finished second.

"Longest Day" (20th) captured third position, the same as in January. "Son of Flubber" (BV) managed to land in fourth spot, mainly by dint of an amazing upsurge the final week in the month which, of course, took in the Feb. 22 long holiday weekend.

"To Kill a Mockingbird" (U), which like "Flubber" was out in release only two weeks in February, nevertheless climbed to fifth position in the monthly ratings. Film indicates it will be heard from plenty additionally. "Brothers Grimm" (MGM), winner of fifth place in January, wound up sixth. It long has been high in monthly ratings.

"40 Pounds of Trouble" (U), a newie, finished seventh. It had been as high as fifth in VARIETY weekly standings. "Sodom and Gomorrah" (20th), also a newcomer, took eighth place.

"Gypsy" (WB), which tied for first money in the previous monthly, captured ninth spot. "Who's Got the Action" (Par) won 10th place. "Diamond Head" (Col), also new, finished 11th while "David and Lisa" (Cont) rounds out the Top 12. "Lisa," brought in for a very small amount, has been setting a torrid pace, principally in smaller, arty theatres. It hints considerable future potential.

"Term of Trial" (WB), a new entrant; "Two For Seesaw" (UA), which was 10th in January; "Barabbas" (Col), seventh in that month; and "Divorce, Italian Style" (Embassy) were the runnerup films. Last-named was eighth in January ratings.

"Taras Bulba" (UA), second in the preceding month, was a runnerup pic one week during the past month. "The Raven" (AI), a newcomer, displayed enough strength to finish ninth one week, and still is doing nicely in several keys. "Child Is Waiting" (UA), comparatively new, finished as a runnerup film one week.

One of the new films indicating high promise, but just getting started in circulation as the month ended, is "Days of Wine and Roses" (WB). On the first seven playdates the final week of February, "Wine" was hotsy to boffo. Pic only a few weeks ago completed a very solid engagement at the N.Y. Music Hall. "Girl Named Tamiko" (Par), also new, did well enough the same week to finish as a runnerup film.

"Follow the Boys" (MGM), just getting started as the month finished, was nice to big in a majority of its first six engagements.

"Five Miles To Midnight" (UA), another new entrant, was fine to big in its first three dates. "Freud" (U), which earlier showed promise, blossomed out with a batch of playdates late in the month, being hep to socko in some five keys. "Seven Capital Sins" (Embassy) also was hinting nice potential near the end of February.

February's 12 B.O. Leaders

1. "Lawrence of Arabia" (Col), (9th wk).
2. "Mutiny on Bounty" (MGM), (11th wk).
3. "Longest Day" (20th), (10th wk).
4. "Son of Flubber" (BV), (6th wk).
5. "To Kill Mockingbird" (U), (10th wk).
6. "Brothers Grimm" (MGM), (20th wk).
7. "40 Pounds of Trouble" (U), (12th wk).
8. "Sodom & Gomorrah" (20th), (6th wk).
9. "Gypsy" (WB), (20th wk).
10. "Who's Got Action" (Par), (12th wk).
11. "Diamond Head" (Col), (9th wk).
12. "David and Lisa" (Cont), (8th wk).

UNANIMOUSLY ACCLAIMED BY THE PRESS AND THE PUBLIC!

FREUD

A Superb Drama, penetratingly different. Makes Cinema history.

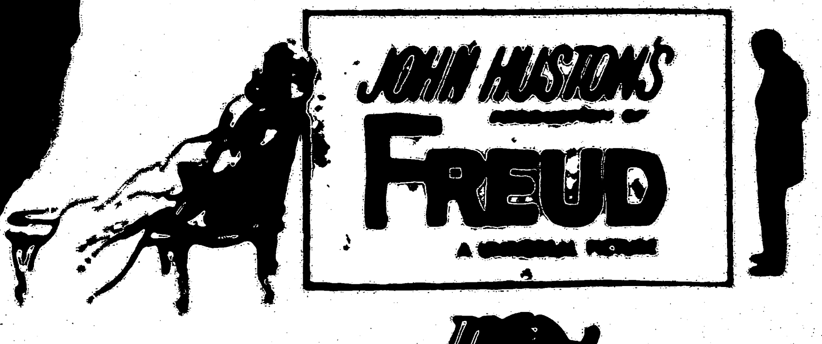
A Taut Thriller ... vastly exciting

A Bold, dramatic, daring and fascinating film that everyone will enjoy.

'Freud ... Born into a respectable world ... tore away its mask of sexual innocence. Never again would the world pretend that sex did not exist.'

A masterpiece

ONE OF THE YEAR'S TEN BEST AND AN ACADEMY AWARD NOMINEE



Now in its 12th record week New York; 10th week Los Angeles, and currently playing to outstanding business in Chicago, Boston, Philadelphia, Washington, Detroit.

New York Sound Track

Walter Hallstein, president of the Common Market (EEC) with headquarters in Brussels spoke Saturday afternoon at the Low Library rotunda of Columbia U. . . . **Leo Rosten** of Look and **John K. Hutchens** of Herald-Trib new members of Authors Guild council . . . Authors Guild's annual spring cocktail party to visiting out-of-town critics set for Wed. March 13 at Biltmore Hotel . . . Oldtime script writer **Salka Viertel**, otherwise **Deborah Kerr's** mother-in-law, now lives in Switzerland . . . **Carol McIlroch**, the former actress, now doesn't live in Switzerland. Back to States where her husband, ex of Ford Motors in Zurich is new comptroller of 20th-Fox.

One of the more sensational sights in Manhattan these days: platinum blonde **Libertad Leblanc**, the new Argentine star, here doing p.a.s. in connection with the opening of her latest film in the local Spanish language houses. She blasts off for home at the end of the week to be on hand for the Mar Del Plata fest opening next Wednesday (13) . . . **Andre Pieterse**, director general of Ster Film, exhib-distrib combine in South Africa, left yesterday (Tues.) after a short visit . . . **Sandra Church** has left the William Morris agency and signed with Tom Korman Associates.

The **Gary Cooper** family cooperated on "The Tall American: The story of Gary Cooper" being published later this month; **Maria Cooper**, the daughter, did the illustration for the titlepage spread. It's the first biog of a film star for young people published by Hawthorn (subsid of Prentice-Hall).

Nathan Cummings, Metro board member, now holds around 70,000 shares of the company's common stock, making him the biggest individual holder. He said last week he's buying in more and more every day . . . **Joseph R. Vogel's** MGM contract expires Aug. 31 at which time he expectedly will bow out from the company entirely, except for the advisory bit, per contract.

Evelyn Y. Davis, who kicked up a row at the Metro stockholder's meeting Thursday (28), holds 10 shares of Metro stock. She holds a similar amount of stock in Columbia, 20th-Fox, RCA, as well as other companies within the entertainment industry, and has herself a time at each of the shareholder powwows . . . **Lawrence Elow**, who cleffed the theme music for "The Pusher" and "Never Love a Stranger" has signed a management pact with **Anna Sosenko**.

On Friday (1), with just a weekend intervening before her scheduled Monday (4) morning departure for London and the "I Could Go On Singing" preem, **Judy Garland** lost her passport. Some very fast work on the part of UA execs got her a new one . . . The staid and orderly Radio City Music Hall audience was startled during the early evening showing of "To Kill A Mockingbird" Thursday (28) when a guy in the orchestra suddenly bellowed: "I Want my money back!" An obvious non-conformist—considering the rave reviews and smash biz the picture is doing.

A switch: p.a. **Morris Steinman** has been "imported" from St. Paul-Minneapolis, to work with **Si Seadler** at MGM for a special assignment on the World Heritage series.

Alejandro Rey, Argentine actor who has been working in the U. S. recently, goes to the Mar Del Plata fest as a special Hollywood rep. Rey, whose next pic is **Elvis Presley's** "Fun In Acapulco," will be making his first trip home in more than two years . . . UA ad-pub veep **Freddie Goldberg** escorted "Dr. No" star **Sean Connery** to the current Show-A-Rama convention in Kansas City. Goldberg's chief aides were also getting a workout this week: **Gabe Sumner**, national director of ad-pub, led the weekend junket to the Las Vegas "Love Is A Ball" preem. And **Mike Hutner**, publicity manager, segued directly from the Las Vegas trip to take command of the London junket for "I Could Go on Singing" . . . UA's exec veep **Arnold Picker**, who has been abroad on biz for the last couple of weeks, delayed his return in order to attend the London festivities.

Bob Wagner, in town en route from London to Hollywood . . . Add "A Young Man's Fancy" to UA's upcoming production sked. Pic will be made by **Frank Sinatra's** Essex Productions and stars **Ann-Margaret**. Production gets underway June 15 on Fort Lauderdale locations . . . **Margaret Twyman**, MPAA's director of community relations, spoke to the student convocation at Ohio Wesleyan Friday (1) . . . **Sid Samuels**, 20th's worldwide print manager, on a two-week biz trip abroad.

Joseph Lebworth, assistant to 20th prexy Darryl F. Zanuck, due back this week from a quickie to Rome . . . **Harry Goldstone**, Zenith International sales manager, now making a swing through San Francisco, Los Angeles, Dallas, Oklahoma City and Chicago . . . The Dallas WOMPI presented their first annual "most distinguished young motion picture star" award to **George Peppard** last week. He was in Dallas for the opening of "How The West Was Won."

Producer-director **Mark Robson** is planning a tour of 16 key cities this month prior to the April openings of his "Nine Hours to Rama" . . . First American dates of "Please, Now Now," the **Brigitte Bardot** starrer being released by 20th's new International Classics, will open March 14 at four Houston driveins—King Center, Winkler, Hempstead and Airline.

Ernest Sands, Allied Artists general sales manager, and **Barbara Stewart Berlin** recently engaged with a New York wedding planned a few months hence . . . jazz pianist-composer **Erroll Garner** tuning up his first pic score for Paramount's "New Kind of Love." **Leith Stevens** will orchestrate for the film and Garner will wax his tunes for Reprise Records. Chances are that the 88er might also play on the track and, if so, the Frank Sinatra-owned label will get the original soundtrack LP.

Eddie Albert into Universal's "Captain Newman, M. D." . . . Embassy Pictures launched its 13-week "Joseph E. Levine Sales and Collections Drive" last Monday (4) . . . **Philip Ober** set for a featured role in U's "Brass Bottle" . . . **Joe Levine's** "Love at Twenty" vacates the Murray Hill Theatre, N. Y. tomorrow (Thurs.) and goes into Cinema II and the Fifth Avenue Playhouse.

Embassy Pictures boss **Joseph E. Levine** back in his Gotham headquarters following a week of European huddles re various productions he is coproducing there and some new purchases . . . **Andy Williams** being considered to wax the love and title themes from "55 Days at Peking." He's on the Columbia label and the diskery is also in the running for the soundtrack LP for the Allied Artists release. **Jack Glenn**, first v.p. and pubrel director for the Screen Directors International Guild, currently teaching a course in screen direction at City College.

Ralph Nelson to direct "Soldier in the Rain," **Jackie Gleason-Steve McQueen** starrer, which **Martin Jurow** and **Blake Edwards** will produce for Allied Artists release . . . **Norman Lear** and **Bud Yorkin** inked three writers for upcoming productions: **Robert Kaufman** for "Divorce American Style"; **Daniel Simon**, "Everybody loves a Lover"; **Earle Hamner Jr.**, "The Girl in the Turquoise Bikini."

Richard L. Hardman, author of "The Chaplains' Raid" (Coward-McCann) will serve as associate producer with **Sol. C. Siegel** on latter's indie film based on this book. It's a saga of three chaplains, of different faiths. Coward-McCann prexy **John J. Geoghegan** is huddling with both on the Coast, keying the film release to the Bantam paperback release.

Mo Rothman, Columbia International exec v.p., off to Europe, this being another continental encover for the global gadabout, who, incidentally, is elated with the "Lawrence of Arabia" returns so far. His parting message was it will be "one of the greatest."

Dial-a-Movie to N.Y.

Albany, March 5.

Dial-A-Movie Inc., Illinois company, has filed a statement and designation of its New York State office for the conduct of a telephone information business as to motion picture and television listings, as well as advertising and promotion.

Kelley & Smith, Chicago attorneys, recorded the papers with the Secretary of State at Albany.

This is the scheme whereby parents can call up for the rating on films, a sort of instant morality service.

Consolidation Sets In For Reade-Sterling

The first consolidation of the field offices of Walter Reade Interests and those of Sterling Television to be effected since the merger of the two companies (as Walter Reade-Sterling) has taken place in Los Angeles. Al Kolitz, western manager for Continental Distributing, and Alan Gleitsman, western sales manager for Sterling TV, are now operating out of new offices on Sunset Blvd.

Reade and Sterling offices in New York City, now in separate quarters, are expected to move into the company's new building on the eastside later this spring. The new E. 34th Street building also will house a new theatre.

No Prints-for-All

Continued from page 1

small towns where his company operates.

In addition to demanding first run films at same time as major cities, suit asked $2,700,000 in damages.

Jury ruled that no "conspiracy" existed. Damages were not awarded. But an attorney for Rembusch said he would appeal to U.S. Supreme Court in attempt to "establish a new point of law."

Trial began last Oct. 23 in Federal Judge William E. Steckler's court. The judge, in commending the jury for its "services and sacrifice" said the trial was the longest civil case in the history of the court and that the transcript ran to 12,400 pages.

Defendants included Greater Indianapolis Amusement Co., which operates the Indiana, Circle, Lyric and Keith Theatres; Loew's; RKO Radio Pictures; Paramount Film Distributing Corp.; Universal, Columbia, Metro-Goldwyn-Mayer, Warner Bros. and United Artists.

A Question of Prints

Significance of the action, which began in 1954, lies in the fact that, should Rembusch have won, distribs would have been forced to issue great numbers of prints on each new release, as opposed to the present system whereby they handle playoff on only 300-400 copies. Such added print expenses would have been highly damaging to the industry, distrib spokesmen say.

Rembusch had stated that distribs had conspired against him by not servicing his five situations (largest location of which is Columbus, pop. 20,000) at the same time as they did Indianapolis. He had also been critical of roadshow policies and his action would have brought an end to such practices had it been found in his favor.

Rembusch, who was an active member of Allied States Assn. in its formative days only to pull out his Indiana group a few years ago, operates theatres in five towns, all within a 20-40 mile radius of Indianapolis. He headquarters in Franklin.

Columbus Labor Election

Columbus, O., March 5.

Robert W. Greer, member of Motion Picture Machine Operators local, was reelected secretary-treasurer and John Tittle was picked as new president of the Columbus-Franklin County AFL-CIO. It was the first election held since the AFL and CIO merged in the city and county in 1960. Greer polled 110 delegate votes to 71 for his opponent, Robert A. Miller. Tittle is a member of the United Steelworkers Union.

Robert E. Kopp, president of North American Local 927 of the UAW, was named executive vice president. Trustees elected were Ralph Hickman, Frank Oddi, Sam Stokes and Wilbur Treherne.

Beware the Flimflam of 'Statistics'

90% of Filmgoers See Pix With Seals—Few View The Minority Film Which Does Not Seek Seal

Albany, March 5.

"U. S. pictures show our strengths, as well as our weaknesses, as the films of a democracy should," a spokesman for the Motion Picture Assn. of America told a recent session of the 10th annual legislative seminar of the New York State Council of Churches here. Mrs. Margaret Twyman, community relations director of the MPAA, warned the church people against "statistical flimflam," particularly figures which show that of the approximately 700 pictures given seals by N. Y. each year, only 190 have Code seals.

This figure is deceiving, she said, since 90% of the total film audience sees only Code-approved features. The vast majority of the non-approved pix are from Hong Kong, Mexico, etc., and seen by extremely limited foreign language groups.

Several persons at the seminar, including a student counselor from Cornell and a man from Amsterdam (N. Y.), who had lived 38 years in India, declared that American films create a "distorted image" abroad.

An Albany visitor who did not attend the seminar, New York Times film critic Bosley Crowther told VARIETY that he was not concerned about the "image" created by U. S. films abroad, "but I would like to know what impression American children gain of their country from seeing some domestic pictures. What do they think, for instance, after viewing 'Advise and Consent'?"

James A. Fitzpatrick, counsel of the Joint Legislative Committee on Offensive and Obscene Materials, told the seminar that many of the problems with films today have stemmed from changes made in the Production Code. Barbara Scott, MPAA attorney, answered this by saying that changes had been made in the Code "because standards in virtually all fields have undergone changes in the past 30 years . . . I call this progress."

7-ARTS POSTS BROOKS ON COAST-PRODUCTIONS

Dick Brooks, national publicity director for Seven Arts, moves his homebase from New York to Hollywood at the end of this week.

Switch reflects upped tempo in 7A's Hollywood production activity, with two pix, "Sunday in New York" and "A Global Affair," both for Metro, skedded to go shortly on the Coast.

Ed Feldman, veep in charge of ad-pub, headquarters in New York.

'Color' New Stress Of Halpern's TNT

Television in its various forms, is becoming a "colorful" issue. Following disclosure last week by General Electric and National General of the development of a color projection system for theatre pay-tv use, Theatre Network Television also unveiled a tint projector, made by Philips Electronics, the company which manufactures TNT's Eidophor black and white projector.

Unlike the GE-National General system, which is geared for theatrical use, TNT is only concerned at present with the business applications of its projector which, by the way, is compatable with standard tv equipment. The company's object with the Philips apparatus is to further stimulate its closed circuit business conference, sales presentation and similar projects.

The equipment is, however, applicable to theatrical use; it's just that TNT isn't inclined in that direction. From pickup by a standard RCA color tv camera and transmission via cable, the system can either be used for large screen color presentation or can be piped into color monitors. TNT is prepared to service a client in either way. The company currently has the Philips projectors strung out across the country in a 51-city network but they're mobile and so can travel anywhere.

The equipment can simulcast tape, film and live programming in color and pilot experiments have already been tried and proven effective. A demonstration showed the system's use in a live pickup from a studio, projected via the Philips machine on a large screen. Use of fruit, fish, spectrum and other devices demonstrated the scope of the color pickup. The system is applicable to either front or rear projection.

Nate Halpern, TNT prez, responded to production cost questions be stating that studio costs for the use of the color closed circuit method would run about 20% higher than black and white transmission while the cost for a big production (costumes etc.) could be about 50% higher in color. He also estimated connection charges at the receiving end would be about 50% higher than black and white.

TelePrompter, another closed circuiter, at present has no plans to go into color work. Telemeter, Paramount's large screen and in-home system likewise isn't contemplating tint because it concentrates mostly on sports and feels that color isn't much of an extra in this area. RKO General is strictly an in-home pay-tv supplier and so color depends on home reception equipment.

National General's closed circuiting of special shows, as publicized, drawing a rebuttal from Famous Players-Canadian chain on the basis of "we've been doing it right along." FP-C mouthpiece pointed out that this company's College Theatre, Toronto, has been picking up hockey and football games, charging $2 to $2.50 per seat and sometimes in a single night grossing more than the usual weekly take.

Joe Vogel

Continued from page 7

173-acre studio property can be converted to real estate operation. This is part of overall modus operandi which will see divestiture of other MGM real estate around the world, which already has seen sale of London distribution building with net of $3,000,000 accruing to company. Other non-earning assets will be dropped.

It was a maiden voyage for O'Brien as presiding officer and he helmed way through storm clouds with remarkable tact and effectiveness.

One stockholder insisted too many lawyers are on the board and entire board is unqualified "because of things that have happened."

Irate and unruly stockholders, familiar faces at such meetings, between blasts at management quarrelled among themselves over "floor hogging," "points of order," "germane issues," etc., but O'Brien managed to keep things under control. As the meeting went on and on, after the third hour the near-400 audience was reduced in half; walkouts just got too weary. In addition to prospect of general earnings upbeat latter part this fiscal year, O'Brien provided a cheery note anent television, saying production of five-and-half weekly hours will bring $20,000,000 annual revenue and, further, is "very useful for absorption of fixed costs, providing marvelous opportunity to put studio in best shape ever" on personnel front.

Oft-heard gripes anent "Mutiny On The Bounty" costs were heard anew. O'Brien said Marlon Brando is receiving $500,000 plus 10% of gross over $5,000,000 for "Bounty."

The prez reported MGM now has $92,000,000 in inventories, which is "no glut, but quite high" and is liquidating via release of 36 features this year, up from 16 or 17 last year. He noted new hefty release sked is no easy matter because of competition for choice playing time.

Perpetually Wary of Censoring; Industry Watches New York Example

This year's film industry battle against statutory film censorship and-or classification around the country is no less tough than anticipated, but it has taken several unexpected turns.

Particularly surprising — if not reassuring—is the comparatively "mild" tone of the just-released annual report of New York's Joint Legislative Committee on Obscene Material. The report of the committee, which is backing the Marano bill in the state Assembly for "advisory" film classification, continues to tout the need for protection of the young against adult-themed pix, but does not go as far as it has done in the past.

Report not only includes all testimony given the committee last fall by reps of the Motion Picture Assn. of America, but also includes a sample copy of the Green Sheet, the MPAA's favorite argument against the need for statutory classification.

A Bow To MPAA

In addition, the committee also congratulated the MPAA recently for increasing its circulation of the Green Sheet throughout New York state. Nevertheless, the committee continues to ask for legislation which would provide the state licensing division with the authority to publish a list of pix "recommended" for school age kids. Although there would be no penalties or fines provided by the bill, the MPAA fears that it would provide the opening wedge for stronger legislation in subsequent legislatures.

These fears were reinforced last week when Louis Pesche, director of New York's film licensing division, suggested in a radio debate that all licensing of adult films be abolished; but the proposal contains this hooker:

> Distributors or exhibitors, who feel that they have pix suitable for exhibition to young people unaccompanied by parents would submit these pix to the licensing board. If approved by the board, the film could be advertised as suitable for all. However, if an exhib showed a picture not so licensed, and an unaccompanied child were let into the theatre, he could be slapped with a $500 fine.

Problem with the Pesche proposal, as viewed by the MPAA, is the matter of the standards which would be used by the licensing board to determine the "suitability" of pix for unaccompanied kids. Also such an arrangement would do the very thing which the MPAA fears most: provide for actual penalties for infractions of the law.

Film industry sources feel that the Pesche proposal, made in the course of a WNYC radio debate Monday (25) with MPAA attorney Barbara Scott, was not just a spur-of-the-moment idea. Since Pesche is an employee of the state and head of the licensing division, they feel it was a trial balloon, sent up with the knowledge of his bosses in the State Education Dept.

N. Y. As Key State

In New York, regarded as a key state in the national fight against censorship and classification legislation, the Marano bill comes up for vote next Monday (11) in the Assembly, which has passed such legislation regularly for the last three years. Each time, however, the legislation has died in Senate committee. As yet, no Joint Committee-backed classification legislation has been introduced in the Senate.

Meanwhile, the industry's fight against classification - censorship has taken a couple of unusual turns in other areas. The legislatures of Pennsylvania, Ohio and Illinois, each of which was expected to come up with such bills, have failed to do so thus far. But, without advance warning, New Jersey, Connecticut and Missouri all have classification and-or censorship measures under study.

The most bizarre of these is the one introduced in the Missouri lower house by Rep. Peter Rabbitt, who made something of a name for himself earlier with a bill which would levy a tax of $1 each on publication circulated in Missouri carrying a nude picture. Rep. Rabbitt's film bill would require each exhibitor to classify his own pictures. It does not go into the possibility that each exhib might classify the same picture differently, leading to a certain amount of confusion.

Connecticut

The Connecticut bill is a straight censorship measure, containing a couple of provisions which have already been knocked out as unconstitutional by other state supreme courts or the Federal Supreme Court, i.e. prior review (killed in Pennsylvania) and a standard employing the use of the word "sacrilegious," which the U. S. Supreme Court threw out in the precedential "Miracle" case.

The New Jersey measure would provide for film classification by a board under the supervision of the State's Department of Education. A fee would be paid for the licensing, and all classifications would have to be used in film ads as well as at the theatres.

In addition to fighting these measures, the industry is also faced with a newly passed Seattle classification ordinance, which went into effect this month, as well as appealing the Georgia Supreme Court's ruling last week upholding the Atlanta classification ordinance. MPAA is expected to test the Seattle law soon "as soon as we decide what it really means." MPAA also will file an appeal for a rehearing with the high Georgia court, stating that the Atlanta charter does not give the city authority to enact such a bill, as well as pointing out that the Ga. constitution does empower the court to rule on the issues involved. These were key points in the court's decision last week.

Not Labelling Dubbed Films

Sacramento, Calif.

Editor, VARIETY:

Until a few years ago, theatres showing foreign films told in their ads and posters what language the film was in. "In French—English titles." Now these notices are left off completely, at least here. I wonder if the pictures are actually helped financially by keeping the identity of the language used a secret.

A casual moviegoer who keeps up with foreign films will be annoyed at finding he has to follow the dialog with subtitles. The loss of a few customers from revealing the language would be more than made up through the better attitude of those who have been "forewarned." They won't sit through the show thinking that the management has played a trick on them.

Charles Anderson.

20th-Fox Studio Open to Rentals; Reorganize Video

Hollywood, March 5.

Twentieth-Fox studio is "wide open" for indie deals, according to Darryl F. Zanuck, who also said that it would be the practice to rent stage space to other producers. Right now, Zanuck declared, company has no plans to dispose of its Western Avenue studio, although he said many offers had been made. Main reason for keeping property, he stated, was because Deluxe Laboratories, which 20th-Fox owns, is headquartered there. "It would cost more to move the lab than the property would bring," he said.

Zanuck also reported that company's tv operations were now being reorganized, and this would be trade-revealed in about a month.

Zanuck Interview

Continued from page 3

new policy will be to do everything in Hollywood that is possible. Films will be shot abroad, he added, only when the locale demands it. There is no economic advantage in shooting abroad, Zanuck said flatly. Salaries in many categories may be less during foreign production, but shooting takes longer. As an example, he said, "Longest Day" required nine and one-half months to shoot in Europe; if it had been shot here the schedule could have been cut to seven months. But, he added, picture required Normandy as a background, and the Army was there to draw upon.

As far as "runaway" production is concerned, Zanuck declared, it isn't always the producers who have the say. "Certain stars specify that pictures must be made abroad," he said, "and in certain cases some specify in what particular part."

Exec reported he would like to start building up a group of young people, he feels it is essential, but not on the scale that studio stock companies were maintained in the past. He is against having a large production staff of producers, directors and writers, however. "When they draw large salaries a studio is inclined to make use of them, regardless of whether they're suited to a particular property," he said.

Rules Against a Ruling But Leaves Atlanta Ratings Ordinance Unclarified

Atlanta, March 5.

Georgia Supreme Court has reinstated City of Atlanta's motion picture rating ordinance, but made it a specific point to note that high tribunal was not making a ruling on constitutionality of ordinance. Court merely ruled that Fulton County Superior Court Judge erred in ruling "invalid" the city's right to enact such an ordinance.

"In holding that the ordinance in question is within the charter powers of the City of Atlanta," the decision said, "we make no ruling upon any of the attacks challenging the constitutionality of the ordinance, made, but not reached and passed upon by the trial court because of its ruling that the ordinance was not authorized by the charter.

"While it would be desirable, in this one review, to decide all of the questions involved in the case, that is impossible. We are bound by the rule that this court will never pass upon constitutional questions unless it clearly appears in the record that the point was directly and properly made in the court below and distinctly passed upon by the trial judge."

Two motion picture producers and distributors filed suit last September attacking the city's new "motion picture review" ordinance that required them to submit all pictures to the city reviewer for ratings as to "approved," "unsuitable for youth" and "objectionable."

In their suits these producers and distributors said they did not produce obscene pictures and they objected to being compelled to submit all motion pictures to the reviewer "because on occasion one picture may be produced which the reviewer deems obscene."

Fulton Superior Court Judge Durwood T. Pye did not rule on the constitutionality of the ordinance, but said it was invalid.

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 2
This Date, Last Year 0

"SHOCK CORRIDOR"
(Leon Fromkess-AA)
Prod-Dir—Samuel Fuller
Peter Breck, Constance Towers, Paul Dubov, John Craig
(Started Feb. 16)

"THE GUN HAWK"
(Zeta-Field Prods.)
Prod—Richard Bernstein
Dir—Edward Ludwig
Rory Calhoun, Rod Cameron, Ruta Lee, Rod Lauren
(Started Feb. 20)

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year 1

COLUMBIA
Starts, This Year 3
This Date, Last Year 2

"THE CARDINAL"
(Gamma Prods.)
(Shooting in Boston)
Prod-Dir—Otto Preminger
Tom Tryon, Romy Schneider, Carol Lynley, John Saxon, Burgess Meredith, John Huston, Dorothy Gish, Curt Jurgens, Maggie McNamara, Jill Haworth
(Started Feb. 11)

"GIDGET GOES TO ROME"
(Jerry Bresler Prods.)
Prod—Jerry Bresler
Dir—Paul Wendkos
James Darren, Cindy Carol, Jessie Royce Landis, Cesare Danova, Joby Baker, Trudi Ames, Noreen Corcoran, Peter Brooks
(Started Feb. 20)

WALT DISNEY
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 3
This Date, Last Year 5

"TARZAN FACES THREE CHALLENGES"
(Banner Prods.)
Prod—Sy Weintraub
Dir—Robert Day
Jock Mahoney, Woody Strode, Tsuruko Kobayashi, Ricky Der
(Started Feb. 14)

"THE WHEELER-DEALERS"
(Filmways)
Prod—Martin Ransohoff
Dir—Arthur Hiller
Lee Remick, James Garner, Louis Nye
(Started Feb. 26)

PARAMOUNT
Starts, This Year 4
This Date, Last Year 1

"FUN IN ACAPULCO"
(Hal Wallis Prods.)
Prod—Hal Wallis
Dir—Richard Thorpe
Elvis Presley, Ursula Andress, Elsa Cardenas
(Started Jan. 28)

"WIVES AND LOVERS"
(Hal Wallis Prods.)
Prod—Hal Wallis
Dir—John Rich
Janet Leigh, Van Johnson, Shelley Winters, Martha Hyer, Ray Walston, Jeremy Slate, Claire Wilcox, Lee Patrick
(Started Feb. 4)

"WHO'S BEEN SLEEPING IN MY BED?"
(Amro Prods.)
Prod—Jack Rose
Dir—Daniel Mann
Dean Martin, Carol Burnett, Elizabeth Montgomery, Jill St. John
(Started Feb. 18)

"LADY IN A CAGE"
Prod—Luther Davis
Dir—Walter Grauman
Olivia de Havilland, Ann Sothern, Jennifer Billingsley
(Started Feb. 18)

20th CENTURY-FOX
Starts, This Year 1
This Date, Last Year 0

UNITED ARTISTS
Starts, This Year 1
This Date, Last Year 4

"THE GREATEST STORY EVER TOLD"
(George Stevens Prods.)
(Shooting in Utah)
Prod-Dir—George Stevens
Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier, Roddy McDowall, Michael Anderson Jr., Van Heflin, Joanna Dunham, Ed Wynn, [illegible], David Hedison, Michael Tolan, David McCallum, Christopher Plummer, Peter Mann, Jamie Farr, Burt Brinckerhoff, Robert Blake, Tom Reese, John Considine, Gary Raymond, David Sheiner, [illegible]
(Started Nov. [illegible])

"VIVA LAS VEGAS"
(Producers Equity Corp.)
(Shooting in Las Vegas)
Prod—[illegible]
Dir—[illegible]

"THE PINK PANTHER"
(Mirisch Co. presentation of Blake Edwards Prod.)
Prod—Martin Jurow
Dir—Blake Edwards
David Niven, Robert Wagner, Capucine, Claudia Cardinale
(Started Nov. 16)

"KINGS OF THE SUN"
(Mirisch Co. Inc.)
(Shooting in Mexico)
Prod—Lewis Rachmil
Dir—J. Lee Thompson
Yul Brynner, George Chakiris, Richard Basehart, Shirley Ann Field, Brad Dexter
(Started Jan. 7)

UNIVERSAL
Starts, This Year 2
This Date, Last Year 1

"MAN'S FAVORITE SPORT?"
(Howard Hawks-Gibraltar-Laurel-Universal)
Prod-Dir—Howard Hawks
Rock Hudson, Paula Prentiss, Maria Perschy, Charlene Holt, John McGiver, Roscoe Karns, Norman Alden
(Started Dec. 11)

"THE BRASS BOTTLE"
(Universal-Randall-Greshler Prods.)
Prod—Robert Arthur
Dir—Harry Keller
Tony Randall, Burl Ives, Barbara Eden, Kamala Devi, Lulu Porter
(Started Jan. 9)

"CAPTAIN NEWMAN, M.D."
Prod—Robert Arthur
Dir—David Miller
Gregory Peck, Tony Curtis, Angie Dickinson, Bobby Darin
(Started Feb. 18)

WARNER BROS.
Starts, This Year 1
This Date, Last Year 2

"PALM SPRINGS WEEKEND"
Prod—Michael A. Hoey
Dir—Norman Taurog
Troy Donahue, Connie Stevens, Jack Weston, Carole Cook
(Started Feb. 11)

INDEPENDENT
Starts, This Year 3
This Date, Last Year 3

"THE FALL OF THE ROMAN EMPIRE"
(Samuel Bronston Prods.)
(Shooting in Spain and Italy)
Prod—Samuel Bronston
Dir—Anthony Mann
Sophia Loren, Stephen Boyd, Alec Guinness, James Mason, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer, Omar Sharif, Douglas Wilmer, Guy Rolfe, Eric Porter, Norman Wooland, Andrew Keir
(Started Jan. 14)

"THE GREAT SPACE ADVENTURE"
(Famous Players Corp.)
Prods—Alfred Zugsmith, Cliff Scherer
Dir—Alfred Zugsmith
Fay Spain, George Nader
(Started Jan. 21)

Short on Theatres

Continued from page 7

firstrun houses here, will get two major pictures within space of a week.

Arcola production of "Mutiny on the Bounty," released by Metro-Goldwyn-Mayer, will start road show engagement Friday (8) at Wilby-Kincey's Roxy Theatre, which has been remodeled and refurbished.

One week later, Friday (15) MGM-Cinerama production of "How the West Was Won" will open hard ticket engagement at Martin Cinerama Theatre, now devoted to exclusive showing of pics filmed in the wide, wide, wide screen process.

With these two theatres tied up for long runs and two others, Fine Art Cinema, and Peachtree Art Theatre, earmarked almost exclusively for foreign and arty product, city is left with only three outlets for playing off first-run pics. They are W-K's 4,000-seat Fox, 2,300-seat Loew's Grand and 1,000-seat Rhodes, also by Storey Theatres chain.

That simply isn't enough seats for a Metropolitan area of 1,250,000.

A-building at the moment are two first-run houses. Martin circuit is putting up a 1,200-seater on site of old Rialto as part of an office building complex. It will be a second floor operation.

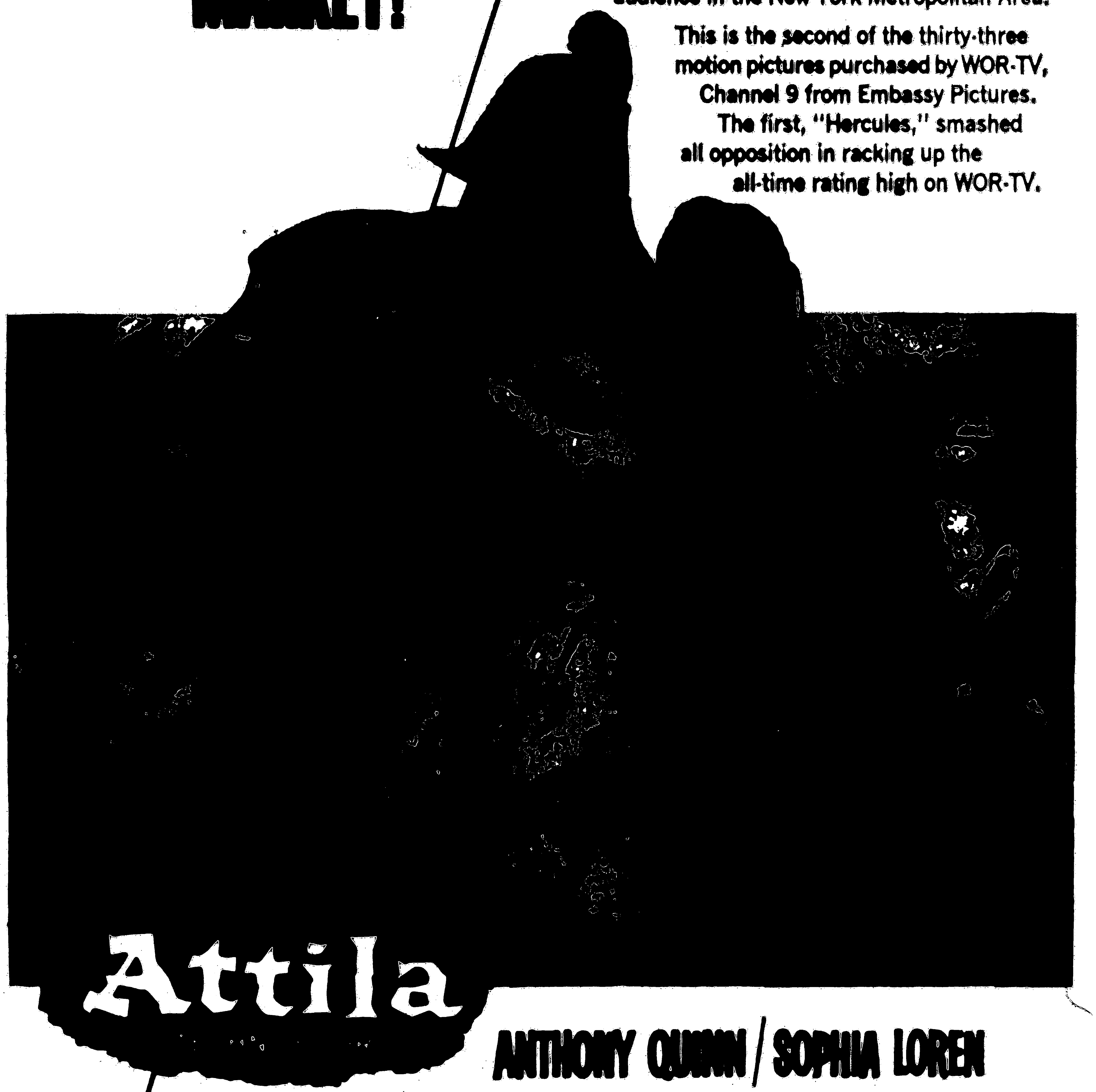
Georgia Theatres Co., who operates some 60 theatres, equally divided between four-wallers and drive-ins, is constructing a de luxe 750-seat hardtop on Lenox Square, a gigantic center with nearly 100 shops and room to park 6,000 automobiles.

John H. Stembler, president of Theatre Owners of America, also is prez of this chain.

JOSEPH E. LEVINE'S "ATTILA" IS NUMBER ONE IN NEW YORK TELEVISION MARKET!

"Attila" was ranked No. 1 in its time period (7:30-9:00 P.M.) on WOR-TV's "The Big Preview." On Friday, February 23rd, "Attila" achieved a 24.7 average quarter hour rating according to the Nielsen Station Index. It had 31.5% share of audience in the New York Metropolitan Area.

This is the second of the thirty-three motion pictures purchased by WOR-TV, Channel 9 from Embassy Pictures. The first, "Hercules," smashed all opposition in racking up the all-time rating high on WOR-TV.



ANTHONY QUINN / SOPHIA LOREN

Would-Be 'Censors' Dilemma

Nobody Agrees What's 'Obscene'—People Complain Of Films They Haven't Seen

Columbus, March 5.

Broadening of the Ohio state law which provides court injunctions against obscene literature to include motion pictures was proposed by Victor Goodman, new chairman of the 15-member Columbus city film review board. Goodman also proposed a city ordinance which would require exhibitors to file with the board descriptions of all films before they are shown to the public. His proposals are under board scrutiny.

"This would not entail licensing or prior censorship," said Goodman, "but would give the board a guide for determining which films should be reviewed."

R. Patrick West, who was the board's first chairman, admitted it had been relatively ineffective and that sharper teeth are needed in the laws to aid in the drive against so-called "obscene" features. He said that 42 films were viewed in 1962 and only two charges were filed. Goodman said the present method of viewing films is practically a physical impossibility. Up to five board members attend opening performances of "questioned" releases. Goodman admitted the major difficulty lies in the multitude of personal opinions on what is "obscene."

He said many complaints are received from persons who have not even seen the movies in question.

In Same Booth 37 Years

Grand Forks, N.D., March 5.

Carl Jacobson has been the booth projectionist at the local Dakota theatre for 37 years. Circuit owner Bennie Berger of Minneapolis built and operated the house in 1925 and Jacobson was in the booth from the outset. When, in 1930, Berger leased the theatre to United Paramount circuit for 30 years Jacobson went with the lease.

At the expiration of UP's lease in 1960 Berger took back the house and continues to operate it as part of his chain. He was surprised, upon re-acquiring the theatre, to find Jacobson still in the booth.

ASK FOR DOSSIERS ON ONTARIO CENSORS

Toronto, March 5.

Qualifications of film censors are promised by John Robarts, Premier of Ontario, which has a third of Canada's population. Sequel to complaints of the Opposition in the Legislature in Toronto, full dossiers will be submitted on O. J. Silverthorne, chairman of the board of film censors, his three men and one woman, of all specific qualifications, background, education and experience. Material is to be collected by the Travel and Publicity Dept., under whose aegis the board falls.

Opposition members of Parliament attacked the trend in modern features and said that many of them should not be seen by young people, that motion picture advertisements attracted the young people "who should not be there," that adultery was glamorized and the marriage sacrament ridiculed.

BROWN GONE LEGIT

But Downtown Louisville To Get More Film Seats

Louisville, March 5.

Following take-over of the Brown Theatre, long-time film house in downtown Louisville by the Louisville Theatrical Assn. and it's conversion to a legit house, D. Irving Long, prez of Fourth Ave. Amusement Co., Inc., has revealed plans for a Penthouse Theatre, to be constructed in space now occupied by the balcony of the 3,000 seater United Artists. Project will actually be a theatre within a theatre, playing entirely different attractions at two levels.

Long plans a 800-seat theatre, with the old United Artists on the lower level, with new seating capacity of 2,000. New Penthouse Theatre will present long-run road-show films on a hard ticket policy. Depending upon availability of product, new house will also exhibit art films, with stadium type seating arrangement. New 30 foot screen will be equipped with Todd-AO projection from wide 70-mil film and stereophonic sound equipment. A new projection booth will accommodate standard 35-mil films, 70-mil Todd-AO and Cinerama productions. An escalator will be installed to take customers to and from the new spot.

Besides operating houses in downtown Louisville, Fourth Avenue Amusement Co. also operates the nabe Uptown and Twilite and Skyway drive-ins. The firm also operates theatres in Indianapolis and other Indiana towns.

Bob Benjamin's Repeat

Robert S. Benjamin, chairman of the board of United Artists, has agreed to serve for a third successive year as national chairman of the United States Committee for the United Nations. Committee is a non-profit, non-partisan educational organization designed to disseminate information about the UN.

Benjamin also is director of the National Board of the American Assn. for the UN and a member of the exec committee of the Citizens' Committee for International Development.

National Boxoffice Survey

Biz Turns Spotty; 'Flubber' First, 'Mockingbird' 2d, 'Arabia' 3d, 'Bounty' 4th; 'Head,' 'Wine' Next

Firstrun biz across the country shapes spotty this round. Plethora of over-extended longruns and some more cold, snowy weather are proving the most damaging factors. Arrival of Lent also is crippling in many key cities covered by VARIETY.

"Son of Flubber" (BC) (6th wk) is finishing first, the same as a week ago. This Disney feature pic has caught the fancy of many patrons, even though this week it is not helped by much juvenile patronage. "To Kill Mockingbird" (10th wk) (U) is capturing second position. It was first two weeks ago.

"Lawrence of Arabia" (Col) (8th wk) is finishing a strong third although playing in only 10 keys. "Mutiny on Bounty" (MGM) (11th wk), is taking fourth money. "Diamond Head" (Col) (6th wk) will be fifth.

"Days of Wine and Roses" (WB) (6th wk) is copping sixth place though just getting around in distribution. "Longest Day" (20th) (16th wk) is taking seventh spot. "Brothers Grimm" (MGM) (22th wk) is finishing a strong eighth. "David and Lisa" (Cont) (6th wk) is taking ninth position. "Forty Pounds of Trouble" (U) (6th wk) rounds out the Top 10 pictures.

"Follow the Boys" (MGM) and "Girl Named Tamiko" (Par) are the two runnerup films for the week.

"How the West Was Won" (MGM) shapes as next big blockbuster, predicated on its initial three playdates. It is socko in Chi, wow in L. A. and wham in Frisco. "Five Miles To Midnight" (UA), also new, is a bit uneven this week but hep in Chi, strong in Washington and lusty in Toronto.

"Electra" (Lope) still is fine in N. Y. but disappointing currently elsewhere. "Divorce, Italian Style" (Embassy) still is racking up okay to great trade in several keys but slipping behind its record high totals. "Eclipse" (Times) is fast in Boston.

"40 Pounds of Trouble" (U) currently ranges from okay to snappy in some four keys. "A Child Is Waiting" (UA) continues very uneven and mostly disappointing.

Note: The number of weeks out in release for bigger pix and longruns are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-10).

'The Balcony' Comes to Town

Continental Distributing has set a precedental booking pattern for the New York preem of "The Balcony," Joe Strick and Ben Maddow's indie screen adaptation of Jean Genet's offbeat (and formerly off-Broadway) play. The Shelley Winters-Peter Falk starrer will open March 20 day-and-date at the DeMille on Broadway, the posh eastside artie Baronet, the 8th Street Theatre in Greenwich Village and at 12 additional houses in the other boroughs as well as in adjacent Westchester, Long Island and New Jersey areas. (While Lopert's artie "Phaedra" had a multiple N.Y. opening, it included only one Manhattan house.)

Before he returned to his Hollywood base Friday (1) evening, Strick told a New York trade reporter that he was convinced that the pic was not too esoteric for the simultaneous class-mass release treatment. For the masses, it's "a Shelley Winter's pic"; for the class audience it's Genet's idea that "the world is a brothel of illusion." As if to qualify any apparent pomposity in the latter statement, Strick added that "nobody who worked on the film thinks that this is all there is to say about life—it would be insanity to try and say everything in one film."

Strick directed the film from a screenplay written by Maddow, both of whom acted as coproducers for their own City Films. Continental put up ⅓ of the budget and indie producer Dana Hodgdon put up the rest. Pic came in for $130,000 in money expended, plus another $100,000 in deferments.

Universal's Terms Fret Allied States

Heater Fee Must Be Optioned to Drive-In Patron; Curtailed Engagements Carry Penalty

Last December, Universal Pictures notified Allied States Assn. that the distrib's license agreement was being revised. Since then there has been considerable byplay between the two parties concerning the revisions, with the net result being that U, although claiming no intent to cause exhibs any further hardship, is sticking to its stiffer policies to the letter, according to the March Allied Report.

In going over the revised Universal agreement, Allied legal counsel determined that the following major changes had been made (1) if an exhib wants to deduct drive-in heater charges from percentage grosses, the charge must be optional to the patron and agreed to in the contract. The license agreement stipulates that only one heater charge per car will be allowed as a deduction; (2) unless otherwise stipulated in the schedule of the agreement, passes and other free admissions are limited to 3% of the daily admissions; (3) if a percentage picture is pulled without U's consent, the exhib must pay a prorated share of additional film rental for each day the picture is not played; (4) a stub with the serial number intact must be returned to each patron; and (5) in the event of default, the exhib's liability to U is increased and Universal's liability to the exhib is further limited.

Allied legal counsel was concerned with the wording of U's revised license agreement, feeling that if it were to be narrowly interpreted and strictly enforced the pact could possibly be used to prohibit certain promotional gimmicks during percentage engagements like business tie-ins with free passes and reduced admissions, free admittance of kids at drive-ins and "buck-a-car" drive-in admissions, the Report states.

Met With Martin

In January, Allied prez Jack Armstrong and exec director Milton H. London discussed the revisions with Universal v.p.-general sales manager Hi Martin, at which time Martin expressed surprise at some of the legal interpretations of the revised wording. He flatly denied that it was U's intention to interfere with theatre policies like optional car heaters, free passes etc. for business tie-ins, free admission to kids at concerts, "buck-a-car" nights or the like, according to the Report.

He stated that the sole purpose of the revised agreement was to protect Universal against a few exhibs who have been using existing loopholes to avoid full payments of participation agreements. The Report says that Martin told Armstrong and London that exhibs have an obligation to advise U at the time of negotiations for percentage pictures as to existing operating policies regarding free passes, heater charges, etc. and to specify in the contract application all deductions which will be taken out of the gross receipts before computation of film rental, says the Report.

He repeated that U has no intention of interfering with normal established theatre operations except those practices which are being used to avoid full payment of the distrib's share of the grosses. Armstrong and London also say that Martin offered to discuss complaints arising out of the revisions and correct any inequities proven as well as rewrite provisions which specific complaints prove to be inconsistent with good business practice.

A February letter from Martin to London is also printed in the Allied Report. It's wording, covering both the above related conversation and a followup letter, is somewhat harsher.

ANOTHER ARTIE OPENS

Paintings In Foyer as Part Of The Atmosphere

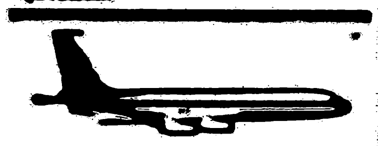
Durham, March 5.

Criterion theatre here, which has presented art films irregularly for several years, is now planning to exhibit this type of product most of the time. It's owned by Consolidated Theatres, of Charlotte but under branch manager Philip N. Nance of Raleigh. A resident manager for the new operation has not yet been engaged.

Borrowed works from art galleries and college exhibits will be installed, art sales may also be held.

Kicking off the theatre's new policy will be the Greek film, "Antigone."

Criterion is second situation to turn to an art film policy recently. Old Rialto Theatre was reopened as an art operation under the management of Maggie Dent of Chapel Hill.



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MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER.
MIFED is a rallying centre for film men from all over the world, including Asia and Africa.
MIFED cordially invites producers, film executives and cinema circuit managers to attend its Seventh Cine-Meeting which is attracting widespread interest and will be held from 12 to 25 April 1968.

Information from: MIFED
Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED-Milano

Emerling Another Showmen Regarding Press Situation as Key to Policy Shift

A re-evaluation of newspaper advertising as a result of the New York and Cleveland newspaper blackouts was forecast last week by Ernest Emerling, ad-pub v.p. of Loew's Theatres and Hotels, at a meeting of Theatre Owners of New England in Boston.

Emerling described advertising-publicity-promotion in Gotham and Cleveland during their respective recent newspaper difficulties and reported that excellent grosses were achieved by many pictures through increased use of tv, radio, cross-plug trailers, other ballyhoo and, in the N. Y. area, distribution of the Motion Picture Association of America-created theatre directory tabloid, of which about 1,000,000 copies are handed out each week.

He also pointed to an unexpected bonus of the blackouts, that being increased cooperation between rival exhibitors in the use of cross-plug trailers and sponsorship of joint promotions. Emerling also noted what he termed a "renaissance" in old-fashioned exploitation like the use of sound trucks, ballyhoo girls, banners, deejay contests, street stencils and other stunts.

All of these factors, he opined, point to a reconsideration of attitudes towards use of newsprint media as the base of ad campaigns. In this he is echoing the opinions of several distrib company execs who have learned, as have legit producers and others, that useful exploitation means lie beyond the old reliance on newspapers. Although, it is felt, newspapers will continue to play a strong role in ad campaigns, the vast expenditures laid out by companies for double-truck spreads and high-cost full-page and other items may be decided by future thinking.

Greater cooperation on the part of exhibs with one another and distribs, as was necessitated in Cleveland and continues to be necessary in New York, is another factor that could remain in force as well as other bally techniques paid for by reduced newsprint spending. Radio and tv also stand to benefit from re-evaluated thinking, inasmuch as they have proven themselves to be effective selling tools. Tv costs are, however, high and possibly prohibitive when not completely necessary.

At the same TONE meeting, Harry Goldberg, ad-pub director for the Stanley Warner circuit, also discussed the importance of other than newspaper media, especially for pre-selling. This pre-selling concept is getting hefty attention these days and Goldberg stressed the use of tv, off-the-movie-page advertising and other unconventional ways of reaching large numbers of people with the movie message.

Julian Rifkin, prez of TONE, helmed the meeting and himself led a discussion on censorship, pointing out the availability to exhibs of material to cope with censorship on every level and blaming the real censorship problem on "quick-buck exploitation exhibitors."

Also on hand were Marvin Hubca of New England Theatres, Chicago exhib Oscar Brotman (who told the gathering that management, maintenance and picture selection were vital and neglected facets of exhibition), Massachusetts lobbyist Carl Goldman and National Assn. of Concessionaires spokesman Bert Nathan.

Allen, From Belgium To Canada, As Successor To Rank's F. L. Vaughan

Toronto, March 5.

Due to retire shortly, Frank L. Vaughan, general manager, Rank Film Distributors of Canada, Ltd., will be succeeded by Andrew Allen, per decision of Frank H. Fisher, veepee of Odeon Theatres (Canada) Ltd. Manager of Rank's Belgian branch at present, Allen will be returning to Canada where he was formerly trade commissioner for a number of years in Toronto.

W. H. (Jamie) Jamieson will be appointed supervisor of the Western Hemisphere, this including sales in Canada, U. S., Latin America and the West Indies. He replaces Fisher (who has been acting as U. S. sales rep), this permitting Fisher to concentrate on Odeon Theatres (Canada) Ltd., some 80 coast-to-coast situations.

20th Showmen Meet On 'Longest Day' Dates

The first of two special sales conferences re the upcoming "scheduled-performance" engagements of 20th-Fox's "The Longest Day" was held in New York this past weekend. Joe Sugar, 20th's domestic roadshow manager, presided, with members of the homeoffice sales force and managers of 15 eastern and midwest branches in attendance. The "scheduled-performance" engagements, two and/or three-a-day without reserved seats, start this month. Pic goes into grand release in June.

The second sales conference on the film will be held next weekend in Beverly Hills for western and southwestern managers. Sugar will also preside there.

Vote Trade Rap

Continued from page 4

may be committed to vote first place for one pic though willing to nominate another for second as part of deal for own film, and another in which he alleges executives use their hiring power to influence votes.

Schumach tabbed music and song writers as the most active vote-bargainers in Hollywood with 180 eligible voters in their field. Writer asserted that an indie such as "Divorce—Italian Style" has almost no vote-swapping power compared to the majors, charging that "Lavish advertising and publicity may make it almost impossible for any movie to be nominated for best film in the future unless it is distributed by one of the major Hollywood companies."

A Payoff Combo

Honolulu, March 5.

Pairing of Japanese and Hollywood features was a double-bill experiment that drew above-average audiences to Consolidated circuit's Ma[illegible] theatre.

Program consisted of "The Warped Ones" (Nikkatsu), with English titles, and a second-run downtown showing of "The Man Who Shot Liberty Valance" (Par).

Bergman Retrospective Big San Francisco B.O.

San Francisco, March 5.

A four-week festival of Ingmar Bergman films racked up $14,000 at the Presidio here, reports Bob Little, west coast general manager for Art Theatre Guild Inc.

In chronological order, beginning with "Torment" and ending with "The Devil's Eye," were scheduled to run double-bills for two nights each.

But the first two weeks were so successful, grossing about $4,000 a week, that the entire series was repeated, and an extra double of "Wild Strawberries" and "The Seventh Seal" was tacked onto the end.

Both original showings of "Strawberries" and "Seventh Seal" ran on Wednesdays and Thursdays, and averaged about $1,000 a night, Little said.

The house seats 730, and is scaled at $1.25-$1.50.

Cable TV Asks $1 Hike

Palestine, Tex., March 5.

Texas Video Inc. has asked the Palestine city council to grant a $1 increase in monthly rates charged cable television service subscribers here. Franklin Williams, attorney representing the firm, told the council that the increase being asked would not go into effect until contemplated improvements in the system are made.

Primary improvement planned by the company is installation of a microwave service for subscribers, Williams said. The proposed $1 increase would raise monthly rates to $6.

Negro Pickets

Continued from page 1

of American life in motion pictures," Peterson contends and that's why the picketing. This year's demonstration will be aided by the Congress of Racial Equality and, if the Academy doesn't guarantee the NRRB the right to picket at the telecast, Peterson talks of 500 marchers to be assembled and begin picketing two days before the presentation date. If the Academy agrees, then only 25 marchers will demonstrate.

Sitins on the sidewalk outside the theatre are also planned. Peterson says that he was going to have 300 pickets there last year but cooperated with the Santa Monica cops by keeping the number down. As far as what happens this year, Peterson says "we lay the whole responsibility on the Academy, not the police. If they rough us, there'll be violence. This is no Luther King movement."

This is the same group that picketed Darryl F. Zanuck's "Longest Day" because of the absence of Negroes in its cast. Peterson says that his group isn't satisfied with the answers it got when members met with the producer recently and that they are waiting for the pic to go into general release, at which time they plan to picket it location by location.

NRRB is also seeking political support via Adam Clayton Powell. "The Negro hasn't been shown as he is in America or in the world in pictures," Peterson charges. "The nation's communication media should be a big help in changing the Negro image. Television has done something but very few motion pictures have done anything," he charges.

Amusement Stock Quotations

Week Ended Tuesday (5)

N. Y. Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
31⅝	11¼	ABC Vending	70	13¼	12⅞	13⅛	+ ⅛
47½	22⅝	Am Br-PT Th	227	33¾	30¼	31½	—1⅝
30⅝	10	Ampex	601	15⅜	14⅝	15⅛	— ⅜
33	31⅛	CBS	1346	33	30⅝	31⅞	+1
33⅞	8⅛	Chris Craft	90	14⅛	13⅝	13½	—1
31	14	Col Pix	217	25⅞	24½	24¾	— ⅛
51⅝	34⅝	Decca	28	45⅝	45⅛	45¼	+ ⅛
60⅝	21	Disney	120	35	33½	34	—1⅝
117⅝	85	Eastman Kdk.	300	116⅝	111⅞	11[illegible]	— ⅝
8¼	4⅛	EMI	283	6	5⅞	5⅞	
14⅝	8⅝	Glen Alden	336	12¾	11⅞	11⅞	— ¾
47½	17⅝	Loew's Thea.	548	18⅝	18	18½	— ⅛
70⅞	33	MCA Inc.	126	51¾	49¾	49⅞	—1⅛
10⅝	10⅝	Metromedia	349	30⅝	19⅝	27½	+1⅛
36⅝	20⅝	MGM	1211	31⅛	28	29⅞	+2½
12⅝	5¼	Nat. G. Corp.	1128	11⅝	10¼	1[illegible]	— ⅞
25⅛	10	Outlet	†310	22⅝	21½	2[illegible]½	— ¾
57⅝	31	Paramount	32	36⅝	34¼	34¾	—1¼
221	81¼	Polaroid	719	142⅝	128	137½	—4⅛
60⅞	39⅝	RCA	1370	62⅝	58¾	61¼	— ¾
12⅞	6⅛	Republic	65	9⅛	8¾	9	— ⅛
17	12⅝	Rep. pfd.	3	15⅛	15⅛	15½	— ⅛
40⅞	16⅝	Stanley War.	46	22⅛	21¾	21¼	— ⅞
36⅝	27⅛	Storer	30	35⅝	33½	33¾	— ⅛
30⅝	15⅝	20th-Fox	97	25⅛	23⅞	25¼	+ ⅛
36⅝	22⅝	United Artists	97	31	29¾	30	—1
20⅝	10⅝	Warner Bros.	84	14⅛	13⅝	14	— ⅛
79⅝	42⅝	Zenith	404	54⅝	52	52	—2⅛

American Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6⅝	2⅛	Allied Artists	64	3⅛	3⅛	3⅛	..
*9	3⅝	[illegible] GAC	100	8⅝	6⅞	8⅛	+1⅛
21⅝	10⅛	Cap. Cit. Bdc.	20	10⅛	10¾	10⅜	— ⅛
30⅞	8⅛	Cinerama Inc.	405	15⅞	14⅝	15¼	+ ⅛
12	6⅛	Desilu Prods.	28	8⅛	8	8	— ⅛
9⅝	4⅛	Filmways	12	6⅛	6¼	6½	
18	8⅝	Movielab	5	11⅛	11⅛	11⅛	..
14⅝	3⅛	MPO Vid.	16	8⅛	8	8	— ⅝
2⅝	⅝	Nat'l Telefilm	134	15/16	⅞	¾	— ⅛
5⅛	2	Reeves Sndst.	13	2⅝	2⅝	2⅝	.
7⅛	2⅞	Reeves Ind.	30	3⅝	3⅛	3¼	— ⅛
14¾	10⅛	Rollins Bdcst.	9	14⅛	13½	13⅞	+ ⅛
22¾	13	Screen Gems	25	17⅛	16¾	17⅛	+ ⅛
20⅝	6⅛	Technicolor	815	10⅛	9⅝	10	— ⅛
10⅝	4⅛	Telepromptr	3	5⅛	5¼	5½	
3	1⅛	Tele Indus	54	2⅝	2⅛	2⅜	+ ⅛

* Week Ended Mon. (4).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Ameco Corp	1⅛	1½	— ⅛
Commonwealth Theatres of Puerto Rico	7⅛	7⅞	..
Four Star Television	9½	10½	—1
Gen Aniline & FA	325	347	+20
General Drive-In	9¼	10¼	— ⅛
Magna Pictures	2⅛	2⅛	— ⅛
Medallion Pictures	3⅛	6⅝	..
Music Fair Enterprises	4¾	5¼	..
Premier Albums	7⅝	8⅝	— ⅛
Rust Craft Greeting Cards	10¼	11⅛	— ⅛
Seven Arts Productions	8⅛	9⅛	— ⅛
Transcontinental Television	14¾	16	+1⅛
U. A. Theatres	5	5¾	..
Walter Reade-Sterling Inc.	1⅞	2¼	..
Wometco Enterprises	10⅛	20⅝	..
Wrather Corp.	3⅝	4⅛	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

N.Y. Directors Demand 35%

Continued from page 5

because of conflicts which inevitably arise when Coast directors and SDIG members but rather Directors Guild of America pactees) are brought east.

Chi Settlement

Chicago, March 5.

Fred Niles Communications Centers here has settled with Screen Directors International Guild, Midwest. Resultantly, picket lines have been removed and directors are back at work.

Two other Chi studios, Wilding and Dallas Jones, have not yet pacted with SDIG. Pickets which Chi Guild had set up at Niles' Gotham offices (Niles has had a N.Y. Guild pact for several years but none in Chi) were removed early last week when talks began here and N.Y. Guild members who had honored the line went back to work. Also alleviated was a threat that Coast Directors Guild of America members would break the N.Y. strike by working for Niles in Gotham.

New York Theatres

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Italo Exhibs' Mounting Worries Over Sale of U.S. Pix to RAI-TV

Rome, March 5.

Local industry worry over the recently revealed sale of 300-odd U.S. features to RAI-TV, Italy's television network, continues to gain momentum, and there is talk of sharp counter-moves unless the situation is resolved or at least stabilized without further prejudice to the Italian motion picture industry.

Though exact figures remain unconfirmed, local grapevine says that Metro sold 100 features for some $3,000 each, 20th-Fox 10 at about $2,300 per, Columbia 16, Selznick 14, and UA 20 all for undisclosed sums.

RAI-TV is likewise said to have recently purchased a stock of 17 different U.S. teleseries for a total estimated playing time of 300 hours.

Another factor which has particularly irked pic officials here because of its vast impact has been RAI-TV's scheduling of a series of Greta Garbo starrers in prime evening slots, several of them in the strong 9 p.m. Sunday night hour. RAI, which used to show only one feature per week, has recently increased the time devoted to features, especially since the advent of its second channel services.

The official Italo exhib organ, Giornale dello Spettacolo, which had previously blasted the pic sales to RAI, defining them "premeditated homicide" on the part of Yank companies, has now proposed that steps be taken to at least insure that local exhibs be offered the oldies before these are thrown into the video pot.

Exhib spokesmen, doubting the practical results of eventual boycott moves—also because these have proved themselves basically ineffectual in other countries—suggests instead that local exhibs commit themselves to a strong booking for still-valid reissues by having them offer distribs a new minimum guarantee in exchange for a promise not to sell to television.

Admitting that the solution is not a definitive one, Giornale dello Spettacolo continues that nevertheless the "area of damage" could be restricted if exhibs are given a second chance at oldies which still retain some b.o. life.

Meanwhile, it's understood that a formal protest over the recent sale has been entered through channels to the Rome MPEA office, and that ANICA is also considering possible action in this connection.

'WEST' SETS ALL-TIME ITALIAN B.O. RECORD

Milan, March 5.

Metro's "How the West Was Won" has broken an all-time boxoffice record at Milan's Manzoni Theatre, where it had its Italo premiere. Pic brought in some $12,000—a new high—for its first holiday at the house. Figure is said locally to be the highest ever for any house in Italy.

Take for first five days was likewise lofty at some $36,000 for the Cinerama release and 17,000 spectators passed through the Manzoni turnstiles during the same period.

Blames Crix For French Film Ills

Paris, March 5.

Andre Cayatte, now in his 20th year as a pix director, feels that the film critical clans, with their private cabals, have led to the present film crisis as well as the overtaxation, lack of adequate Film Aid, treating film as a luxury instead of a cultural necessity and failing cinema biz. He thinks that a certain type of crix in Paris has led the public to believe it when it lambastes a film but not when it praises one. There are those who use criticism for personal aggrandizement and try to find an unusual approach, says he.

Latter may try to find a way of turning an obscure pic into a good one by sleight-of-hand reasoning or a popular one into a bad one. Then there are those who belong to a group, and set up certain goals that cannot be breached except by those who live up to their ideas, followed by the critics who want to make films and systematically try to garner attention by attacking established producers.

Cayatte thinks they are dangerous because filmgoers have gotten more choosy and may be taken in by them. He says these type crix, though he names none specifically, have tried to tage him as a commercial director. Cayatte, an ex-lawyer, has specialized in pix about miscarriages of justice.

He did "Justice Is Done," "We Are All Murderers," and now has a hit in "The Sword and the Balance." Last-named is about a kidnaping and murder by two men. Cayatte points out it is a hit in spite of the fact that the specialized crix, he is against, knocked it as he expected. He thinks the public has caught on to them and will now seek their own pix or follow the solid working critic who tries to understand a film and transmit it to readers.

New Group Takes Over S. Sebastian Film Festival Org.

Madrid, March 5.

Two of the key members of the San Sebastian Film Festival, director Francisco Ferrer and secretary general Ramiro Cibrian, have resigned and a new triumvirate will organize this year's film fest activities. Ferrer took over the festival leadership from Antonio Zulueta two years ago and made a creditable showing during his regime. Cibrian has been the organizational backbone at San Sebastian for almost as long as the festival has been in existence. Ferrer attributed his resignation to the many responsibilities he faces as exhibitor, organizer of the annual music festival, and a prime mover in legitimate programming during the high tourist season. He will, nevertheless, function as a member of the trio guiding the festival's destiny this year.

Others in the group who are expected to play a much more active role than Ferrer are Felipe de Ugarte, provisional chief for Information and Tourism, and assistant to the mayor, Jose Maria Aycart.

The new festival organizing team will not make known their selections for the June 7-16 fest until mid-April, immediately after the International Federation of Film Producers' Assns. has held its annual appraisal of film meets.

Irish Censor Rapped As Being Too Lenient

Dublin, Feb. 26.

Because films once banned in Ireland have in recent times been granted certificates for general exhibition the Film Censor was criticized by the chairman of the National Film Institute, J. J. Jennings, in his annual report. He said that the censorship act is still in force and the fact that films once refused certificates have now been passed suggests that the film censorship authorities feel that "public morality" has undergone a change during the past few years. "Whether or not 'public morality' has broadened, it is vitally important that parents and educators should know that films once judged 'contrary to public morality' are not now so regarded by the responsible authorities."

Jennings did not name names, but it is known that pictures now in release after earlier bans include "Brief Encounter," "Pal Joey" and "The Prisoner."

Film censor Liam O'Hara cracked back sharply with the comment that the Institute statement was misleading. Less than 2% of films which passed through the censor's office last year were composed of material previously rejected and the majority of this small percentage consisted of re-edited versions.

Businesses Buy Tickets To Help Aussie Ballet

Melbourne, Feb. 26.

As in other Australian cities where the newly formed Australian Ballet has played, commercial interests here play a unique part by "sponsoring" nights at the Ballet.

Commenting, John Sumner, Victorian Manager of the Australian Elizabethan Theatre Trust, declared: "By doing so, they're not only making a financial contribution to The Australian Ballet, but also acting in the capacity of actual theatre patrons. This closer association of commercial enterprise with the development of cultural activities in the community must undoubtedly become an increasingly important feature of our national life. The successful launching of the sponsorship scheme in Victoria is a happy indication of the extent to which private concerns in this State are prepared to support the arts."

Banks, breweries, motor manufacturers, petroleum houses, dairies, cigarette manufacturers thus augment the support already given the ballet by government.

Johnston Chairs 1st FIFPA Meet As New President

Paris, March 5.

Motion Picture Producers Assn. chief Eric Johnston was in this week to chair a meeting of the Federation of International Film Producers Assn. This was his first session as the new prexy of the international organization and it was mainly to get acquainted. But Johnston also showed he wanted teeth put into FIFPA by drawing up a working agenda and putting many committees to work on the various problems facing FIFPA.

There were some discussions during the three day, Feb. 27-March 1 meeting, but most decisions were put off till the following meeting in Paris next April. Headquarters were moved from Zurich to Paris and Alphonse Brisson, of Unifrance Film, the governmental office to hypo French films abroad, was made secretary general of FIFPA.

The Motion Picture Export Assn. also donated a room in its local office to serve as FIFPA headquarters. This, along with Johnston's presidency, denotes a greater American interest in the association.

Such questions as heavy European taxation, Common Market integration, quotas still facing U.S. pix, tv and film cooperation and coordination, are among the committee reports expected at the next meeting.

With the film fest season pending, there was some discussion of fests and some decisions were made. Six international competitive fests were recognized: Cannes, Berlin, San Sebastian, Mar del Plata, Venice, and with Locarno, Switzerland also given the nod, but not in the same category as the others.

FIFPA was touchy about the new Venice statute allowing the fest to turn down official entries if they aren't considered up to par. But a compromise was worked out that if competent local bodies selected the pic there should be no reason for dumping it unless it could injure the reputation of a participating nation. So it seems quality judgements will be left up to individual countries.

And FIFPA also thought that one fifth of the fest juries should be made up of producers. It was felt that if producers could make films for their nations and the world, they could also judge them. This might also be another move in the old FIFPA plaint that too many fest prizes went to offbeat pix that were not usually boxoffice prospects.

Among those at the meeting were Johnston, MPEA Continental chief Fred Gronich, and Mediterranean rep Leo Hochstetter, Charles Delac, Francis Cosne and J. P. Frogerais from France, Gunther Schwarz and Horst Von Hartleib from West Germany, Andrew Filson and Robert Clark from Great Britain, B. Masson from Belgium, Oscar Duby from Switzerland and Eitel Monaco from Italy.

International Sound Track

London

Influenza prevented Princess Margaret from turning up at the first Royal film preem to be held in London's East End. Film was the Joan Littlewood slice of Cockney life, "Sparrows Can't Sing." Princess Meg's husband, Tony, turned up with several stars ... The Stanley Baker-Cy Endfield company once known as "Oakhurst" is now tagged "Diamond Films Ltd." Baker is producing and starring in Diamond's first pic, "Zulu," with Endfield directing his own screenplay. Work has started in the Natal National Park, at Drakensberg, near Johannesburg ... Duke of Edinburgh will attend a charity premiere of 20th-Fox's "The Leopard," skedded for the Carlton Theatre on May 27. It's in aid of the National Playing Fields and the JNF Charitable Trust ... "Victim," starring Dirk Bogarde and Sylvia Syms, is to be Britain's official entry for the upcoming Cartagena Fest in Colombia ... Maggie Smith, named in the Evening Standard awards as the actress of the year, and Dave Frost, emcee of the BBC's satire program, "That Was The Week That Was," are latest members of the cast of Metro's "The V.I.P.'s." It's Frost's film debut ... Cyril Edgar, Walt Disney British topper, and his publicity chief, Arthur Allighan, to Hollywood last weekend to gander seven new Disney pix.

Paris

Metro pleased with the solid boxoffice being racked up by their first pic, made through their local bankrolled company Gaumont-International, "The Sword and the Balance." Even if they do not have release for French speaking countries, and sold it before production for Italy (where it is also big) Metro has it for enough other markets. The second one with Gaumont-International, Roger Vadim's "Vice and Virtue," is distributed by Metro worldwide. The other Metro backed company, Cipra, has two features that are also pleasing Metro if some previous ones did not live up to expectations. These are "Tomorrow Is Another Day" with Simone Signoret and Stuart Whitman, and "Basement Melody" with Jean Gabin and Alain Delon ... It is quite certain that Gaumont will absorb the distrib outfit Cinedis. Latter is part of the Georges Lourau group. Lourau will keep his production company Filmsonor however.

An ex-minister, Wilfrid Baumgartner, and playwright Armand Salacrou already set as two of the four French jurors in the coming Cannes Film Festival (May 9-22) ... "The Interns" (Col) did neat firstrun biz.

Anthony Perkins's warbling of a song in French, as well as playing a role completely in French in his first local pic, were mentioned by nary a critic. It seems he has made so many pix here ("Goodbye Again," "Phaedra," "Five Miles to Midnight") that he is now taken for granted. It may be reported that his singing is accepted and it is now out on records ... With producers still pushing for more governmental aid and cut taxes, an oldtime screenwriter Henri Jeanson feels that the only way to solve the problem is to burn the producers. He does not think very highly of them ... One Frenchman out of every eight now have tv sets ... Yank literary agent Alain Bernheim, headquartered here, has set up a package film deal to star Brigitte Bardot and Anthony Perkins. It will be produced in October in French with Michel Ardan producing and Edouard Molinaro directing. Based on a book by Charles Exbrayat, it will be a screwball type comedy ... Robert Aldrich's "What Ever Happened to Baby Jane?" invited as a competing pic at the forthcoming Cannes Film Fest, May 9-22.

Rome

Duilio Coletti's Duilio Cinematografica plans "Operation Crossbow" next, with "Zaharo" and "Anzio" also upcoming ... Duilio just wound "Verona Trial" for Dino DeLaurentiis ... Vittorio DeSica to direct "Paris 1900" for Samuel Bronston in March 1964 ... Splendore Cinema, in heart of Rome since opening in 1908, shuttered to make way for Bank ... Vatican and Church of England reps unusually collaborated in consultation meeting for Dino DeLaurentiis' "The Bible." Monsignor Salvatore Garofalo of Pontifical Commission of Biblical Studies and Dr. Marlowe Marchant, British biblical authority assigned to pic by Archbishop of Canterbury, conferred here in Rome ... both will be counseling weeks ahead with scripter Christopher Fry and Hebrew authority Gen. Yigael Yadin re Fry's adaptation of pic.

[illegible] here and starts Mario Soldati's episoder, "Four" for Galatea Films ... Galatea also revealed Arthur Kennedy's addition to cast of its Russian locationer, "Italiano Brava Gente" (Italian, Good People), which Giuseppe DeSantis is directing in Moscow ... Steve Barclay starts "Dark Purpose" any day now on Rome locations, with Shirley Jones, Rossano Brazzi, Georgia Moll, and Micheline Presle in the Barclay-Grand-Esposito-Galatea production based on the Dar Mentre novel ... George Marshall directs ... SPA Films being sued by Marcello Mastroianni for not going through with projected "Quiet Place in the Country" ... Bette Davis reported here to have signed for Carlo Ponti's "Empty Canvas."

City of Nice Sets Fest of Int'l Film Critics With Awards by Them

Paris, March 5.

The city of Nice, not far from Cannes, will tee off the French festival season via a non-competitive affair labeled the First Ten Day Meeting of the International Film Critics. To run March 21-30, it will screen 10 feature pix and various shorts, from 14 countries, that have snagged the International Critic's Award at the various other fests in '61 and '62 as well as those that won local critical accolades.

Backed by the City of Nice and created by its Mayor Jean Medecin, the fest will also be officially underwritten by the International Film Critic's Assn. Medecin makes it clear he has no intention of competing with Cannes or other festivals. Besides the pix, there will be a roundtable discussion on the role of the film critic in helping in the international exchange of worthy product.

AisleSitters from various countries will hold forth before the public on what the critic can do to help eliminate the difficulties still inherent in getting unusual films, no matter what their origins, adequate international distribution and visibility. Showings will be at the Excelsior hardtop in Nice for invitees, with special cheap (20c) matinees for students. There also will be cultural trips to museums and sites for the various critics and film people expected.

Among the films will be the Mexican "The Exterminating Angel," of Luis Bunuel, which snared the International Critic Award at Cannes last year; the Argentine "Old Young Ones," of Rodolfo Kuhn; the Polski "Knife in the Water," of Roman Polanski, a Venice 1962 winner; "The Devil's Trap," by Czech Frantisek Vlacil; the Italo "Il Brigante" of Renato Castellani, a Venice 1961 winner; "So Long Doves," Russian by I. Segel, a 1961 winner at Locarno; "The Miracle Worker" (UA); Italo critic award pic, "Salvatore Giuliano," and Spanish critic Kudo pic "Placido," of Luis Berlanga. There also will be many prizewinning shorts.

Medecin hopes to make this a yearly fest of fests meeting ground for pic critics and filmmakers. Report is that the British contingent will not participate. They feel it is mainly a touristic gambit, but the main reason may be that London has a similar affair every October run by the British Film Institute.

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D.C. Premieres 'Raking the Rating'; Aubrey: CBS 'Relies Heavily' on Them

By LES CARPENTER

Washington, March 5.

The Oren Harris probe of television ratings which will go on for weeks opened today (Tues.) with the significant warning from Rep. Harris (D., Ark.) that Congress "never intended that ratings should dictate tv programming" when Congress passed the Federal Communications Act.

He said his investigating subcommittee has "no plans to dictate" tv programming and ratings must not be allowed to do so either. Later, Rep. Paul Roger (D., Fla.), a subcommittee member, raised the possibility of a new law authorizing the FCC to license rating services, after first setting standards for them.

Gov. Leroy Collins, NAB prexy, who was on the witness stand at the time, appealed to Rogers to permit the industry "to try our hand at it on a voluntary basis" rather than add a new leg to the FCC octopus.

Surprise of the opening day was a frank admission by CBS-TV prexy James Aubrey that his network relies heavily on ratings in scheduling programs. Execs of webs have heretofore insisted that ratings were only one of a multitude of factors taken into account when a program went off or on.

"Despite the limitations of ratings," Aubrey said, "we believe they serve useful purposes. No one to our knowledge has come forward with a more practical method of estimating audience size."

"In each of the program categories," Aubrey said, in a later paragraph, "we attempt to create programs that appeal to the largest possible audience. Through the careful observation of ratings, we attempt to improve the content of all programs and give them a broader appeal without sacrificing their essential qualities."

Gov. Collins took the familiar line of the past, repeating many times this sentence, "I would like to assure you that ratings are only one of the factors involved in the program decision making process for both the broadcaster and advertiser."

It was another one of those days when Collins was served a large feast of his own words to eat. When he first went with NAB, Collins used to be highly critical of ratings. His current view, tempered somewhat, is that broadcasting "has a very proper need for rating services," but that the services could use great improvement in both accuracy and reliability.

Collins urged the subcommittee to concentrate all its attention on finding out about the accuracy of ratings. To do otherwise would get the subcommittee hopelessly lost in a complex problem, he said.

This apparently was an effort to divert attention from the effects of ratings on programming, which

(Continued on page 30)

Par and Brodkin In Merger Talks

Hollywood, March 5.

Paramount Pictures has overtured Plautus Productions in N. Y. regarding acquisition of the telefilm company of which Herbert Brodkin is president. It's understood if such a deal jells, it would be in the nature of a stock swap, and that Brodkin would retain supervision of Plautus' vidpix production.

Brodkin's series are "The Defenders" and "The Nurses" both on CBS-TV. In addition, he and NBC-TV are involved in the coproduction of "Espionage," on which a pilot has been filmed.

A source very close to the discussions said that Paramount had extended "feelers" regarding such a deal, and that talks are continuing.

Talent Associates, with which Par has a tv link, is in no way involved, and just where such a deal would leave the David Susskind company is a guess, although it would appear to relegate TA to secondary importance in Par's tv scheme of things.

$6,000,000 PROD. TAB FOR 26 'VIRGINIANS'

Hollywood, March 5.

Approximately $6,000,000 in production coin is involved in 26 "The Virginian" telefilms ordered from Revue Studios by NBC-TV, as it renewed tv film's first weekly 90-min. series.

Roy Huggins is the Revue exec in charge of production of the longies. Lee J. Cobb, James Drury, Doug McClure, Gary Clarke, Pippa Scott and Roberta Shore are the regulars.

Web Contracts Tax Depreciable? WBC Gets a Turndown

Washington, March 5.

The Supreme Court Monday (4) refused to hear Westinghouse Broadcasting's plea that a web contract can be written off taxes as depreciation.

Court's denial of certiorari presumably renders moot six similar cases being argued in the U. S. Tax Court and Court of Claims plus 12 others being judged by Internal Revenue Service.

In turning down Westinghouse's appeal, the high court upheld rulings of Tax Court and U. S. Third Circuit Court of Appeals.

These courts held that to claim depreciation Westinghouse would have to prove "with reasonable certainty" that a web affiliation contract would not be renewed at the end of its current term or at the end of "an identified future renewal term."

Westinghouse claimed in all three courts that its web contract was depreciable because there was "uncertainty" of renewal.

IRS pegged Westinghouse with tax deficiencies of $368,371.80 and $682,410.13 for 1953 and 1954.

Westinghouse, after buying WPTZ-TV, Philadelphia, from Philco in 1953 renewed stations contract with NBC for term ending Jan. 1, 1956.

In September, 1954, Westinghouse was informed that NBC wanted a Philadelphia station.

A year later NBC formally told Westinghouse it would end its affiliation agreement in January, 1956.

In its brief to Supreme Court, Westinghouse argued web-affil agreements weren't renewed between January, 1953, and April, 1956.

Westinghouse said this showed a "business risk" since it couldn't count on two renewals which would extend contract to January, 1956, the terminal depreciation date in the company's books.

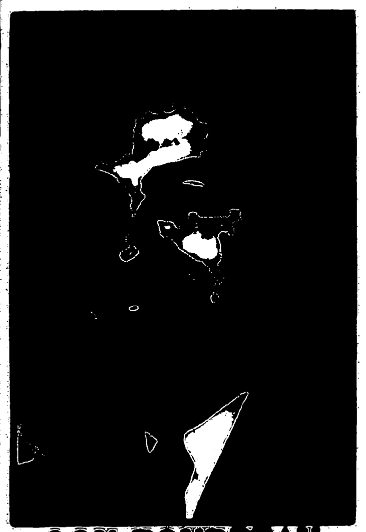
In its Oct. 19, 1962 ruling Appeals Court said Westinghouse failed to prove that its network contract had a "determinable useful life" in 1953 and 1956, a necessary point in claiming depreciation.

CBS-TV O&O 5th Annual Public Affairs Exchange

The five CBS-TV o&o tv stations conduct their fifth annual public affairs program exchange starting April 13.

Under the plan, each station will contribute 20 selected program from local pubaffairs series: "The American Musical Theatre" (WCBS-TV, N.Y.); "Communism: Myth Vs. Reality" (KNXT, Los Angeles); "Friendship Show" (WBBM-TV, Chicago); "Space: The New Ocean" (WCAU, Philadelphia) and "Story Shop," (KMOX-TV, St. Louis).

Exchange series will be seen on all five stations beginning April 13 in N.Y. and Los Angeles, April 20 in Chicago and Philadelphia and April 27 in St. Louis.



LOU BOUDREAU

I'm joining Jack Quinlan again this year to bring Chicago area listeners all Chicago Cubs games—home and away—on WGN-Radio. Exclusive on WGN Radio

LIVE and LIVELY in CHICAGO

CBS-TV Sets Its Summer Sked; Lots of Reruns

Highlights of CBS-TV's summer programming plans include the possibility of reruns of four Jack Benny and four Phil Silvers specials, under the aegis of General Foods which will be sponsoring the two personalities in separate shows next fall.

The Silvers, Benny rerun project now is under consideration at Benton & Bowles and a decision is forthcoming shortly. The specials, if they do materialize, would be slotted in the vacationing Danny Thomas and Andy Griffith back-to-back series Monday nights, both of which are sponsored by GF.

Filling in for vacationing "Lucille Ball Show" Monday nights will be some Desilu comedy pilots which didn't make it as series, as well as some fresh half-hour comedies, the slot being used as a Desilu showcase for potential series.

Decision on what to utilize as a summer fill in for the "Red Skelton Hour" hasn't been reached as yet. Being considered, among other properties, is Irving Mansfield's "Celebrity Talent Scouts," "Variety Gardens," headed by Keefe Brasselle, is tabbed as the replacement for "The Garry Moore Show."

On Wednesdays "CBS Reports" will offer a number of repeats, with some pubaffairs specials such as the Dickens story also being utilized in the 7:30 to 8:30 p.m. period.

On Tuesdays, "Picture This," a new game show will be subbed for vacationing Jack Benny series. Jerry Van Dyke emcees.

On Wednesdays, "CBS Reports" will offer a number of repeats, with some pubaffairs specials such as the Dickens story also being utilized in the 7:30 to 8:30 p.m. period. "Armstrong Circle Theatre" will return with reruns of its best, while "U.S. Steel Hour," now playing alternate weeks Wednesdays from 10 to 11 p.m., will end its run in June. Coming in for the alternate weeks will be reruns of "Pursuit" and "Studio One" entries.

Subbing for vacationing Jackie Gleason Saturday nights will be reruns of Lucille Ball hourlong specials, produced by Desilu.

Ed Sullivan, as in previous years, will use vidtaped shows, taped ahead of schedule and some reruns.

Among the Phil Silvers specials being considered for summer reruns are "Slowest Gun in the West," "Polly and Me," "Louie, the Louse." Benny specials include "The Chimps" and the one guest-starring Bob Hope.

ABC's $120,000 Prize Quiz Show

The first big money quiz show since the FCC scandal rocked the industry a few years back, is being readied by ABC-TV for next season. It's called "120 Grand," thus almost doubling the jackpot on "$64,000 Question," and was packaged by General Artists Corp. It's a half-hour entry.

ABC has it tentatively pencilled it in for Wednesdays at 8:30 and it's known that Revlon (which once sponsored $64,000 Question"), has been showing keen sponsorship interest. However, if Revlon buys the program it would probably be moved to Fridays 8:30 with "Price Is Right" going into the Wed. slot.

ABC alone of the three networks escaped unscathed in the FCC-Congressional quiz siftings & probings. And to make sure that this one is completely rig-proof and otherwise 100% legit, the network has been putting it through a series of dry runs.

Where Have the Good Guys Gone? They're Right Here, Sez Schaffner

Producers Co. partner Franklin Schaffner thinks he has the answer to that chronic industry question, "Where have all the good guys gone?" They haven't really gone anywhere, he says. In the case of several w.k. producers of old—"They're right there looking over your shoulder at renewal time."

An impressive roster of name producers, it seems, were ready, willing and bidding for the DuPont original dramas for the coming season. The Schaffner shop has done six live-on-tapers for the current season and has one to go. DuPont has pacted for a like number for next season, and, says Schaffner, the sponsor wanted his shop to double the output with 14 originals.

Partly because of other commitments (feature film direction, etc.) but mainly because they didn't feel they could maintain their own standards of quality, Producers turned down the doubled production. Talent Associates-Paramount got the bid for the extra seven.

After some initial worries last year about where the company could recruit scripters for original drama, Producers brought in the dramas with a lineup mainly composed of guys with impressive credits outside the medium. The Rinsons, Marcuses and Dinars, however, can't be touched for the strip dramatic shows, says Schaffner. They do the DuPont originals because they are originals and because, says the producer-director, "You're better off working than sitting around and brooding. You learn something everytime you work."

Although he says the difference between New York and Hollywood writers is that the easterners tell you what they are going to do and the westerners are told what they'll crank out, Schaffner went to the Coast in December to specifically talk to 10 writers. In the talks re upcoming originals, Schaffner says the group repeatedly mentioned the DuPont drama of this season, "Shadowed Affair," an adult love story. All were awed, Schaffner says, by the fact that the show had a heroine. Reason, says the p-d, is because there are nothing but heroes on the standard tv dramas—"Nobody writes about women. They've been reduced to the function of feeding a straight line now and then. In spite of the fact that it's the women in real life who control the tv dials, says the producer, the endless belt of he-man heroes continues because, Schaffner thinks, the nation is really hard up for a genuine hero.

GEO. LEFFERTS TAPPED FOR 'BREAKING POINT'

Hollywood, March 5.

George Lefferts has been named producer of "Breaking Point," new Bing Crosby Productions series bowing on ABC-TV next fall. Lefferts produced the pilot of the hourlong dramatic show which deals with psychiatry.

Production on BCP's series begins at Desilu Gower studios in May. Series is slotted at 10 p.m. Mondays, the spot currently occupied by BCP's "Ben Casey" series which moves to Wednesdays next season.

NBC's $15,000,000 In MGM, 20th Pix For Mon.-Sat. Ride

NBC-TV has definitely decided to keep motion pictures on Monday nights, so that next fall the network will continue with four hours weekly of prime time movies. After getting the 30 market Nielsen report in which its features clobbered the powerful Monday night CBS-TV comedy lineup, NBC-TV closed for $15,000,000 worth of full-lengthers, acquired from 20th Fox and Metro.

Sixty films are included in the dual buy. Ostensibly the Metro bundle of 30 is for Saturday nights, when the features are shown from 9 until approximately 11 p.m. And, also ostensibly, the 20th films are for Mondays in the 7:30 slot, but it's accepted as highly likely NBC will be bicycling Metro and 20th prints as it sees fit well before the next season is over.

The NBC brass, as everyone in the industry knows, was at first firm in its denial that next season would see Mondays go to feature films. There were the philosophical aspects of tv doing its own programming in keeping with an oldline policy set down by RCA topper Gen. David Sarnoff, and there were also the feelings of the NBC affils to be considered, since those stations might think of features as better employed local fare.

But the arithmetic of paying $7,500,000 to fill two-hours of airtime with tried and often true theatrical releases proved out better than paying a minimum of $20,000,000 for programming made specifically for tv. More important, the motion pictures, which are relatively well made, have drawn irrefutably high audiences so far.

CBS News Strip's 75% SRO Status

CBS-TV is 75% sold out in its Monday through Friday evening news strip for the '63-'64 season. The news strip goes from 15 minutes to a full half-hour in the fall.

Sponsors are Procter & Gamble, Philip Morris and Whitehall of American Home Products.

Liston-Patterson AM Rights to ABC

ABC Radio has wrapped up the blow-by-blow broadcast rights to the April 10 heavyweight championship bout between Sonny Liston and challenger Floyd Patterson. It's the fifth straight time the web has carried the heavyweight title fight.

Price for the second Liston-Patterson bout is expected to be below the $400,000 charge made to advertisers for their first match. Advertisers are expected to be reluctant to shell out hefty coin for another fight that could be over within a couple of rounds or less. The first bout ended in the first round but the radio broadcast hit 60,000,000 people, the largest single audience for a commercial event.

FOR TV $, IT'S RERUNS 8-TO-1

NBC Brass: Alabama-Bound

There's an important meeting coming up this Thursday-Friday in Point Clear, and Alabama-bound will be all the top NBC brass plus the Board of Delegates (representing the key affils). Purpose is for a no-holds-barred assessment and examination of the NBC position in the three-network jockeying for '63-'64.

If the NBC invasion of Point Clear is attended by a minimum of trepidation, it's because of the more solidified status of the web in the face of the past 10-day activity, which witnessed, among other things:

A cumulative sales picture, on a variety of fronts, including the retention of the Kraft and Reynolds Metals biz, the posting of SRO's on some key shows; the assurance of 100% sponsor allegiance on the projected half-hour (7 to 7:30) news show (including reporting of all current clients) all of which, says NBC, puts the network in a better-than-75% sellout position for next season.

In contrast to earlier affil rumblings, NBC is anticipating a vote of confidence on the Monday-Saturday two-way movie spread (on which it has just invested some $[illegible] for new MGM and 20th features), by virtue of the National Nielsens showing a [illegible] home gain for the Monday pix spread. And to cap it all the 30-market Nielsens for the week ending Feb. 24 showed the Mon. features scoring a clean sweep over CBS' heavy comedy artillery, even putting Art Linkletter's 8:30 show ahead of Andy Griffith.

All told NBC-TV boasts $[illegible] in firm 52-week deals for next season. That accounts for 10 and a half hours of unbreakable program sponsorships or 60% of the web's 7:30-11 p.m. nighttime schedule.

NBC Financing Major Study In Quest for 'Great Debates' Format

Chicago, March 5.

A study by the American Political Science Assn. on how best to televise debates between 1964 Presidential candidates will be financed by NBC. This is the word of NBC chairman Robert W. Sarnoff, who spoke here tonight (Tues.) before the 28th Chicago World Trade Conference.

Sarnoff called it an "independent study" and said that the Assn. had made "many significant contributions to more effective government." The NBC topper listed as its most recent study an orientation course for new members of Congress.

A seven-man study group of political scientists and communications men, Sarnoff said, are expected to do the survey. Group will be headed by Dr. Carl J. Friedrich, Assn.'s prexy and the Eaton professor of the Science of Government at Harvard.

Sarnoff stated emphatically that the network's only participation will be underwriting the cost of the study, plus providing "necessary and basic information, including tape or film recordings of the 1960 debates." The chairman said the group is starting now and thus "will be able to present its findings well in advance of the 1964 Presidential campaign."

"Today," Sarnoff complained, "television is fettered in many areas of journalistic enterprise. It cannot go wherever the public goes; into the halls of Congress, into the public Committee meet-

(Continued on page 30)

That's a Lot of Wax

Chicago, March 5.

Johnson's Wax will cosponsor the "Red Skelton Show" on CBS-TV for the 10th consecutive season next fall.

Best as agency Foote, Cone & Belding can establish, that's the longest star-sponsor relationship still going on network television.

CBS Soft-Pedals Specials; Mostly They'll Be Dramas

CBS-TV, the network which has pared down the number of specials the past few seasons to a relative handful, won't have any more—and perhaps less—next season.

The web's thrust in entertainment specials next season will be in the form of either dramatic entries or special events, a la the Miss America contest, etc., events telecast regularly by the network in the past.

Already pencilled in for next season is the Carol Burnett "Calamity Jane," with Lipton Tea picking up the tab. Miss Burnett has a network deal to appear in a number of specials over the term of her contract.

Other than vehicles for Miss Burnett, the network feels itself hard put to top personalities it has regularly on its schedule next season. Danny Kaye, Judy Garland join Ed Sullivan, Garry Moore and Jackie Gleason in a weekly variety personality format. Unless an extraordinary personality not hitherto available to tv becomes available, CBS-TV will stand on what it's got in regularly scheduled personality-variety shows, a policy

(Continued on page 30)

CBS Radio Sports Lures $1,000,000

Jim Dolan, CBS Radio sports director, has parlayed his operation into a $1,000,000 annual billings bonanza.

With 21 regular shows on the air every week throughout the year, the rundown is as follows: The Mennen Co. and R. J. Reynolds sponsor "Sports Time with Phil Rizzuto," six times a week, 6:35 to 7 p.m. "Dress on Sports" with 10 shows on the weekend is sponsored by the Mennen Co. and L&M Tobacco Co.

"Worldwide Sports" is on the air five times a week, 7:15 to 7:30 p.m. and among its sponsors are DuPont, Marlboro, and in another week Miller Falls Tool joins the roster.

In addition, the radio web also carries the "Cotton Bowl," "Masters Golf," "P.G.A. Championship," and the "Triple Crown of Racing," the Derby, Preakness, and Belmont. "Triple Crown" was sponsored by General Cigar last year and same sponsor will pick it up this year.

MacMURRAY CHANGES MIND; HE'LL BE BACK

Fred MacMurray, who put himself on record that he was bowing out of "My Three Sons" at the end of the current season and would henceforth content himself with all the residual loot, has—much to ABC's contentment—had a change of heart. He's now served notice that he'll be back for the fourth season.

What apparently changed the stars' mind was the flood of letters he received when word got around that he wouldn't return. That, plus the fact that he's got a nice deal.

While MacMurray will be back, there's no evidence that sponsor Chevrolet will.

WEB CLEARANCES ARE THREATENED

By GEORGE ROSEN

With the tv network selling season now past its crest (well over $[illegible] of the '63-'64 evening billings have already been locked up), the three webs are about to embark on their annual clearance campaign in an effort to place each program in a maximum number of markets.

Clearances, as every media and research man knows, have a vital effect, second only to the appeal of the programs per se, on those all-important National Nielsens. For example, to attain a National Nielsen of 30 or better, the advertising badge of program success, a show must not only have the showmanship voltage to attract those who can tune in, it must also be well accepted and cleared by the network's affiliates all over the country.

As has been often demonstrated, if the program can't be seen in the major or even the medium-size markets, ratings are sliced, program investments are amortized over fewer homes, and costs per thousands mount. This, of course, is the underlying reason which spells the constant difference between the National and the 30-Market Nielsens, the latter of which fails to reflect the non-clearances in the large number of two-channel markets.

But this familiar pattern of spotty clearances is relatively minor compared to a growing trend which is beginning to pock-mark network prime time clearances in major three-channel markets.

These non-clearances, of increasing concern to the networks and their advertisers, will — in the view of station insiders—markedly increase next season.

The development traces to economics and the worsening profit situation of many major market tv stations.

A station management expert explains it thusly: "Profits are going down. Some affiliates in major markets actually lost money in January of this year. With expenses going up faster than revenues, the black ink on the bottom line of the monthly balance sheet is beginning to take on a faint purplish tinge. Hence our preemption of a new and untried network show in favor of an established off-network rerun that has been placed in syndication.

"The license fee of the rerun costs us about $1,200 per episode. We sell eight commercial minutes in the program for about $850 per minute. That $6,800 an hour or $5,800 after agency commission or $5,300 after we pay our rep commission. That's a profit of $4,500 after we pay our program cost. Contrast that to our network revenue of about $[illegible] for carrying an hour program off the line. That's a profit differential of eight to one."

The station man points out that the eight to one dollar ratio, reruns vs. network shows, applies generally in three-channel markets.

This, briefly, is the dollars and cents reason behind the growing non-clearances of network shows in prime markets in prime time.

Some current examples:

Cincinnati—"Adventures In Paradise" reruns preempt "Stoney Burke" on the ABC affiliate Mondays at 9.

Cleveland—"Surfside Six" reruns preempt "Loretta Young" and "Stump the Stars" on the CBS affiliate Mondays at 10.

Boston — "Outlaws" reruns preempt "The Dakotas" on the ABC affiliate Mondays 7:30.

Milwaukee — "Death Valley Days" preempts "Price Is Right" on the NBC affiliate Fridays 9:30.

Pittsburgh — "Movie Special" preempts the 7:30 to 9 Saturday evening network shows on the ABC affil.

The above list, which is a small sample, goes on and on.

For next season, syndicators have already extended their clearance feelers vis a vis the flood of

(Continued on page 40)

Kraft Gets Off Wed. Hook as It Stays With NBC; Paar Back To Fri.; Joey Sticks With Half-Hour

NBC-TV has won out in the fight for next season's Kraft billings (company has been one of the network's oldest clients) but to win the coin, the network found it necessary to do some drastic reshuffling of the projected schedule for next season. All of which proves anew just how tentative some of these network schedule projections into next season can really be.

For one thing, Kraft won out in its battle to pry itself loose from Wednesdays 9 to 10, where Perry Como was administered a drubbing this season by virtue of the "Beverly Hillbillies" competition. Next season it will be a two-pronged assault against the NBC period, with ABC's "Ben Casey" also going 9 to 10.

ABC was pitching to Kraft Bing Crosby specials plus an anthology series out of Bing Crosby Productions, but the company went for a continuation of the NBC ride when the network offered to open up Thursday 10 to 11. This proved acceptable to Kraft, which will install an anthology series plus some Como specials.

But to open up Thursday, into which Jack Paar had been pencilled for next season, the network was obliged to shift Paar back to his present Friday night 10 to 11 period. That became possible through the decision not to go with an hour Joey Bishop variety show next season (scheduled for the Friday period) but to retain Bishop in his half-hour format. Anyway, that's what Bishop had wanted all along so that he could enjoy the residuals from three years of film production. As for Paar, Thursday or Friday makes no difference. He's hot in hour form and was one of the first to post an SRO for next season.

All of which leaves Wednesday 9 to 10 open. Most likely candidates for the hour: Herb Brodkin's "Espionage" or Four Star's "Adamsburg." Network's high on both.

In continuing his half - hour show, Bishop will go back to his Saturday 8:30 period, with the new Bill Dana show, originally pencilled into that period, going Sundays at 7 (currently occupied by "Ensign O'Toole"). Latter show will go to Tuesdays 8:30.

The Drug Habit

As one of CBS-TV's biggest sponsors in '63-'64, with something like $30,000,000 committed, American Home Products will be represented by CBS shows seven nights of the week.

It goes like this:

Mondays—"To Tell the Truth"; "East Side West Side."

Tuesdays—"Whistle Stop."

Thursdays—"Nurses."

Saturday—"Gunsmoke"

Sunday—Ed Sullivan

(On Wednesday and Friday it's represented by CBS News buys.)

Revlon's Pullout From Ed Sullivan But Lever in Fast

CBS-TV's ambitions for a March 1 SRO on its '63-'64 nighttime programming schedule suffered a reversal last week when Revlon served notice it was cancelling out of the Ed Sullivan show. Pullout totes up to some $5,000,000, since Revlon has been sponsoring alternate hours. But the vacancy was short-lived; Lever and Whitehall moved in fast to close the gap and post an SRO.

Not that a clean Sullivan sweep would have sold out the web. There's still something like 12% of prime time programming available, including segments of Judy Garland, "Real McCoys," "Rawhide," "Perry Mason," "Nurses," "Twilight Zone," Hitchcock, and "East Side West Side."

Nabisco and Coca-Cola pulled out of "Rawhide" and Coke also pulled out of "Perry Mason" but this was more than offset by purchases from American Home products and American Tobacco.

Meanwhile Revlon, which still wants to stay with live programming (as it does on commercials) is reportedly looking in two directions—either Jack Paar on NBC or the "120 Grand" big money quiz show on ABC (see separate story).

'OUTLINE OF HISTORY' AS SCHARY TV SERIES

H. G. Wells' "Outline of History" will form the basis of an hourlong tv filmed series, to be produced by Dore Schary, under the banners of his indie company Schary Productions.

Filming of the dramatized "Outline of History" series will be done in part on location in France, Italy and Spain to utilize authentic backgrounds. H. G. Wells project is the first to series project of Schary, now engaged as producer of Moss Hart's "Act One," to be released by Warner Bros.

Wilgus East for JWT

With Danny Seymour moving up to chairman of the executive committee, J. Walter Thompson's Coast tv topper Billy Wilgus moves to New York as manager of tv-radio for both New York and Hollywood.

While ostensibly Tom McAvity has been tv-radio director in New York, Seymour has been riding herd on broadcast matters particularly relating to network program buys. Wilgus will now head up the operation reporting to Seymour. Heading up the Coast office for broadcast will be Farlan Meyers.

Stanton In Albany: 'Don't Hobble Us'

Albany, March 5.

CBS prexy Frank Stanton, in an address before the New York State Broadcasters Assn. tonight (Tues.), called for the end of state laws which hobble broadcasting coverage of the state's legislative bodies.

In the preface of his argument, Stanton pointed out that the number of radio stations in New York State has increased from 70 to 207 since World War II, a gain of almost 200%, and the number of tv stations has risen from two to 24, an increase of over 1,000%. On the other hand, the number of daily newspapers in the state has dropped 14% over the same period —from 102 to [illegible].

In spite of this growth in broadcasting, in spite of people's dependence on the broadcasting media, Stanton said broadcasting on the state level is treated as if its newsmen were "second class" denizens of the Fourth Estate.

He went on to say that there is some encouragement that the legal knots binding broadcasters in New York State will be loosened somewhat should a bill amending Section 52 of the Civil Rights Law be amended allowing broadcast coverage of the testimony of witnesses, whether under subpoena or not, and eliminating the requirement of consent on the part of the witness. "As broadcasters we urge its passage," he added.

State Broadcasters Assn. Urges Naming of Industryite to FCC

By MIKE [illegible]

Washington, March 5.

The State Broadcasters' Assn. Presidents convened here mixing eyes right glances at the government and image introspection.

Le Roy Collins sounded the keynote theme which was generally followed during the two-day meet.

While promising "an active and aggressive war" against increased government impingement on broadcasting, the National Assn. of Broadcasters prexy said the "greatest insurance" against intervention is improvement of broadcasting.

Collins pointed to a "positive, definite, specific, important need for state broadcasters associations."

The state prexies' closing act was a petition, signed by 41 delegates politely asking President Kennedy to name a broadcaster to fill the next FCC vacancy.

Petition noted the "need to maintain a sense of balance, and for broad expertise in the regulation of this vitally important medium of communication . . . ."

The opening session of the convention titled "Washington Outlook" included reports from NAB personnel on industry fights with the three branches of government.

News from the FCC it seemed was bad.

NAB General Counsel Douglas Anello advanced a new theory about what could result from Commission's inquiry into commercial loudness.

Anello warned if FCC doesn't impose any technical standards in curbing loud commercials, it would "in effect be saying that only people with a certain kind of voice could go on the air."

"This," he balefully noted, "gets dangerously close to certain things which the Commission would better stay away from."

Perhaps smelling victory, Paul Comstock, NAB lobbyist, told the statecasters to "get in touch" with their Congressmen and help passage of resolution to televise House committee hearings.

Comstock told the delegates to furrow grass roots bi-partisan support for the resolution of Rep. Oren Harris (D-Ark.) which is the first real chance to open House committee doors to broadcast newsmen.

NAB v.p. Howard Bell also took the grass roots line which may have been an indirect notice that NAB is listening to Comstock's oft repeated message that the industry's best pipeline to Washington is from the states and cities.

Bell said "grass roots support" is necessary to remove barriers to broadcast journalism and other media.

With the merger and demise of many newspapers, Bell said, "we should be more concerned as to what we are doing as journalists, as the new defenders of freedom of information."

Bell's grass roots program to remove Canon 35 which keeps tv out of many courtrooms would include speeches, discussion programs, talks with American Bar Assn. officials and editorializing "in behalf of the people's right to know and broadcast journalism."

He also waxed enthusiastic over the united news media front which will meet Administration officials in an April "summit" conference on "management of news" and other problems.

In the second round of convention speeches, NAB Code Authority radio manager Charles Stone hit out at critics who have charged the Code is controlled by a small group of men who wield it for their own purposes.

SYKES' SOCK NO. 4 SLOT 1ST TIME OUT

London, March 5.

BBC-TV looks as if it has found a good successor to "Steptoe & Son" for its chart battles with the indies. Eric Sykes' comedy half-hour, at its first outing, swept into the No. 4 notch of the Top 20 for the week ending Feb. 24, according to TAM figures just published.

In fact this was one of the Corporation's best weeks for some time with seven shows in the big league and another debuting show hitting the list: "Moonstrike."

ZENITH EARNINGS UP 9% IN 1962

Chicago, March 5.

Zenith Radio Corp. reported last week that 1962 earnings were up 9% from the preceding year. It's the fifth time in six years that Zenith has set new records in earnings and sales.

Net consolidated earnings for 1962 amounted to $19,037,000, or $2.16 per share on the 9,014,000 shares outstanding as of Dec. 31. This compares with earnings of $18,014,700, or $1.99 per share for 1961. Net consolidated sales for 1962 were $312,212,334, up 14% from 1961.

$51,535,000 As Operating Profit For RCA; Up 45%

RCA's annual report last week (coinciding as usual with board chairman Gen. David Sarnoff's birthday) showed 1962 to be the best year in the corporation's history with operating profit of $51,535,000, up 45%, and sales of $1,751,000,000, up 13% over the previous year.

In making the report, Sarnoff and prexy Elmer Engstrom credited color tv with being a major factor in the new high. During '62, the report said, "color sets doubled over those of 1961, profits from color manufacturing and services increased five-fold, color tube production doubled through the addition of new manufacturing facilities which operated on an around-the-clock basis to supply industry demands and color became the profit salvation of dealers squeezed by the lowering of margins of black-and-white sets. As an industry, color tv produced revenues in excess of $200,000,000 last year . . . Color sets and tubes were the largest profit contributors of any products sold by RCA in 1962."

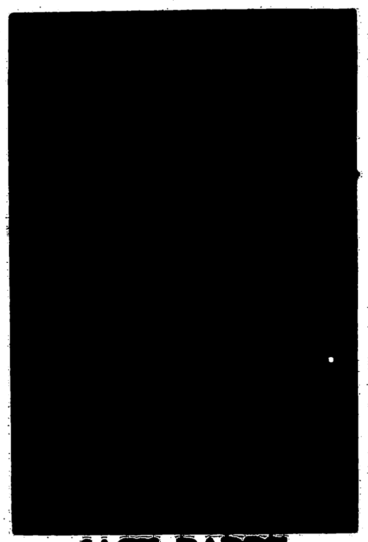
Other divisions setting records included NBC and consumer products such as tv sets with unit sales well in excess of 1,000,000.

In addition to operating income, a capital gain of $5,500,000 was realized in 1962 from sale of 991,016 shares of Whirlpool Corp. stock.

RCA Ups Divvy

Gen. Sarnoff announced following the annual meeting that the regular quarterly cash dividend on common stock would be upped from 25c to 30c per share.

"This action," said Sarnoff, ". . . reflects both the record of the past and the outlook for the future." Increase is payable April 29 to stockholders of record on March 18. Board also declared a dividend of 87½c per share on RCA's first preferred stock, payable July 1 to holders of record June 21.



JACK BARRY

"THE JACK BARRY SHOW" for Paramount TV
"BY THE NUMBERS" for Desilu

TV BULLFIGHTS OKAY

Except For 'Moment of Truth' In Ruling of Code Board

Washington, March 5.

Over the objections of the American Humane Assn., Code Authority refused to back down on its stand allowing bloodless portions of bullfights on tv.

TV Code Review Board issued a memo restating its March 18, 1960 order which approved "carefully committee of 'fact finders'" which of the stations. Heeding the fact edited" short film clips of bullfighting but which nixed longer clips showing the "more brutal actions and aspects" of the corrida.

Code Authority said it could not "determine peremptorily that bullfighting is barbaric and shocking pastime which should be barred from public view," as Humane group argued.

Code officials said the American people should have an increased awareness of the character, values, customs and motivations of other peoples.

"A reasonable examination of customs alien to our own neither suggests acceptance of them in this country nor condones them," Authority added.

Charles Friedrichs, prexy of the Humane Assn., responded to Code's decision with a statement running the gamut from maudlin to comic in its comparisons.

He said humanitarians everywhere, even in Spain, "view the spectacle as atrocious cruelty arousing ruffian blood lust."

He called tv showings a circumvention of every state law prohibiting bullfighting and in some states even forbidding mock bullfighting.

Friedrichs noted after a recent bullfight televising, a group of small boys cornered an old dog, sticking it with a whittled stick as if it were a bull.

Met's 'Deputy Dawg'

First group station buy on third year production of "Deputy Dawg" went to Metropolitan Broadcasting Corp., which bought the CBS Films series for its stations in N.Y., Washington, Kansas City, Stockton, Calif., Peoria and Decatur, Ill.

At the same time, Metropolitan renewed its contract covering the first two series of "Deputy Dawg."

Minow Insists 'No Decision Yet'

Washington, March 5.

Newton Minow fenced words cunningly with inquisitive Senators who wanted to know when he was going to resign as chairman of the FCC. But informed sources continued to say he will quit, with a "midsummer" date the best speculation at this time.

Minow told the Senate Communications Subcommittee he doesn't know yet whether he will leave FCC or not. Later, he injected more mystery with the remark, "Don't write my obituary."

The "obit" line followed an observation by Sen. Hugh D. Scott Jr. (R-Pa.) that Minow had done a fine job and Scott hated to see him leave. Sen. Ralph Yarborough (D-Tex.) promptly said he agreed with Scott.

Minow had brought a 26-page prepared statement about new FCC rulings on telephone and telegraph rates to read to the subcommittee.

But Minow didn't get one word in before Subcommittee Chairman John O. Pastore (D-R.I.) asked him about reports he was resigning to become general counsel of Encyclopaedia Britannica.

"I assure you," Minow said, "that when I have made any decision about my future, you will hear about it from me first and not read about it in the trade press."

"Said like a true statesman, but not very responsive," replied Pastore.

"The fact of the matter is that I have made no decision yet," retorted Minow.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Gerald Maulsby, administrative manager, CBS Radio affil relations, back from Mexico vacation . . . Carl Reiner, creator of CBS-TV's "Dick Van Dyke Show," back to Coast . . . Mike Dann, CBS-TV v.p., network programs-N.Y., back from Coast . . . Kirby Grant (Sky King) to Phoenix last weekend for KOOL-TV Cerebral Palsy Telethon . . . Glenn Corbett, who may succeed George Maharis on "Route 66," makes first appearance on CBS-TV March 15 . . . Bud Yorkin in town from Coast . . . Ed Sullivan and producer Bob Precht have left for London to videtape a show there to be aired Easter Sunday, April 14. Guests on the London show include Judy Garland, Peter O'Toole, Cliff Richard and others. Sullivan and Precht due back in N.Y. Friday (8) in time for Sunday's "live" program . . . Eric Sevareid named, as expected, reporter-interviewer for "Roots of Freedom" CBS series . . . Bob Scheerer, director of Andy Williams series on NBC-TV, named director of Danny Kaye series on CBS-TV . . . "The Road to the Wall," anti-Communist film produced by CBS Films for the U.S. Defense Department, has been nominated for an Academy Award.

WNBC Radio has been cited by the Greater New York March of Dimes for cooperation during the newspaper strike. Gary Stradling, station's pubaffairs director, received the March's "25th Anniversary Citation from exec director Dr. Ernest M. Frost . . . Phil Pepe will report three times a week from the Yankee's Ft. Lauderdale training camp for WOR's nightly "Sports Page" . . . Joe Franklin, host of WOR-TV's daytime "Memory Lane" guests Bobby Breen today (6) . . . WNBC-TV's Dorothy Gordon to Washington with production assistant Nicki Long to originate three "Youth Forum" shows . . . WJRZ, Newark, has an hour of jazz now on the Bob Brown Saturday disk show, and has expanded its country music with a two and a half hour Sunday seg, "Country Concert," handled by Charley Hamm, who does the station's nightly country strip . . . Kelly Becker, veepee in charge of tv casting at Ted Bates agency, in Doctor's Hospital for surgery . . . Harry Belafonte signed for the "Bell Telephone Hour" April 11 (NBC-TV) . . . Sports Network will telecast the NCAA basketball tourney later this month, and has hopes of making it a yearly video event, what with approval by NCAA assured . . . Robert Lawrence, conductor, commentator and author, is new host of "Listening to Music," strip formerly handled by the late Jacques Fray.

ABC news chief Jim Hagerty addressing a luncheon meeting of the American Jewish Committee's N.Y. chapter March 10 on "Freedom and Communications" . . . Ronald Kaiser has settled in New York to start work as Screen Gems' Hollywood rep in New York where he'll scout talent for the studios . . . Allen Sharpe and Michael Shurtleff named casting directors for David Susskind's projected new tv series, "Bachelor Game" . . . Casper Citron's QXR network show Friday (8) will feature Ben Gazzara, Geraldine Page, Pat Hingle and William Prince, stars of the "Strange Interlude" legit production . . . Jay Barney keeping busy on tv via a flock of reruns during the past couple of weeks and continues in the "Sound of Music" cast at the Mark Hellinger Theatre . . . Rosemary Haley, of WABC-TV's "The Big News" staff, commissioned to do an article for This Week mag . . . Jackie Robinson pinchhitting for sports reporter Howard Cosell this week on "The Big News" while the latter covers the opening of baseball training in the south.

"Search for Tomorrow," tv's longest-running daytime serial, will have its 3,000th broadcast on CBS-TV Friday (8). It preemed Sept. 3, 1951 . . . Israelis soprano Netania Davrath makes her U.S. tv debut Friday (8) on the N.Y. Philharmonic Young People's Concert on CBS-TV . . . Seven additional stations have added Allied Artists Television's science fiction package. They are: WMBD, Peoria; WIS, Columbia, S.C.; KOAT, Albuquerque; KNBC, Burbank, Calif.; WAFB, Baton Rouge, and WDAU, Scranton . . . Paul Lynde guests on March 18 Arthur Godfrey CBS special.

IN HOLLYWOOD . . .

If Mort Hall has any intention of selling KLAC to Metromedia for four million-plus, the first one to know about it would be Bob Forward, who runs the station. He has first refusal and holds an option to buy. Last week he phoned Forward, "they keep wining and dining me and I keep listening to their offers. You'll know first about any deal." Hall is in N.Y. for his wife's (Diana Lynn) Broadway play, "Mary, Mary" . . . Fred MacMurray will draw down $4,000 a day for 65 days of shooting on "My Three Sons." He owns half the package with Don Fedderson . . . E. Charles Straus has theatrical film designs on "The Comedian" as NBC and DuPont changed the title of the Shelley Berman hour profile to "Comedian Backstage" . . . Last Tuesday was "Johnny Carson Day" in L.A. but he couldn't make it and used George Jessel as his stand-in. Jessel goes on his "Tonight" show to tell all about it . . . Dick Sinclair moved over from KHJ-TV to KCOP as promotion director . . . Alumni of Foote, Cone & Belding, some 35 now scattered to the four trade winds, held their first reunion at the Brown Derby. Down from Frisco came Jack Runyon, one of the few who went into business for himself . . . Sterling Silliphant will sun in New Zealand the month of April and when he gets back will take a whole new look at the television business . . . Bill Burrud signed Bill McIlwaine as his agent, both for personal appearances and on new web packages Burrud is developing. And Gene McCabe Burrud v.p. and gen. mgr. left for N.Y. Monday (4) for sales meetings with Teledynamics, Inc., distributors of Burrud's "True Adventure" syndie series.

IN CHICAGO . . .

Frank Casey's news staff at WIND ran several hours ahead of all competition with the returns in the aldermanic elections last Tuesday (26) and had it all wrapped up by 10:30 p.m. with statements by the major victors aired at 11:05. Station claims to be the only one in town which gave over more than half its programming that night to broadcasting up-to-minute returns . . . Producer Phil Meyer and director Dick Bernstein are in Paris taping two programs with the Paris Conservatory Orch for WGN-TV's syndicated "Great Music" series . . . WFMT has created a special nighttime program, three nights a week, for the 60-minute tapes Studs Terkel made in Europe recently. This is in addition to his six-a-week airer "Wax Museum" and the Tuesday night "Almanac" . . . Josh Brady has taken over the three-hour WCFL afternoon strip, "Road Show," in addition to his Saturday morning stint there . . . WBBM-TV has set a special remote of "Ice Capades" for next Tuesday (12) at 6:30 p.m. and will do Part 2 of "Strangling City" two nights later . . . WLS prexy Ralph Beaudin address the Chi chapter of American Women in Radio & TV today (Wed.) . . . June Bachowski leaves WBBM-TV's promo staff to become producer of the station's "7 O'Clock Report" with Susan Shaw, Wendell Smith and Hugh Hill.

IN LONDON. . .

Seymour Joly de Lotbiniere who has been controller of BBC-TV program service department, has been upped to top the BBC's West region, starting in August. He replaces Frank Gillard, who is going to become top man in BBC sound at about the same time. Actor Robert Atkins' son, Ian, slips into Lotbiniere's old seat . . . AR-TV's daily

(Continued on page 30)

ABC: PATIENCE & FORTITUDE

Henry J., ABC in Love Again

ABC's sales push received a major thrust with the sale to Kaiser Industries of an alternate hour of "The Greatest Show on Earth," which the network has scheduled Tuesdays 9 to 10 next season. The interesting aspect of the sale lies in the ingenuity applied by the network to snag the billings prize from CBS (which has the Kaiser business this season) and NBC. While Kaiser has committed to ABC the funds equivalent to a minimum of 13 over 26 evening hours (78 commercial minutes), it may cancel the entirety of "Greatest Show" after the first 13-week run. Kaiser, however, is obligated—should it thus cancel—to invest the remaining funds on ABC over the next nine months or before the expiration of its fiscal contract year.

Thus, in a major sale with unique and unprecedented aspects, ABC has found a way to give Kaiser flexibility of program sponsorship and at the same time locked up its big '63-'64 budget.

There are several other interesting aspects to the deal:

(1) The return of Kaiser, absent for a year from ABC, where starting September '57 and for several years thereafter it bought three-fourths of "Maverick" and other ABC shows such as "Hong Kong" and "Follow the Sun."

(2) Kaiser's breaking with tradition, in which competing aluminum companies refrained from sponsoring shows opposite each other, in that the Kaiser buy is directly opposite NBC's Dick Boone Tuesday 9-10 anthology which Reynolds Metals is sponsoring.

(3) The fall of Young & Rubicam and the rise of Norman, Craig & Kummel in the Kaiser sales picture. Since most of the Kaiser money comes from its Willys Jeep Division, the Kaiser ABC buy was placed by NC&K, the Willys agency, and not Y & R, Kaiser's major agency, as in the past. The NC&K move-in is seen as a solid coup for that agency.

Like Dept. Store Kin, Roger Gimbel Savvy Cost-Per-Thousand Specialist

It's tough to make a buck as an indie tv packager but Roger Gimbel, ex-NBC-TV exec daytime producer now lone-wolfing along video row, has found an angle that has kept him on jobs and in the chips for the past few years. Gimbel, grandson of one of the Gimbel Bros., has developed a formula for low cost-per-thousand specials that he has been producing for Mohawk Carpet Co. each Thanksgiving on NBC-TV. This year, for the first time, the carpet company has tapped Gimbel to turn up with an NBC-TV Easter special as well.

Gimbel's play is based firstly on slotting his specials into lower time cost periods during holiday afternoons when large family audiences are available. Secondly, Gimbel has been successful in getting talent on their way up and much before they can command top money. For his first Mohawk shows, Gimbel was able to use such names as Carol Burnett, now a high-powered star of her own specials, Dick Van Dyke, now star of his own CBS-TV show, and Peter, Paul & Mary, a disk combo who have since made it big. For his upcoming Easter show, Gimbel is using Fred Waring & His Pennsylvanians for an afternoon musical layout.

The first Mohawk show cost of a total of $221,000, and had a cost-per-thousand of $5.15 with a 37.7 share of audience. In comparison, the "Peter Pan" special that season cost $834,000 with a c.p.m. of $6.14. The "Hall of Fame" production of "Macbeth" with an audience total of 8,200,000 homes (the same as the Mohawk show) cost $612,500. Figures for the 1961

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Sunbeam's Clark Buy

Sunbeam Corp. has launched a special two-month campaign for its hair dryers on Dick Clark's "American Bandstand" show on ABC-TV starting this week and running through May 1.

This is the second such buy that Sunbeam has made on ABC-TV during the past couple of months. The last one was during the Christmas season for its line of electric razors. Sunbeam is offering dealers a merchandising package to tie in with the tv push.

Sarnoff, Stanton Carry Torch For Suspension of 315

Washington, March 5.

The House Communications Subcommittee Monday (4) heard a trio of backers for resolution to suspend sec. 315 for major Presidential and Vice Presidential candidates in the 1964 campaign.

FCC Chairman Newton Minow backed the resolution but wanted congress specifically to indicate "nominees."

Minow told the subcommittee headed by Rep. Walter Rogers (D-Tex) he wanted more specific language in the bill to cover independent candidates not chosen at conventions. Most likely, this point will be covered by provision in final bill, giving a Dixiecraft or other major independent candidate, the same privileges as a Democrat or Republican.

NBC board chairman Robert Sarnoff and CBS prexy Frank Stanton gave the usual web rendition for complete repeal of equal time sec. 315.

Sarnoff specifically asked subcommittee to broaden presidential resolution to cover all candidates for presidential and vice presidential nominations.

This in effect would remove equal time restrictions during the pre-convention jostling.

Both web toppers proclaimed their usual dissatisfaction with present equal time restrictions.

The web chiefs call for complete repeal barely got beyond subcommittee doors before Rep. Harris dubbed it "impractical."

Harris, however, didn't close the door on the possibility of extending the suspension to candidates for the U.S. Senate and Governor.

Summary Judgment Bid By Justice Dept. Vs. CBS Compensation Plan Denied

A motion for summary judgment in favor of the government's anti-trust suit against CBS-TV's station compensation plan was denied by N.Y. Federal District judge Edward Weinfeld.

Judge Weinfeld in his decision said that the Justice Dept. upon a trial may be able to establish its claims, but the inference supporting a summary judgment could not be made on the basis of government affidavits. Justice Dept. in its suit claims that the web's station compensation plan, predicated on a sliding scale of station compensation, serves as an economic lever penalizing affils not accepting the bulk of the web's programming.

Web's station compensation plan also is at issue before the FCC.

MOORE & CO. GO FOR LONG HAUL

If ABC-TV's going into the '63-'64 season the hard way, with a virtually entire new schedule of untried, untested programs (and the unfamiliar ones are the toughest of all to sell), by the same token there's method in the madness of Tom Moore-Jules Barnathan & Co. As the underdog network which is selling "on the come," it is directing its ammunition and program know-how in the one direction that counts — the tv of tomorrow.

If the results aren't overly manifest in today's sales picture (although this is now beginning to roll), no one around the network seems too concerned about it. For the boys know that, all things being equal, they must inevitably reap the rewards of their long-range thinking and planning.

As one of the network toppers put it: "We could have gone in either of two directions. We could have just lay there like a pancake, playing it the placid way, and gone with the tried and true, or maybe a movie backlog. But we settled for the tough uphill fight with new and arresting shows which even now the Madison Ave. agency boys are beginning to recognize as a display of courage. We believe in what we're doing (and what we're doing is to achieve the status of a hot network as a contender for leadership), and the Madison Ave. fraternity is starting to respond.

"There's an increasing respect, which will be translated into sponsor dollars, for the venturesome and showmanship aspects of an 'Arrest and Trial' back-to-backing of 45-minute shows; of a 'Jamie McPheeters,' of 'The Greatest Show on Earth.' Nothing trite here, or a warmed-up leftover. For we're anticipating the new tv audience and generation; the 'war babies' coming into maturity and representing a whole new American audience. We'll be ready for them."

If next year's ABC lawn looks like a composite of ABC's seed catalog, the '63-'64 season is bright with promise. Its pilots (on which the network had concentrated for seven months) were screened early and widely and are said to have elicited more favorable comment than that of any other network. Several tv agency heads, notably Lewis Titterton of Compton, have been most complimentary.

Meanwhile, some $15,000,000 to $20,000,000 in sales were registered over the past few days, with Miles coming in for a minute of "Jamie McPheeters" and another minute of "Combat." Block Drug bought a minute and a half of "Price Is Right"; Clairol declared itself with a minute and a half of "Farmer's Daughter" and Corn Products bought a minute and a half of "Flintstones." Kaiser bought into "Greatest Show" (see separate story) and Liggett & Myers into "Jamie McPheeters." Some big ones are coming up. T-Lp close to a deal for half of "Patty Duke." There's an American Tobacco whop [illegible] spread

(Continued on page 34)

The ABC Plot Thickens

The "plot thickens" at ABC-TV for next season and it now looks like "Wagon Train" will be moved up to Monday nights 7:30 to 9, thus clearing the 9 to 10 decks for a Four Star entry, "Amos Burke," with American Tobacco hot in sponsorship pursuit of the entry.

"Burke" is part of a three-way programming maneuver involving American Tobacco and ABC. In addition to an alternate half-hour of the Four Star show, it's negotiating for part of "Greatest Show on Earth" and the continuing "Combat" series.

MGM-TV and UA as New Season's New Giants in TV Film Production But Revue Still Setting the Pace

TV Role in M-G Scheme

Importance of the tv production wing to the major Hollywood film studios was highlighted by MGM prexy Robert H. O'Brien in his report to the stockholders at the company's annual meeting in New York last Thursday (1).

Reporting that MGM-TV now ranks second among all tv film producers in terms of weekly hours scheduled for the networks next season (Revue is first) O'Brien pointed out that television now provides "other important, almost indispensable values" to the company by supplying "a significant volume of predictable production to our studios. This enables us to schedule and plan our total production, both features and tv, so that our facilities and manpower can be utilized in the most efficient and economical manner. In other words, our unit costs are less in all areas."

The ascendancy of Jack Webb as tv production chief at Warner Bros. (with the shiftover of Bill Orr into theatrical production) accents the major transition that's been taking place at the tv film studios. The ups & downs of tv production companies suggests a precariousness shared by few other facets of big business.

Six years ago WB's tv arm was kingpin, with six full hours on the air. There was even talk that Bill Orr's operation would become sole production arm for ABC-TV. Yet such is the transitory nature of the business today that WB will go into the new season scoring a big zero on new product sold to the networks (Webb's "True" series will wind up on NBC, but this would be an expansion of the present GE half-hour series).

A few years back the Big Four was comprised of Warners, Revue, Screen Gems and Four Star. Revue will still set the pace next season, by virtue of three 90-minute entries ("Wagon Train," expanded from 60 minutes, "Virginian" and "Arrest and Trial" on ABC), plus its co-production deal with Bob Hope on the Friday night NBC anthology series. On top of that Revue has just sold an hour "Destry" series to ABC, which is also going with Revue's hour "Young and the Brave."

Four Star, once a six-show threat for giant status, may yet wind up with three shows next season—the Robert Taylor series on NBC, is locked in "Adamsburg" NBC and likelihood of an hour series on ABC.

Screen Gems, for all its renewals ("Hazel," "Naked City," "Flintstones,") has only two new half hours upcoming — "Grindl" and "Farmer's Daughter."

But since the test lies in new properties rather than renewals, the new giants to emerge next season are MGM-TV (Bob Weitman) and United Artists (John Sinn-Dick Dorso). Metro goes into '63-'64 with four new shows—"McPheeters," "Lieutenant," "Mr. Novak" and "Harry's Girls" (along with renewals on "Kildare" and "11th Hour"). UA, coming out of obscurity (only one show this season, "Stony Burke"), will have five shows riding on next season's sked—it's co-production venture on "East Side West Side" (with David Susskind); the Patty Duke Show, "Inside Danny Baker," "The Fugitive" and the "Please Stand By" sci fi series.

ABC's $4,000,000 Sports Windfall In Lorillard Buy

Lorillard has gone sports happy, with ABC-TV the beneficiary. Through Lennen & Newell and Grey agencies, the ciggie outfit is spreading itself next season over a wide area of the sports arena, including the Olympics, participation in the American League Football and in the World Wide Sports segs.

Lorillard has purchased a fourth of all the network's Olympics availabilities. In addition it is sponsoring a 14-week pre-Olympic series on the trials and preliminaries. These will be half-hour shows. All hold it's a $4,000,000 sports spread.

EDD BYRNES DICKERS NEW WB TV SERIES

Hollywood, March 5.

Edd Byrnes, one of the stars of Warner Bros.' "77 Sunset Strip," is in a series of meetings with tv production chief Jack Webb and exec veepee Ben Kalmenson anent a new series, and a new contract. Byrnes' pact has one year to go.

WB has talked to the actor about starring in a new series, an hour-long comedy, in the even "77" is not renewed for next season. They are also discussing a new contract with a raise hike, since the thesp's current pact has one year to go.

White Exits CBS

Theodore H. White, author of "The Making of the President 1960," hired as a consultant to CBS News election unit, has quietly departed from the network.

Web spokesman said that he had been hired in the fall of '61 as a consultant to the '62 election coverage and that his contract ran out early this year.

ABC's Moline Outlet

ABC-TV is adding a new outlet WQAD-TV in Moline, Ill., when that station bows on the air Aug. 1. The new primary affiliate is owned by the Moline Television Corp. of which Frank P. Schreiber is president.

During the past year, the ABC-TV lineup has been strengthened by the addition of stations in such former two-station markets as Syracuse, Rochester and Grand Rapids-Kalamazoo.

ABC Opening Daytime TV Half-Hour Earlier To Strip 'Price Right'

As part of ABC-TV's lineup of its daytime schedule next fall, "The Price Is Right" will be slotted on ABC-TV at 11 a.m. to cash in on the show's 10-year run on NBC-TV at the same hour. Goodson-Todman show, which is getting both a daytime and nighttime showcase on ABC-TV, will probably also be shown on Fridays at 8:30 p.m. where it became the No. 1 rated show in its time period after being moved there by NBC-TV Feb. 1.

Decision to start the day off with "Price" at 11 a.m. means that ABC-TV will be opening its network a half hour earlier. "Tennessee Ernie Ford Show" will remain at noontime where it has been picking up satisfactorily. The station lineup for "The Price Is Right" is expected to at least equal the 176 stations now carrying the Ernie Ford show.

ROSENBERG'S REVUE PACT

Hollywood, March 5.

Producer Frank P. Rosenberg has been signed to a termpact by Revue Studios.

Rosenberg will function as an exec producer and will produce some [illegible] series.

Cleveland Waits on N.Y. Press Peace; Reporters Will Forego On-the-Air

By SANFORD MARKEY

Cleveland, March 5.

Striking Guildsmen, having made their peace with the publishers, see the newspaper strike nearing its 100th day with:

Printers remaining on the picket line until the New York wage pattern is set;

Editorial workers taken for on-the-air work after the strike; and

Return to normal newspaper advertising when normalcy comes home.

Newspapermen prefer to work with the printed word—not on the air.

Guildsmen ended their strike agreeing to a $10 average money package, with a retroactive clause to Nov. 30 when the strike began. The Guild lost its union shop fight. At least seven other unions, including the printers, still are out.

As to when papers will roll, Tom Vail, Plain Dealer vicepresident said, "It is clear that there is a tieup with the New York strike. I'm hopeful we can settle it on local problems, since we have set a pattern."

Asked whether Guildsmen will be able to continue their on-the-air programming once they return to their regular jobs, Vail said:

"I've thought a great deal about that. Naturally, I hope all come back to work for the newspaper I know, too, that Cleveland is one of the few towns where there is no tie-in between newspapermen and on-the-air work. Yet, I feel that a person can serve only one company. A man can't serve two masters. It has to be either one or the other."

Louis B. Seltzer, editor of the Press-News, maintained "there is no difference now or before the strike. The contract says nothing on that point," and when asked if employees were to continue on the air when the strike is over he commented "I will not be maneuvered into any comment."

Publishers, however, have not hindered newsmen who have taken jobs with radio and television. At least 40 have been given broadcasting jobs, many as writers, others are doing on-the-air work, and have been successful and sponsored. Publishers say newsmen were well within their rights to seek gainful employment wherever they can, and all indications point to newsmen, who have signed long-term contracts for air work, will be permitted to keep their spots.

Among columnists on the air are Pete Bellamy, Plain Dealer entertainment editor; Frank Gibbons, Press-News sports writer; Don Silver, Press-News financial editor. Gibbons recently was pacted to a five-minute, cross-the-board Tucson training report by Schaefer Beer on a 26-week basis. Hal Lebovitz, Plain Dealer sports writer is now doing a WERE daily report.

Toiling in broadcast-land has given many newspaper reporters

(Continued on page 34)

Sharkey to Seattle; KING News Chief

Seattle, March 5.

Sam Sharkey is coming here as managing director of news for KING Radio and KING-TV. He'll start the middle of this month, after leaving NBC News in N.Y. where he holds the titles of editor of news and night news manager.

(Feeling in N.Y. is that a replacement as news editor might not be picked for some time, although a decision is expected soon as Sharkey's replacement as night news manager.)

KING's management says that the news staff under Sharkey will remain set. Charles Herring is tv news director; Al Wallace his radio counterpart; Bob Schulman is director of special features, and Herb Altschull is radio news analyst. But Sharkey's appointment means consolidation of KING's audio and video news and special features sections into a single department.

Before joining NBC eight years ago, Sharkey was with the N.Y. Times where he had been foreign news copy chief and national news chief.

SG Execs Get Stripes

Burton Schneider, Russell Karp and Pierre Marquis have been given their v.p. stripes by Screen Gems.

Schneider is treasurer of the company; Karp is attorney and secretary; and Marquis is chief of advertising and sales planning. First named is son of Abe Schneider, prez of parent company—Columbia Pictures Corp.

Int'l B'cast Unit For Screen Gems

Diversifying into another aspect of global television, Screen Gems has set up an International Broadcast Division to function as consultants and-or sales representatives of overseas tv stations. Initially, the new division will concentrate on Latin America with Boris Frank as manager. Formerly with the Bartell Broadcast Group, Frank will divide his time between Latin America and the division's home base at Screen Gems' New York office.

First foreign station to sign with the division is HIN-TV, Santo Domingo, in the Dominican Republic. The SG division will serve as management consultants and will also supply technical aid to improve the station's signal and coverage. In this capacity, the company arranged for its engineers from WAPA-TV, SG's Puerto Rican station in San Juan, to spend time at HIN-TV. The new division is also representing HIN-TV in time sales and program purchasing.

The new division is currently negotiating with four more Latin-American tv outlets for similar agreements.

CLAIM DUBBING EDICT IGNORED IN BRAZIL

Despite the Brazilian decree requiring tv stations to telecast only Portuguese-dubbed features and telefilms, stations in Sao Paulo are ignoring it, according to reports received by the Motion Picture Export Assn.

The decree went into effect Jan. 31 of this year. Stations in Brazil reportedly are telecasting sub-titled features, as if the decree wasn't in effect, waiting for government moves and a court contest. It is the contention of stations, according to MPEA's representative in Rio de Janeiro, that it is commercially impossible to dub feature films at this moment, that this is an action against the people who want to see the films, and that there is nothing wrong with subtitling.

WCKY to ABC

Pushing forward on the 50KW front, ABC Radio has signed another high-powered station to its hookup in WCKY, Cincinnati. WCKY, an independent for the past 15 years, will carry ABC Radio shows not later than June 1 and will begin carrying some web material within the next few weeks.

ABC Radio has had no primary outlet in Cincinnati but WLW, an NBC Radio affil, has been carrying some of the network's programming.

7 Arts Sales

Seven Arts' Volumes Four and Five have been sold to four additional stations, bringing total sales up to 60 markets.

Four stations signing for the 93 Warner Bros. and 20th-Fox features in Volumes Four and Five include KRGV, Weslaco, Tex.; KHVH, Honolulu; WRAL, Raleigh, N.C.; and KNTV, San Jose, Calif. In addition to Volumes Four and Five, KNTV also acquired the 41 Warner Bros. features in Volume Three. WRAL-TV also signed for 14 Seven Arts' special features.

Other separate pix sales were made to WTIC, Hartford, KICU, Fresno; and KJEO.

Add Hitch Hikes

San Francisco, March 5.

The 50-mile hike fad hit the airwaves here with varying reactions.

KYA deejay Tommy Saunders instigated a hike up the Peninsula from Santa Clara Univ. (Jesuit school near San Jose) to Nob Hill (somewhat more than 50 miles). Some 200 out of an estimated 2,000 teenage starters made it—but Saunders ended up in the hospital.

Al Levitt's KSFR-FM took the loopier approach, invited members of his "Wolf Gang" early morning show to join him for a "Wolf Gang Walk" from the Ferry Building up Nob Hill to Twin Peaks. All 200 starters made it, ended up in the rain on top, marched, returned downtown by bus. Why only a 4.7-mile walk? "That's as far as Wolfgang Mozart ever walked in Salzburg," quoth Levitt, "and who wants to be 10 times better than Mozart?"

And Dave McElhatton of KCBS radio answered the muscle fiends with a 30-hour "Bed-a-Thon" on a bed in KCBS' studios and in station's news wagon—hoping to put the 50-miles-in-20-hours craze to bed.

Chi TV's Dames A Drag; Dumped In WBKB Revamp

Chicago, March 5.

WBKB has given up on its three-show, 90 minute women's block in the ayem and will dissolve it this spring. Only one of the three to be retained is ABC-TV's "Girl Talk," which is having a pilot run on the network's five o&o stations. Walt Framer's syndicationer, "Leave It To The Girls," gets dismissed April 10, and the station's own production, Lynn Walker's "Woman On the Go," folds after 30 weeks on March 29. Latter two had been getting low ratings and will be replaced by syndicated fare until the station revamps its daytime strategy. ("Leave It To The Girls" is also slated for axing in N.Y.)

Although her daily show is being dropped, Miss Walker, a television tyro when WBKB signed her for the series, will get a new contract from the station as its distaff director. She'll be working on femme-oriented documentaries and special programs on the general theme of "Today's New Woman" and will also do gal-type features in the 6 p.m. newscast.

Sponsors Move In On All-Night Pix

First four sponsors to line up for the all night features on WCBS-TV, N.Y., are Excedrin, the headache remedy, Dial Soap, Diamond Crystal Salt and Funk & Wagnall (dictionaries).

All night pix which continues the station on the air following the "Late, Late Show," until the sign-on started Feb. 25. All but Funk and Wagnall came in for a schedule of 14 minutes per week, starting at various times. Biggest span of time was bought by Diamond Crystal Salt, the schedule of which extends from Monday (4) to June 9. The three sponsors bought one-twelfth sponsorship each. The features are sold on a program basis. Funk & Wagnall bought a couple of one-twelfth sponsorships on an experimental basis.

Nod to Congressman

Washington, March 5.

The Broadcast Bureau, acting for the FCC, has granted Hurley, Wis., television channel 12 to a Republican Congressman who formerly owned two Wisconsin radio stations.

He is Rep. Alvin E. O'Konski of Wisconsin who disposed of his ownership in WOSA, Wausau, and WLIN-FM, Merrill, in 1958. He also formerly owned a newspaper at Hurley.

AP's TV-AM 'Watchdog Committee'

Assessment of Broadcast Wire's Performance Could Have Station Repercussions

KENO's 275G Sale

Hollywood, March 5.

Radio station KENO in Las Vegas has been sold by Paradise Broadcasting to VRA Enterprises for $275,000. M. D. Buchen, prexy of VRA, also heads companies owning stations in Lompoc and Apple Valley, Cal.

He is general manager of KBKD, L.A. KENO deal was negotiated by Wilt Gunzendorfer & Associates.

Four Star Syndie In Trailer Gambit

In what's believed to be the first such offering with an off-web series, Four Star Distribution is ready to supply every station with a promo trailer for every episode of the syndie company's "Zane Grey Theatre."

The trailers, running about a minute each, cover all 145 stanzas of the series which is now sold in a total of 41 markets.

Four Star's trailer gambit is the latest step in the company's bid to supply on-network calibre—or better—promotion materials for its off-network properties.

FSD's promotion and ad chief Leo Gutman says the reason behind the extra effort is that "we want them (the stations) to have successful runs with our shows, and naturally think of us when the next buying season comes around." He says he's also aiming at getting his company a top reputation for its promotion materials, and highly favorable response (written) from KTLA-TV, Los Angeles, and the Metropolitan stations in New York and Washington would indicate he's well on the way to accomplishing it.

Regular kits going out with each Four Star series are elaborate by syndicate standards, containing teleps, institutional stills, synops for each episode and spooled promo blurbs, in three lengths.

But, unusual for syndication promotion (and possibly a first), Gutman is also offering any stations pre-episode action stills covering a majority of stanzas in any package ("Target: Corrupters," for example, has stills available on 21 out of the 35 episodes). Also offered are color transparencies on a loan basis.

Extensive promotion program, says Gutman, was launched when KTLA requested the extra materials. Four Star figured the same service was feasible in all markets. So that KTLA can tape out clips for on-air promotion blurbs, films are being delivered two weeks in advance of air date. Gutman says the same service will be offered stations requesting it, even though it could mean Four Star will have to double the number of available prints.

NYU's 18-City U Bid

Washington, March 5.

New York Univ. Board of Regents has asked the FCC to reserve UHF educational channels in 18 cities.

Under proposed rule making, FCC would make the following teachvee assignments:

Amsterdam-Gloversville, 32; Batavia, 79; Boonville-Lowville, 56; Dunkirk, 46; Glens Falls, 30; Hempstead, 53; Hornell, 50; Jamestown, 50; Massena, 14; Ogdensburg, 24; Olean, 54; Oneonta, 42; Patchogue-Riverhead, 75; Plattsburg, 28; Saranac Lake-Lake Placid, 18 and Watertown, 20.

In Poughkeepsie, Regents requested a trade to make channel 21, now commercial, an educational outlet and assign new education channel 83, to commercial.

Assignments would delete a commercial UHF channel from all the cities except Batavia, Boonville, Lowville, Hempstead, Oneonta, Patchogue-Riverhead and Watertown, all of which would gain a new UHF channel from the rule making.

The Associated Press Radio & Television Assn. may rack up a long list of gripes with the appointment of a "watchdog committee" of radio and tv newsmen who will assess the overall performance of the broadcast wire.

Feeling among a number of broadcast newsmen is that the AP, while catering to newspaper members, leaves the radio and tv stations a news bone. Serving 2,600 radio and tv stations, the broadcast wire is the radio wire, a rehash of the regular AP service which goes to stations under what is called an associate membership. Broadcast newsmen are generally agreed that the radio wire is just adequate for small-town operations. Stations that need fuller coverage have to pay additionally for the other wires in the compartmented service.

New York electronic newsmen, for example, would like to get better local and area coverage via the broadcast wire. Newspapers in Gotham are served by a New York City wire.

Chairman of the committee is Dave Kelly, tv news director of KDKA, Pittsburgh. Other members are Clayton Edwards, WTAR, Norfolk; Lee White, KROS, Clinton, Ia.; Carl Sindeland, WIBW-AM-TV, Topeka; George Brown, WOR, New York; Dave Davis, WKRS, Waukegan, Ill.; Al Hansen, WFDF, Flint; and Carroll McGaughey, WSOC-TV, Charlotte.

To be set up later is a second committee of "fact finders" which will conduct a survey on how the wire is meeting station needs. Robert Gamble, WFBM, Indianapolis, will head "fact finders," with others to be named.

SG's 17 Stations For Col Post-'50s

Screen Gems wrapped up deals with 17 tv stations in the last six weeks for its latest package of 73 Columbia pictures dating from the middle and late 1950s. Additional deals were made with KIFI-TV, Idaho Falls; WAVE-TV, Louisville; WFIE-TV, Evansville; and WATE-TV, Knoxville, for SG's first package of 210 post-1948 pictures.

The lineup of stations buying the 73-film package recently include KOGO-TV, San Diego, KGO-TV, San Francisco; KTNT-TV, Tacoma; WKBN-TV, Youngstown; WJAR-TV, Providence; WWL-TV, New Orleans; WHO-TV, Des Moines; WLOS-TV, Asheville, N.C.; WEEK-TV, Peoria, KARD-TV, Wichita; WOKR-TV, Rochester; WDAU-TV, Scranton, WOVR-TV, Stockton, Cal.; KMBC-TV, Kansas City; WLBW-TV, Miami; KYYD-TV, Bakersfield, Cal., and KMJ-TV, Fresno.

FLOCK OF MCA TV OFF-NETWORK SALES

Roster of fresh sales on hourlong and half-hour off-network series has been tabulated by MCA TV.

In the hourlong category, "Checkmate" has been sold to WBAL, Baltimore; WMTV, Madison; WFTV, Orlando; WHBF, Rock Island; KRGV, Weslaco, Tex.; KVOO, Tulsa; and WNCT, Greenville, N.C. "Thriller" was bought by WMTV, Madison; WTVR, Richmond; WTEN, Albany, N.Y.; and WHBF, Rock Island. Other hourlong series deals include "Suspicion" to WSAV, Savannah; and "Frontier Circus" to KTVB, Boise.

In the half-hour category, "Bachelor Father" was sold to WSAU, Wausau; WMTV, Madison; WTCN, Minneapolis; and KOAM, Pittsburg, Kan. "Dragnet" was bought by KICU, Fresno; KSBW, Salinas; WAST, Albany; and renewed by WCKT, Miami. "Restless Gun" has just been sold to KREX, Grand Junction; and WBRC, Birmingham. New sales for "M-Squad" have been recorded by WISC, Madison; and KTVT, Ft. Worth-Dallas. Program has been renewed by WAST, Albany; KNOE, Monroe; WSPD, Toledo; WPTA, Ft. Wayne; and WDAM, Hattiesburg.

SYNDIES WARM UP FOR '63-'64

That Mardi Gras 'Sideshow'

Times-Picayune Being Picayune in NBC Slapdown Over 'Today' Entourage?

By ART WOODSTONE

New Orleans, March 5.

There was easily as much business as principle behind the fight that ensued here during and before Mardi Gras between the Times-Picayune and WDSU-TV, the NBC affiliate in this market. The tv station was soon joined by broadcasters normally considered its rivals.

The Times-Picayune began a media war by implying hanky-panky by "Today," the morning NBC-TV show which came here at the request of the Chamber of Commerce and other civic groups. City's Mardi Gras visitors fell off in '61 and '62, and the city fathers (many of them, at any rate) thought a little promotion on tv would help a lot. So, they offered to pay the network program's extra expenses to come down, a procedure that has caused network trouble before but that is a widely accepted practice.

In any event, the Times Picayune in directing its attack against NBC-TV was also directing it against WDSU-TV, the three-station market's most powerful and richest outlet. As an indication of the media lines the battle soon took, WWL-TV here and WWOM editorialized on the air, against the Times-Picayune position.

The Times-Picayune is the only morning paper in New Orleans. The only afternoon paper is the States-Item, owned by the same chain. Both recently were acquired by S. I. Newhouse, who elsewhere owns tv and radio stations as well as newspapers. But allegedly this publisher essentially follows a hands-off policy regarding his various holdings, so that the Picayune's editor George W. Healy was seemingly free to pursue his anti-"Today" policy with vigor.

It is generally understood among media people here that well before Newhouse the morning paper was charry about tv. Early in the game the paper is said to have shunned video, although it had the chance. Later on, when the competition for channels got tighter, the paper apparently couldn't get in.

WWOM's editorial was strong. It referred to the New Orleans "newspaper monopoly" as being "at it again" in attacking a local tv station's efforts "on the thin excuse of a $10,000 assist from the Dock Board and Aviation Board to help bring the NBC show to New Orleans." Radio station went on to say that it considers the show an "excellent investment in the tourist future of the Crescent City." The outlet, an indie, called the town's print "our fat cat local press, which unlike WDSU is not locally owned."

WWL-TV, a WDSU rival, en-

(Continued on page 34)

4 Star's 6-Month Sales: $2,000,000

Four Star Distribution, new syndication wing of Four Star Productions, has issued its first six-months report with sales topping $2,000,000. Figure is 30% ahead of the projected sales goal, says Len Firestone, veepee and general manager.

"When we started selling our off-network properties in September," says Firestone, "we were bucking two problems. First of all, most of the major buys had been made by that time. Secondly, there was an overabundance of product available for sale."

The veepee attributes the sales success so far to top quality of the company's "proven" off-web product, the flexibility in the use of the product, an experienced sales staff and a flexible method of moving sales personnel across the country at a moment's notice to close a deal.

UA-TV Sets 1st Run Pace

United Artists Television, which absorbed the Ziv label, remains very much in the first-run syndie field. In addition to the Lee Marvin starrer for '63-'64, UA-TV plans to have a David Wolper first-run entry and another made-for-syndication first-runner.

The three seen at this point for '63-'64 from UA-TV is much less than the regular six first-runners per season that used to come from Ziv, but it underscores UA-TV's "pledge of allegiance" to the first-run syndication field. Lee Marvin starrer, a based on the police files series, which is being sold for fall telecasting, is understood to have racked up over $1,000,000 in biz, chalking up sales in 40 to 50 markets. Production on the series will start in April.

Lewis & Combs Dropped by WHN In Gag on Gab

Storer Broadcasting's New York radio station WHN Monday (4) dropped Mutual web commentators Fulton Lewis Jr. and George Hamilton Combs in what the station calls a move away from talk to "good music."

On final newscasts, Lewis bowed out by merely stating his son would be taking over for two weeks with no mention of his going off the New York station. Combs gave the New York and a swan song. Reportedly, switchboards at both Mutual and WHN lighted up in proverbial fashion, and another report had it that the board at WOR also was cluttered. WOR, once the Mutual N.Y. flagship, carried Lewis and Combs until WHN affiliated with Mutual last fall. Talk in the trade is that the commentators may return to WOR, since RKO General's Tom O'Neil and Lewis have long been friendly.

WHN will continue to carry Mutual's regularly slated newscasts. After suffering in the New York ratings, WHN has recently revamped up and down the schedule with Bob & Ray shifting from afternoon to morning, Jim Ameche in from the Coast for a morning stint and Hans Anderson moving from night to noon.

WBC TAPS BLAKE AS INFO DIRECTOR

Bob Blake has been named to the new post of director of public information for the Westinghouse Broadcasting Co. He had been handling publicity for the "Steve Allen Show" since WBC incepted the series last year.

Bob Bernstein continues as director of public relations and David Aldrich as director of special projects in public relations. Blake will report to Herman Land, director of creative services.

$2,480,630 Net Income For Metromedia in '62

Metromedia, parent company of the Metropolitan Broadcasting Co., registered a 1962 net income of $2,480,630, after taxes and all charges. This figure compares with a 1961 net of $1,164,267. Last year's net was equal to $1.40 per common share as against the previous year's 67c, per share, or an increase of 100%.

Company's gross revenue for the year was $53,000,751 as against the 1961 gross of $40,653,186.

ONLY A MINIMUM OF 1ST-RUNNERS

By MURRAY HOROWITZ

Syndicators are girding themselves for a new wave of selling, aimed at filling the local programming holes in '63-64.

Product outlook is weighted heavily with off-network vidfilm series, a few first-runners, a scattering of new cartoon product, and some fresh packages of pix.

Warner Bros., in the off-web category, will have 134 episodes of "Hawaiian Eye" and 106 episodes of "Cheyenne." NBC Films will be in there pitching with "Laramie" and other fresh off-network product will be coming from the established houses such as ABC Films, CBS Films, Four Star, MCA and Desilu. (Major possible entries include "Naked City," SG; "Untouchables," Desilu; and "Have Gun, Will Travel," CBS Films.)

Some of the houses are holding back on putting some of the series in the hopper, waiting for a last minute reprieve on series tabbed to be axed.

Extent of regional coin around for the support of first-run properties is a moot point. There's no disagreement that the regional spenders of years past aren't available as in years past. However, more than one house has put out feelers among regional advertisers and the report is that there is some regional coin available for a strictly limited number of first-runners. Example of Official Films success on "Biography" is copping regional coin is cited by the advocates of not writing off regional biz completely.

In any event, United Artists Television is due to have a Lee Marvin starrer in the firstrun action adventure category. Independent Television Corp., with its production tie-up with Associated Television, of England, and its new Canadian coproduction effort, will be represented in the first-run category.

The daytime, new product field which currently has two major entries from ABC Films and United Artists Television, is being explored by other syndicators. There's a body of opinion that the daytime field may offer a greater potential of success than the restricted nighttime field for first-runners. Daytime shows, stripped five days a week, are less costly to produce and there's more room on the local schedule for slotting. That's the opinion of the daytime boosters.

In the cartoon field, CBS Films will have new production on "Deputy Dawg," that series joining other fresh-for-tv cartoons in the first-run category coming from such houses as King Features Television, Screen Gems, and Trans-Lux.

Dogging those houses wandering whether to get into or to return to the first-run field is the costly sales setup any major plunge in the first-run field would cost today. Most of the syndicators have severely sliced their sales forces. It's held that there is some good local advertiser coin around for plucking for first-run properties, but such local coin is too expensive to cultivate today, if sales forces had to be expanded.

In the feature field, only remaining larrge post-'48 backlogs are that of Universal and Paramount Pictures. There's nothing new on the Paramount situation, but Independent Television Co., subsid of Associated Television, has put in a solid bid for the Universal post-'48 library. Price under discussion, according to ITC chairman, now on the Coast, is in the area of $30,000,000, not $20,000,000, as previously reported. Nidorf, in confirming the negotiations with MCA for the 215 pix, said that ITC for some time has been seeking pix for tv distribution.

Another 'Too Hot to Handle' Show Bumped—This One by WNBC

Steve & Johnny in N.Y.

New York City indie WPIX, in a move aimed at overtaking NBC-TV's "Tonight" show with Johnny Carson, this week shifted the syndicated Westinghouse owler, the "Steve Allen Show," from an after 11 p.m. start to 10:30.

Station will run the first half hour with a news break at 11 ("Five Star News" with Kevin Kennedy), then return to Allen. WPIX says the change came about via the increased interest among young adults and collegians who have boosted the show's ratings of late.

After a slow start in the New York market, Allen is catching up with Carson, the station says, and has overtaken the other indie competition.

Once again a panel of sexperts has proved too strong for the tastes of station management, and a proposed roundtable on the "Concept of Obscenity," slated for WNBC's Wednesday night "What Do You Think?" half-hour has been abandoned, or at least postponed indefinitely.

Unlike the case of the David Susskind "Open End" show on "The Sexual Revolution," which was vidtaped and then wiped by WNEW-TV, "Obscenity" never really reached the talking stage. Scheduled to tape the show last week (Thursday at 3:30 p.m.) with host Ann Freemantle were Ralph Ginsberg, editor and publisher of Eros mag who also was on the Susskind show, New American Library board chairman Victor Weybright and Father Hall, who has been running a crusade against obscene publications in the Yorkville district of New York.

Ginsberg says that a couple of days before the taping session was scheduled, he was called by a station spokesman and told that the show had been cancelled. He learned that WNBC program manager William Schwartz had stomped the project, objecting to his (Ginsberg's) appearance (in followup stories to VARIETY's disclosure that the Susskind show had been killed, WNEW pinned the rap on Ginsberg, who represented the radical sex outlook on the "Revolution" panel).

Commenting on the axing, Ginsberg said, "I thought I knew the forces of prudery in this country, but this has been a real eye-opener. They are now ramified by media. If timid souls like those represented in the killing of this show continue to deliver programming pap and an unending string of commercials to the public, it will not be too much longer before we see the end of commercial broadcasting. The problem is that business men somehow have been thrust into the position of determining the kind of information the public at large may be exposed to, and we all know that, by tradition, the most timid and selfish people in our society are business men."

Querried on the cancellation, p.d. Schwartz first said the taping was cancelled because Father Hall was out of town, then later said that the feeling was that the Father was not the proper spokesman for the conservative point of view. He said the show was not cancelled but merely shelved until the panel question could be straightened out.

Miss Freemantle's show has dealt with touchy subjects on previous airings, including a seg on artificial insemination.

In preparation for the obscenity show, Ginsberg had junketed to Yorkville to check out Father Hall's cleanup campaign. He said girlie books were scarce with dealers in the immediate area, but that retailers a couple of blocks away reported to him greatly increased sales to kids believed to be spilling over from the nabe of the sex-stripped mag racks.

Johnny Carson Late Nite Champ In Chi's Rivalry

Chicago, March 5.

Those January overnight coincidentals to the contrary, Johnny Carson's "Tonight" show still dominates latenight television in Chicago by a fairly safe margin, although the entry of the Steve Allen syndication opus has served to close the four-station spread somewhat.

Latest Nielsen market report, whose survey began the day the Allen show started on WBKB here, gives the race to the NBC-TV show with Allen placing fourth on a five-day average. Verdict is clinched by the latest ARB report, just published, although its coverage period takes in two weeks of the low-rated movies that preceded Allen on the station.

"Tonight" starts 15 minutes earlier than Allen and runs that much longer, so for purposes of comparison here the rating averages reflect only their head-on competition from 10:30 p.m. to midnight, Monday through Friday. According to Nielsen, WNBQ leads with a 12.8 and 32% share with "Tonight"; WGN-TV gets a 10.7 and 26 share with feature films; WBBM-TV a 9.9 and 24% share with features; and WBKB a 7.0 and 18 share with Steve Allen. The new Nielsen jives with the preceding report, before the Allen show came into the market, where the WNBQ audience share is concerned.

WGN-TV's heavyweight cinematics dominate Friday nights, but "Tonight" is topdog the other four with quarter hour segments measured as high as 17 by Nielsen. In ARB the Carson ratings go as high as 23 in certain periods. ARB coincidentals taken during the Steve Allen shows first two weeks in the market had made it seem a closer race.

ONLY 1-YR. RENEWAL FOR OAKLAND KTVU

Washington, March 5.

KTVU, the television channel 2 station at Oakland, Calif., drew a one-year license renewal from the FCC, together with a letter saying the indie didn't live up to its promises in programming until it began to feel the heatwave from Washington.

But FCC conceded in the letter that KTVU has "upgraded" its programming.

Commissioner Rosel Hyde dissented, voting for a regular three-year renewal. Chairman Newton Minow abstained from voting, with no explanation given for his backout.

OF's O'Seas Sales On Marilyn Seg

Official Films expects to recoup production costs on the syndication firm's half-hour "Marilyn Monroe" special, slated for the ABC-TV network March 24.

Company prexy Seymour Reed says sales have already been made in 11 countries, accounting for a half of the production costs.

Overseas sales include the BBC and Australian Broadcasting Commission, West Germany, Austria, Switzerland, Luxembourg, Italy, Finland and a Lebanese outlet in Beirut.

Mike Wallace will narrate the English versions. For the German tracks, Peter Von Zahn narrates, including an interview in German with Paula and Lee Strasberg (initial telecast was on the German First Network Feb. 17).

VARIETY February 27, 1968

NAB's 'Great Debate'

Washington, Feb. 26.

The "great debate" of the NAB convention will feature FCC Commissioner Robert E. Lee and TV Code Review Board Chairman William D. Pabst on the subject: Should FCC incorporate the code into law?

Also on the agenda for the Chicago meet will be a discussion of computers' role in deciding tv time buys.

Several station managers will parley on the topic "The Station Image—Local Programming and Public Service."

Another panel will discuss topics affecting markets of 100,000 or less.

No debate about one NAB issue: *Variety's* April 3rd.

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Foreign TV Reviews

A SONG FOR EUROPE
With David Jacobs, Anne Shelton, Ronnie Carroll, Barry Barnett, Johnny Towers, Maureen Evans, Vince Hill, Jimmy Justice, the George Mitchell Singers, the Eric Robinson orch
Producer: Harry Carlisle
Director: Yvonne Littlewood
30 Mins., Sat., 7:30 p.m.
BBC-TV, from London

For 1963's Eurovision Song Contest, to be held in London on March 23, BBC-TV changed its methods of selecting the British entry. In previous years, music publishers and recording companies were invited to submit numbers. This time, the web invited seven tunesmiths to provide ditties. BBC-TV Light Entertainment topper Tom Sloan explained that the earlier system worked against getting the best material, for publishers were scared of a thumbs-down damaging the song's commercial chances.

Certainly the level of accomplishment was higher this year, although the derivative nature of the majority was still in evidence. As before, 16 regional juries voted at the end of the show, which was smoothly hosted by David Jacobs. Harry Carlisle's production was somewhat barer than before, and some tiresome visual plots were reserved for the George Mitchell Singers, who introduced each composer with a resume of past hits and misses. They archly paraded or lay prone, sometimes carrying sticks of furniture whilst warbling. This was a misconceived attempt at sophistication.

Winner, and rightly so, was "Say Wonderful Things," written by Norman Newell and Phil Green. A lilting ballad, with a simple and memorable phrase, it was pleasantly delivered by Ronnie Carroll, who represented Britain last year. In the same dreamy vein was the runner-up, "If You Ever Leave Me" from Mal Shaper and Steve Race. It would have registered more if it had packed more emotional punch than Barry Barnett could bring to it.

Leslie Bricusse, the "Stop the World" man, came up with "Pick the Petals," which had the best lyric and made a sprightly impression through Maureen Evans. It was voted third, and will gain when it gets a show content.

A tune that came nowhere according to the juries but will, granted recording luck, make its way in the charts was Johnny Worth's "A Day at the Seaside." It was in the popular Cockney-type vein of Mike Sarne and Bernard Cribbins, and was joyfully communicated by Vince Hill.

Greatest disappointment was "My Continental Love" from Jimmy Kennedy, for it came from the same stable as "Isle of Capri," "South of the Border," and "My Prayer," to name but a few. Although Anne Shelton did what she could for it, she couldn't raise it from its heels.

But the standard, as indicated, was detectably higher due to the new means of selection. Unless, however, Europe is at a low inspirational ebb, it doesn't seem probable that Carroll will beat his last year's rating in the final contest. Which was fourth. *Otta.*

A CHANCE TO LIVE
With Michael Flanders
Producer: Philip Daly
Director: Michael Latham
30 Mins., Tues., 9:25 p.m.
BBC-TV, from London

One Briton in every 75 — or nearly 1,000,000 people — are disabled. This was the statistical start for a heartening program which described some of the ways in which medical and engineering skills are combining to help the physically handicapped to lead more normal lives. Although emcee Michael Flanders mentioned the thalidomide tragedy which had brought the whole problem to public attention, the scope also embraced victims of paralysis and blindness. But the quality of the program, apart from its informational, was that none of those afflicted could be described as a "victim." They were far more cheerful and confident than the majority of mankind.

Fitting mechanical arms to thalidomide babies and providing cosily manipulated transport for youngsters born without legs — these were two of the problems explained by experts and illustrated by baby Phillippa. The sequence then swung over to an artist who had been paralyzed for 10 years and now, after only 10 days' special training to use levers and gadgets, was able to live on his own and, maybe, take a job. Another device enabled a polio victim to work radio, alarm bells, tv, and a host of other domestic gadgets by remote control, and a pundit expounded the principles behind the invention of artificial muscles, which allowed a paralyzed boy to move a wheel-chair.

Final section coped with blindness, taking in a reading device which translated the shapes of letters into sounds, which could be easily identified after practice, and a torch which similarly gave a blind man a fairly exact outline of obstacles in his path by reflecting sound waves from them; he could identify them by the pitch.

This absorbing material was coolly and unemotionally linked by Michael Flanders, himself a polio victim who had spent six months in an iron lung. In fact, one of the most remarkable innovations was an electric breathing device which enabled air to be regularly pumped into a woman who hadn't the strength to breath for herself.

Philip Daly's production was admirably concise and matter-of-fact, and Michael Latham's direction matched its tone. *Otta.*

THE DESPERATE PEOPLE
With Dennis Quilley, Hugh Cross, Gerard Heinz, June Ellis, Philip Guard, Barry Jackson, Brian Prestidge, Renny Lister, Valerie Sheldon, Steve Kirby, Gerard Green, Arto Morris, Rosemary Rogers, Thelma Holt, Stanley Walsh
Producer: Alan Bromly
Writer: Francis Durbridge
25 Mins., Sun., 4:55 p.m.
BBC-TV, from London

With one question-mark, this new six-part serial by Francis Durbridge, who created the click "Tim Frazer" series for tv and Paul Temple for radio, looked a certain click. Slotted into a Sunday time considered ideal for serial viewers, instead of the more usual midweek peak-hour for this type of show, it seemed a steady date-maker.

Main character was Larry Martin (Denis Quilley), a photographer, and Durbridge swiftly and cunningly embroiled him in enough mystery to fill the ensuing five segments. Martin's brother, Philip, returned on leave from the Army in Germany and told Larry that a pal had been killed in an auto accident. He had to take off for Ireland immediately to see the widow — and he produced a photograph of the couple.

But, instead of going to Ireland Philip went to an English country hotel, received a copy of Hilaire Belloc's verse that had been sent him there and perused it eagerly. He also talked with a strange Continental gent. Then he was found dead. While the police investigated, an Army pal of Philip's turned up and disproved the story about the friend being killed in Germany. And then he, too, was run down by a vehicle and taken to hospital. There was further odd byplay with the photographs outside Larry Martin's studio, which were changed, and the initialler was crammed with this kind of teasing incident.

Cogently produced by Alan Bromly, the thesps did all that was required. The choice of Denis Quilley for the lead remained the only dubious point — but it will be resolved either way as the skein progresses. So far, he lacked the vigor and zest to command attention. On the other hand, he wasn't allotted much to register with. *Otta.*

Foreign TV Followup

Play of the Week

With jail sentences still hanging over the heads of two Fleet Street reporters who, at a recent spy tribunal enquiry, refused to divulge the sources of their information, the latest in this AR-TV skein, "The Cruel Deadline," by Robert Gaines, treated for tv by Iain Crawford, fairly popped with topicality. There the similarity ended. Once again, television sank into the old trap of dramatizing newspapermen away from reality.

In this story of a hard-bitten Fleet Street byliner who gets so

(Continued on page 38)

GOVERNOR'S MANSION
With John M. Dalton, Lee Shepherd
Producer-Director: Jack Kelly
30 Mins., Sun., (27), 7:30 p.m. (CST)
UNION ELECTRIC; MO. POWER AND LIGHT; MO. EDISON
KMOX-TV, St. Louis; KRCG-TV, Jefferson City

It is quite a distance from the Governor's manse in Jefferson City (Mo.) to the White House in Washington, but the gracious first lady of Missouri—Mrs. John M. Dalton—bridged that gap with no particular difficulty on Wednesday (27) evening.

Mrs. Dalton's vehicle was a film tv tour of Missouri's "Governor's Mansion," a program patterned after CBS' "Tour of the White House," with Mrs. John F. Kennedy.

As was the case with the national show, the "Governor's Mansion" program was a smashing success for its charming, captivating hostess.

Mrs. Dalton's knowledge of the history of the 90-year-old property, plus her warm awareness of the backgrounds of the men and families who have lived there, was demonstrated time and again as she escorted the tv audience about the various public room on the first floor and through the living quarters on the second level.

Examples:

"When Jesse James was shot . . . Frank James came to this room and surrendered to Gov. Crittenden."

"The stairway banister is scarred in places. It seems to be a magnet for people who like to slide down them. The scars were made by men's belt buckles."

"Here is a lovely old secretary that Mrs. Spoke brought to the mansion in 1906. It contains the odds and ends of crystal and china used by various occupants."

"Gov. Francis bought this table in 1890. It has been refinished . . . and did you know all of the work is done at the prison at very little cost to the taxpayers?"

So the viewer progressed from Sitting Room to Gold Room and from "Cozy Corner" to huge Dining Room. And no matter where the camera focused, Mrs. Dalton was ready with anecdote or some pertinent historical nugget that made a room, object of art or piece of furniture sound vastly more interesting.

The special 30-minute program opened with brief introductory remarks by Gov. John M. Dalton. Mrs. Dalton then took over for the remainder of the period and made the visit to the newly renovated-decorated first residence of Missouri a truly memorable tv show.

The tv tour of the "Governor's Mansion" was sponsored by Union Electric and presented by KMOX-TV in the St. Louis area. Additional outstate tv viewers watched the program on KRCG-TV, Jefferson City, under the auspices of the Missouri Power and Light and Missouri Edison companies.

Lee Shepherd, KMOX-TV's "weather girl," was a lovely and unobtrusive companion for Mrs. Dalton's round of the mansion. Excellent filming was done by Cliff James, with most able direction by Jack Kelly. *Rahn.*

LABYRINTH
With John Reardon, Judith Raskin, Elaine Bonazzi, Robert White, Beverly Wolff, Frank Porretta, Leon Lishner, John West, Nikiforos Naneris, Eugene Green, Bob Rickner; Herbert Grossman, conductor.
Producer: Samuel Chotzinoff
Directors: Kirk Browning, Gian Carlo Menotti
Composer-Librettist: Menotti
60 Mins.; Sun., 2 p.m.
NBC-TV, from N. Y. (color, tape)

Gian Carlo Menotti has contributed another striking item to the television opera repertory with his latest work, "Labyrinth." Whatever it is—puzzle, parable or philosophical flight—"Labyrinth" represents an attempt to combine the technical resources of tv with the traditional operatic format. If the end result was not moving as some previous Menotti works, "Labyrinth" nonetheless was excellent theatre in its NBC-TV world preem last Sunday (3).

The locale for the opera was the trackless corridors of a grand hotel where a bride and her groom search in vain for the key to their room. In this search, the pair encounter various persons, including a mute bellboy, a spy, an old man, an astronaut, a female executive and finally, Death himself. In his prefatory lecture, Menotti explicated the meaning of the various allegory, thus reducing the opera's mystery and also the overtones of personal meaning for each viewer.

The production was carried by a superb cast. John Reardon and Judith Raskin, as the pair lost in the hotel maze, fully conveyed the terror and hopelessness of their predicament. In projecting Menotti's music, they gave tremendous force to some derivative melodies and primitive rhymes. Excellent performances were also turned in by Elaine Bonazzi, as the hotel spy; Robert White, as the senile chess player; Beverly Wolff, as the executive director; Frank Poretta as the astronaut; Nikiforos Naneris, as the mute bellboy; Leon Lishner as Death; and John West as Death's assistant.

While the first half of the production maintained a realistic framework, the second half was marked by the dissolution of reality in a long dream and in an adventure in outer space. The latter sequence was particularly effective in suggesting the vertigo and the weightlessness of the astronaut's habitat. The dream sequence was another technical triumph in its montage of water effects.

"Labyrinth" may have been trying to make a profound statement about Life, but, it was more of a joke than a puzzle. Certainly, it was less serious than such Menotti's works as "The Medium" or "The Consul," but in any case NBC-TV's patronization of Menotti represents one of the more refreshing adventures in tv. *Herm.*

WHO GOES THERE? A PRIMER ON COMMUNISM
With Robert Abernethy
Producer: Robert Northshield
Director: Ben McDonough
Writer: Abernethy
60 Mins., March 1, 7:30 p.m.
UPJOHN, SCOTT PAPER
NBC-TV, N. Y. (tape)

Early in this third in a series of four NBC-TV specials on Communism, newsman Robert Aber-

(Continued on page 42)

A COUNTRY CALLED EUROPE
With John Chancellor
Producer: Reuven Frank
Director: Walter Kravetz
Writer: Chancellor
60 Mins.; Sunday, 10 p.m.
NBC-TV (film)

The European Common Market, an economic combine affecting some 160,000,000 overseas citizens and also a factor of strong fiscal importance to the U. S., was the subject of "A Country Called Europe," an NBC-TV news special aired last Sunday (3) at 10 p.m. Although there has been considerable talk in the news of late concerning the ECM, just what the particulars of the plan and its ramifications are has been somewhat confusing and it was the objective of the program to put these elements into focus. The objective was successfully accomplished.

Narrating from his own script, John Chancellor brought viewers up to date on Common Market developments, tracing its history, operations and meaning both to the countries in the group and those outside it. Chancellor laid particular emphasis on the power of the ECM, both present and potential, and noted carefully its effect on U. S. exports to Common Market countries. This point was graphically depicted by following the processing of a Yank shipment of wheat and the pressures brought to bear on its eventual sale price by ECM competition.

Visually, cameras roamed some 40 different European locales, focusing on the new prosperity of some places and the poverty of others and presenting an effective picture of the economic status of the ECM. In picture and words, under the sharp direction of Walter Kravetz, the show traced the fiscal development and relation to the Common Market of each locale covered, showing the people of the areas at work and at play and what their particular economic standards are. This format was highly effective, with a special nod to Fred Flamenhaft's crisp editing.

Reuven Frank produced this interesting essay which served to demonstrate, in terms related to the U. S., the workings, potential and effectiveness of the Common Market, both as a world-wide economic factor and a vital booster to Europe's post-war economy. Chancellor's script was informative without complexity and his narration was effectively dramatic without being overdone. *Kali.*

SELF PORTRAIT
With Pierre Salinger, Harry Reasoner
Producer: Richard Szumanowski
Director: Joseph Chomyn
30 Mins.; Wed., 7:30 p.m.
CBS-TV (film)

As the first of several projected CBS Public Affairs shows designed to spotlight the more personal lineaments of public figures, "Self Portrait" had a session last Wednesday (27) with Pierre Salinger, President Kennedy's news secretary. A key figure in the shaping of the journalistic image of the President, Salinger typifies the bright young man which this Administration has recruited as its executive staff.

In this portrait sitting, Salinger drew in the main features of his personality with the help of CBS news correspondent Harry Reasoner. Under the latter's informal questioning, Salinger disclosed details about his early years as a pianist and his subsequent entry into journalism via the San Francisco Chronicle. His appointment as the President's press chief was traced back to his work during the Adlai Stevenson campaigns and his alliance with Bobby Kennedy while the latter was counsel for the Senate committee investigating labor racketeering.

About his current relationships with the press, Salinger gave no surprising answers. To Reasoner's insistent questioning about whether he would ever lie to a newspaperman, Salinger repeatedly said no. Salinger also defined his job as that of facilitating the flow of news to the press and the broadcasters, but always in light of security considerations where they apply.

Within the setting of Salinger's parlor at his home in Falls Church, Va., Salinger also spoke of the President's right to privacy, especially for his children and his own family philosophy. All in all, a highly attractive personality. *Herm.*

Tele Follow-Up Comment

The Twentieth Century

A probing examination of present-day Spain was offered Sunday (3) on CBS-TV's "The Twentieth Century." Sunday's outing, dealing with the political structure of Franco's dictatorship, was the first installment of a two-parter on the country. The next installment will deal with the economic situation of that trouble-ridden country.

One of the surprises of the telecast was the amount of vocal opposition to the present government. Opposition leaders, ranging from lawyers to intellectuals, expressed their dissatisfaction with the Franco regime. Most agreed that their's wasn't an organized opposition, but that they spoke so freely attests to the winds of liberalization sweeping Spain.

Highlight of the episode was the short interview with Generalissimo Franco, conducted by Walter Cronkite, in which the 71-year-old Franco modestly claimed for world consumption that he has less power than most presidents of democratic countries. Cronkite, perhaps being overly polite or perhaps not willing to kill off the "Twentieth Century" tv enterprise, did not pursue Franco on his response.

The way Franco sees his role and the way other Spaniards view it, ranging from those friendly to his regime and to those opposed, was pursued elsewhere by Cronkite, and CBS News correspondent Winston Burdett. It was clear from those interviewed, from the camera studies of the country, and the commentary written by N.Y. Times correspondent Benjamin Welles that the regime remains dictatorial in spirit and in fact, that what comes next, after Franco, is the big unanswered question.

Of more than passing interest

(Continued on page 41)

[illegible] ALIVE . . . I AM SURE YOU [illegible]

"A [illegible] PERFORMER . . . A NATIONAL INSTITUTION."

—Howard Taubman, N. Y. Times

"ONE OF THE WORLD'S GREATEST PERFORMERS . . . So youthful these days that the [illegible] perennial jest about his being 39 doesn't seem much of an exaggeration."

—Richard Watts, Jr., N. Y. Post

"JACK BENNY IS BETTER AT THE ZIEGFELD THAN HE EVER WAS AT THE PALACE."

—John Chapman, N. Y. Daily News

"JACK BENNY IS MERELY THE MOST. Mr. Wonderful, Jane Morgan and Company conspire to give us an evening of enthralling entertainment."

—John McClain, N. Y. Journal-American

"HE'S A REAL SHARPSHOOTER WHEN IT COMES TO LAUGHS . . . The Benny Show has all the informality of a living-room party, with high-powered guests . . . In our book, a smart fun-fest."

—Robert Coleman, N. Y. Daily Mirror

"JACK BENNY IS ONLY THE WORLD'S GREATEST CASUAL, EASY-GOING, EFFORTLESS SMASH HIT. Jane Morgan never was lovelier or more exciting and the Clara Ward gospel singers are New York's most welcome novelty. Waste no time—get to the Ziegfeld Theatre."

—Norton Mockridge, World-Telegram

"THERE'S NO SUBSTITUTE FOR THE ORIGINAL . . . Most skilled raconteur over all these years . . . You must not miss him."

—Douglas Watt, N. Y. Daily News

"THE STAR IS [illegible] . . . The mesmerizing quality that Jack Benny has as a [illegible] over a [illegible] capacity audience at the huge Ziegfeld Theatre."

—[illegible]

[illegible] A TRIUMPH."

[illegible]

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"BENNY AT PEAK OF HIS COMIC ..."

"BROADWAY HASN'T OFFERED A MORE DIVERTING SHOW IN YEARS ... should be compelled to stay as a permanent ..."

Mardi Gras Sideshow

Continued from page 30

couraged and congratulated the prexy of the Chamber of Commerce for inviting "Today." It was an obvious, if indirect swipe at the paper, as much as it was a direct boost for the city fathers and "Today."

The return fire from tv and radio, in particular from WDSU, partly led to a continuing series of anti-"Today" articles. Among them, even before any identifiable response from radio or tv, was a longish Picayune story. Its very first sentence declared that NBC News paid its own freight to cover the desegregation proceedings but was willing to accept loot from the town to come down and cover Mardi Gras. The segregation issue arose in several of the Picayune stories, and, indeed, one of the earliest pieces mentioned the network show had recently employed a comedy group which made use of a joke about God being Negro. That the paper found this distasteful was clearly implied.

That everybody is interested in keeping its share of local goodwill and its commensurate ad dollar, the Picayune, on Feb. 16, at the height of the ruckus, ran a three-column editorial vociferously stating that it was a civic-minded newspaper, despite what the WDSU management had said. People here say it was the longest editorial they had ever seen in the paper.

As final proof that perhaps the Picayune dislikes tv in general as much it does a tv show taking money to come to town, the editor told VARIETY that he gave the tv stations three-and-a-half columns of daily logs, yet he didn't see any of the tv stations gratuitously listing that Leonard Lyons or some columnist was today appearing on page 23 of the Times-Picayune.

New Orleans, a city of reputedly 700,000 persons, is not believed to have heard the final gun in this media war. The radio and tv stations are evidently as anxious to stay on the best side of the town's biz leaders as is the Times-Picayune.

Meantime, the "Today" cast and crew of 25 returned to N.Y. after doing a job that clearly demanded they also serve partly as diplomatic entourage.

ABC's Fortitude

Continued from page 31

on Amos Burke" on Mondays, "Greatest Show" and "Combat."

More Current Season Biz

Meanwhile ABC-TV tucked away $13,550,000 in business, nighttime and daytime, during February in deals covering the second and third quarter of this year, a period marked by the start of the repeats and summer discounts. Both Procter & Gamble and Bristol-Myers bought $1,000,000 worth of primetime participation while lesser nighttime buys were made by Schlitz, Noxema, Remington, Polaroid, Sinclair Oil, Derby Foods, Kaiser, Contac, Dodge, General Mills, Clairol, Lehn & Fink, Chesebrough Pond, Beecham, Polk-Miller and Plough. A total of 28 different clients added up to $10,750,000 in nighttime biz.

Daytime sales accounted for $2,000,000 worth of biz for ABC-TV. Buys were made by Nabisco, Sunshine, Beechnut Gum, Cutex, Sunbeam and General Electric. The remaining [illegible] in sales were made in ABC-TV sports programs, including a sales of the June 28 Coach's All-American Football Game to Texaco, U.S. Rubber, Hartford Insurance, Gillette and Bristol-Myers. Rise shaving cream bought into Pro Bowlers Tour, Goodyear picked up one-quarter of the College All-Star Football Game in August and P. Lorillard made a second quarter renewal in "Wide World of Sports."

While the ABC-TV top sales brass was concentrating on the 1963-64 season business, the second and third quarter biz was wrapped up Charlie Ayres, v.p. and associate nighttime sales director, Jerry Solomon, Yale Roe, Irv Wilson, Jack Reilly and Doug Streff.

VARIETY ARB FEATURE FILM CHART

Variety-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

BOSTON • STATIONS: WBZ, WHDH, WNAC.

SURVEY DATES: NOVEMBER 7 - DECEMBER 4.

WBZ Total Area Homes: 179,800 / Metro Rating: 12 / Share of Audience: 39

MONDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Nov. 12 "IT, THE TERROR BEYOND SPACE"
Marshall Thompson, Shawn Smith
1958, United Artists, Screen Gems, 1st Run

Nov. 19 "FIVE STEPS TO DANGER"
Sterling Hayden, Ruth Roman
1957, United Artists, Screen Gems, 1st Run

Nov. 26 "ROGUES OF SHERWOOD FOREST"
John Derek, Diana Lynn
1950, Columbia, Screen Gems, 1st Run

Dec. 3 "HOUSE ON 92nd STREET"
Lloyd Nolan, Signe Hasso
1945, 20th Century-Fox, NTA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-6:00	WNAC 148,000
ABC News; News; Weather 6:00-6:30	WNAC 111,200

WBZ Total Home Areas: 109,600 / Metro Rating: 11 / Share of Audience: 31

TUESDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Nov. 13 "I DREAM OF JEANIE"
Ray Middleton, Lynn Bari
1951, Republic, NTA, Repeat

Nov. 20 "WHAT A LIFE"
Jackie Cooper, Betty Field
1939, Paramount, MCA, Repeat

Nov. 27 "SORROWFUL JONES"
Bob Hope, Lucille Ball
1949, Paramount, MCA, Repeat

Dec. 4 "YOUNGER BROTHERS"
Wayne Morris, Janis Paige
1949, Warner Bros., UAA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-6:00	WNAC 108,000
ABC News; News; Weather 6:00-6:30	WNAC 111,800

WBZ Total Area Homes: 106,800 / Metro Rating: 11 / Share of Audience: 33

WEDNESDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Nov. 7 "CHINA CORSAIR"
Jon Hall, Lisa Ferraday
1951, Columbia, Screen Gems, 1st Run

Nov. 14 "LAW OF THE TROPICS"
Jeffrey Lynn, Constance Bennett
1941, Warner Bros., UAA, Repeat

Nov. 21 "THE CROWD ROARS"
James Cagney, Ann Dvorak
1932, Warner Bros., UAA, Repeat

Nov. 28 "YOU CAN'T ESCAPE FOREVER"
George Brent, Brenda Marshall
1942, Warner, UAA, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bozo the Clown 5:00-5:45	WHDH 107,000
Three Stooges 5:45-6:00	WNAC 130,100
ABC News; News; Weather 6:00-6:30	WNAC 100,300

WBZ Total Area Homes: 108,200 / Metro Rating: 10 / Share of Audience: 31

THURSDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Nov. 8 "SALUTE FOR THREE"
MacDonald Carey, Betty Rhodes
1943, Paramount, MCA, Repeat

Nov. 15 "PHANTOM STAGECOACH"
William Bishop, Richard Webb
1957, Columbia, Screen Gems, 1st Run

Nov. 22 PROGRAM PREEMPTED

Nov. 29 "THE GREAT IMPERSONATION"
Ralph Bellamy, Evelyn Ankers
1942, Universal, Screen Gems, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bozo; NCAA Football 5:00-5:45	WHDH 107,200
3 Stooges; Scoreboard 5:45-6:00	WNAC 130,200
ABC News; News; Weather 6:00-6:30	WNAC 110,000

WBZ Total Area Homes: 153,900 / Metro Rating: 9 / Share of Audience: 29

FRIDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Nov. 9 "TRACK THE MAN DOWN"
Kent Taylor, Renee Houston
1957, Republic, NTA, Repeat

Nov. 16 "SON OF A SAILOR"
Joe E. Brown, Johnny M. Brown
1933, Warner Bros., UAA, Repeat

Nov. 23 "THE BLACK CAT"
Boris Karloff, Bela Lugosi
1934, Universal, Screen Gems, 1st Run

Nov. 30 "THIEF OF DAMASCUS"
Paul Henreid, Jeff Donnell
1952, Columbia, Screen Gems, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bozo the Clown 5:00-5:45	WHDH 130,000
Three Stooges 5:45-6:00	WNAC 148,700
ABC News; News; Weather 6:00-6:30	WNAC 108,100

(Continued on page 40)

Cleveland

Continued from page 30

a new light on how the other side lives. From a general, pre-strike attitude of superiority for the written word, newsmen have indicated radio and television newsmen have a much tougher role than they had envisaged, but virtually all say "there's no substitute" for the Fourth Estate."

Jim Frankel, Press-News radio-tv editor working at WDOK, said, "At a small radio station one does a broad number of things, due to staff size. There is no budget for specialists. Similarly, a news reporter accustomed to developing and writing one or even three stories a day, is now confronted with a situation where this is a droplet in the bucket of repeated newscasts—WDOK does 10 minutes every 30 minutes."

Frankel said, too, he did not find the work in broadcasting as rewarding, "but eminently satisfying. I find more time to fill than I formerly had space to fill."

Three top beat men, now in three stations, summed up their report to VARIETY's survey by noting: "Radio newsmen, with few exceptions are as gullible as guppies on fishhooks, uninformed as monks on novitiate and careless as kids with matches."

They charged failure, by radio-tv newsmen, to check out facts "but a readiness to pick anything off the wire and use it. In an effort to get a 'new' story they will select [illegible] fires and 25c purse snatchings. Irresponsibility and sensationalism seem to be the mark of young beginning newscasters and a few veterans."

Tain't Easy

Julian Griffin, Press-News financial writer, doing an evening WGAR stint, said, "I'll never sneer at electronic journalists again. These guys really do a day's work. My work at the station has been one of the most interesting and rewarding experiences of my long and checkered career. When I return to The Press, I intend to acquire a tape recorder for use on interviews and other non-rush assignments. It should be a big help and will prevent subject from claiming he was misquoted. And I must confess I'm enough of a ham to get a big kick out of it when they let me go on the air."

Air exposure is a major sales point to newsmen who would ask of publishers, "since this a major home subscription area, with no newsboys on street corners, how are the other readers to know about us?"

The on-the-air clause had been scheduled to be a bargaining point but it was lost in the negotiations.

The unique qualities other reporters found in broadcast work can be viewed in the report of several Plain Dealer specialists who said "pressure is greater because there are more deadlines (almost like the days when newspapers did not have to contend with radio and makeovers were the thing). Of course, working against more stations than competitive papers (Cleveland has only two, the Plain Dealer a Sunday-morning, and the Press-News afternoon), you can't 'sit' on stories as confidently, figuring that no one else will get it."

Shortcomings

Bernie Noble, Press photographer working for KYW-TV, said, "Television is not only more complicated, but infinitely more involved in all phases. Cameras are heavier, more involved, and I found the newsreel work as rewarding as the work I have done for the Press."

One newsman reported on the "lack of a morgue for research; depth of stories are sacrificed for speed. For radio and tv you have to skim the cream of all stories and be so selective that many good stories are missed. With a paper, you can read it at your leisure; with radio, if you miss hearing it, or part of it, you have had the course."

So far, only one newspaperman, Donald Young Jr., has transferred from the Fourth Estate to the Fifth—to KYW. There are rumors others may, particularly where salaries are higher, but no final decisions.

Atlanta — Audrey Tittle, WSB Radio women's editor, is new president of Atlanta chapter of Zeta Phi Eta, national professional fraternity for women in the speech arts.

WHERE WE STAND

Since the death of Stalin ten years ago, the character, power and leadership of the Soviet Union have undergone radical changes. Tonight at 7:30 EST CBS News presents seven of its major correspondents in an intercontinental discussion of these changes and their significance for future U. S.-Soviet relations. Linked together electronically in five major world capitals, the correspondents will offer their appraisal of the current status of world communism, the split in Soviet-Chinese relations and the present division among the leading powers of Western Europe.

Communicating with each other through interconnected audio circuits, the correspondents were video-taped at their various locations simultaneously during their discussion. Speaking (l. to r., top to bottom) from West Berlin are Daniel Schorr and Stuart Novins, heads of the CBS News Bonn and Moscow bureaus; from London, Bureau Chief Alexander Kendrick; from Paris, chief European correspondent David Schoenbrun; from Washington, Diplomatic correspondent Marvin Kalb; and from New York, correspondent Charles Collingwood as well as correspondent Eric Sevareid who will moderate the discussion—both of whom have had extensive experience covering Western Europe.

Tonight's broadcast of "Where We Stand" marks the fifth in a series of assessments of major world developments initiated by CBS News shortly after the historic launching by the Russians of the first space satellite, in October 1957. The initial broadcast presented an authoritative analysis of the relative scientific and military strength of the United States and the Soviet Union and earned for CBS News a George Foster Peabody citation for "significant contributions to public understanding of very important issues."

CBS NEWS

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

SPOKANE, WASH.

STATIONS: KREM, KXLY, KHQ. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Red Skelton	KXLY	83,100	36	1.	Across 7 Seas (Tues. 7:00)	KHQ	Crosby Prod.	71,800	35	Quick Draw McGraw	KXLY	26,000
2.	Beverly Hillbillies	KXLY	81,700	33	2.	Bold Journey (Fri. 7:00)	KHQ	Banner	64,800	33	Ripcord	KXLY	42,000
3.	Lucy Show	KXLY	77,000	37	3.	Search For Adventure (Mon. 7:00)	KREM	Banner	64,300	33	Huckleberry Hound	KXLY	30,000
4.	Danny Thomas; Bonanza	KHQ	74,000	37	4.	Death Valley Days (Wed. 7:00)	KHQ	U.S. Borax	58,300	27	True Adventure	KREM	43,400
5.	Jack Benny	KXLY	73,500	28	5.	Best of Groucho (Thurs. 7:00)	KHQ	NBC Films	57,300	25	Yogi Bear	KXLY	38,500
6.	Disney's World	KHQ	69,800	32	6.	Expedition: Carney (Sun. 7:00)	KREM	ABC Films	45,300	10	Lassie	KXLY	33,700
7.	Secret; Bernstein	KXLY	69,800	36	7.	Bat Masterson; 20th (Mon.-Fri. 6:30; Sun. 6:00)	KXLY	Economee	44,800	18	Meet The Press	KHQ	31,300
											Front Page News	KHQ	38,000
8.	Wagon Train	KREM	69,300	28	8.	Navy Log (Sun. 6:30)	KXLY	CBS Films	44,000	10	McKeever & Colonel	KHQ	42,700
9.	Tell Truth; Bernstein	KXLY	66,500	27	9.	Peter Gunn (Sat. 7:00)	KXLY	Official	44,000	17	Fight; Close Up	KREM	44,200
10.	Dr. Kildare; Bob Hope	KHQ	65,600	28	10.	True Adventure (Wed. 7:00)	KREM	Teledynamics	43,400	21	Death Valley Days	KHQ	58,300

OMAHA, NEB.

STATIONS: KMTV, WOW, KETV. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Ben Casey	KETV	115,900	45	1.	Dragnet (Fri. 9:30)	KETV	MCA	65,300	27	Jack Paar; Jacqueline	KMTV	75,000
2.	Beverly Hillbillies	WOW	110,300	37	2.	Deputy (Tues. 9:30)	KETV	NBC Films	51,000	23	Garry Moore	WOW	90,000
3.	Candid Camera	WOW	106,700	44	3.	Yogi Bear (Mon. 5:30)	KMTV	Screen Gems	44,700	17	Cracker's Animals; News	KETV	23,100
4.	What's My Line	WOW	101,600	41	4.	Highway Patrol (Mon., Tues., Thurs., Fri. 6)	KETV	Economee	42,300	15	Weather; News		
											Huntley-Brinkley	KMTV	54,000
5.	Red Skelton	WOW	99,900	38	5.	Quick Draw McGraw (Tues. 5:30)	KMTV	Screen Gems	42,200	14	Cracker's Animals; News	KETV	15,700
6.	Wagon Train	KETV	94,700	38	6.	Huckleberry Hound (Thurs. 5:30)	KMTV	Screen Gems	42,000	18	Cracker's Animals; News	KETV	16,200
7.	Jack Benny	WOW	93,000	35	7.	Mickey Mouse Club (Mon.-Fri. 5:00)	KMTV	Buena Vista	41,200	15	Cracker's Animals	KETV	24,300
											Tarzan; Matinee; Festival	WOW	27,000
8.	Danny Kaye; Bonanza	KMTV	91,600	29	8.	Brave Stallion (Fri. 5:30)	KMTV	ITC	40,700	10	Cracker's Animals; News	KETV	18,600
9.	Garry Moore	WOW	90,700	35	9.	Death Valley Days (Wed. 6:00)	KETV	U.S. Borax	37,100	15	Wea; News; Hunt-Brink	KMTV	54,100
10.	Andy Griffith	WOW	90,100	35	10.	Bugs Bunny (Sat. 12:00)	KETV	UAA	36,400	13	Kickoff; Showcase		
											Game Week	WOW	13,000

SHREVEPORT, LA.

STATIONS: KTBS, KTAL, KSLA. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Beverly Hillbillies	KSLA	130,700	46	1.	Rebel (Sat. 7:30)	KTAL	ABC Films	57,100	15	Mr. Smith Wash.	KTBS	44,000
2.	Ben Casey	KTBS	93,800	47	2.	Adv. in Paradise (Fri. 8:30)	KSLA	20-Fox-TV	54,600	24	77 Sunset Strip	KTBS	48,000
3.	Route 66	KSLA	84,100	34	3.	Hennesey (Wed. 8:30)	KSLA	NBC Films	54,000	30	Perry Como	KTAL	30,300
4.	Rawhide	KSLA	82,400	32	4.	Outlaws (Thurs. 6:30)	KTAL	Warner Bros.	53,400	15	Ozzie & Harriet	KTBS	54,000
											P. Mason; Mr. Roberts	KSLA	58,000
5.	Gunsmoke	KSLA	74,200	34	5.	Ripcord (Fri. 9:30)	KTBS	UA-TV	42,400	17	Eyewitness	KSLA	30,600
6.	Candid Camera	KSLA	71,900	35	6.	Amos 'N' Andy (Mon.-Fri. 5:30)	KSLA	CBS Films	42,000	10	Newscope; Life		
6.	Cheyenne	KTBS	71,000	25							Huntley-Brinkley	KTAL	30,300
7.	Roy Rogers-Dale Evans	KTBS	70,000	23	7.	Third Man (Tues. 9:30)	KTAL	NTA	38,700	20	Garry Moore	KSLA	48,000
8.	Dr. Kildare; Bob Hope	KTAL	68,000	22	8.	Assign. Underwater; FB (Sat. 12:30)	KSLA	NTA	37,000	11	Matinee; Airport	KTAL	10,400
9.	Stoney Burke	KTBS	66,400	24	9.	Surfside 6 (Mon. 6:30)	KTAL	Warner Bros.	30,000	11	Cheyenne	KTBS	71,000
					10.	Huckleberry Hound (Tues. 5:30)	KTBS	Screen Gems	28,700	13	Amos 'N' Andy	KSLA	40,000

NORFOLK, VA.

STATIONS: WTAR, WAVY, WVEC. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Beverly Hillbillies	WTAR	131,500	45	1.	Pioneers (Mon. 7:00)	WTAR	Rebeck	53,100	10	King of Diamonds	WAVY	27,000
2.	Red Skelton	WTAR	110,400	44	2.	Biography (Wed. 7:00)	WTAR	Official	48,800	10	Sir Francis Drake	WAVY	31,300
3.	Godfrey; Defenders	WTAR	98,300	35	3.	Death Valley Days (Thurs. 7:00)	WTAR	U.S. Borax	42,000	15	Restless Gun	WAVY	30,000
4.	Lucy Show	WTAR	91,000	34	4.	Third Man (Fri. 9:30)	WTAR	NTA	42,400	13	77 Sunset Strip	WVEC	46,700
5.	Lassie	WTAR	88,300	38	5.	Amos 'N' Andy (Mon.-Fri. 6:00)	WAVY	CBS Films	40,300	15	Matinee Movie; Spts	WTAR	38,000
6.	Ed Sullivan	WTAR	86,300	30	6.	Hennesey (Tues. 7:00)	WAVY	NBC Films	38,500	14	Movie 3	WTAR	30,000
7.	Jack Benny	WTAR	85,400	33	7.	Deputy (Sat. 7:00)	WAVY	NBC Films	31,800	12	Danger Man	WTAR	27,000
8.	Jackie Gleason	WTAR	84,400	31	7.	Roy Rogers (Sat. 11:30)	WTAR	Roger's Prod.	31,800	10	Top Cat	WVEC	14,300
9.	Dick Van Dyke	WTAR	83,300	32	8.	Sir Francis Drake (Wed. 7:00)	WAVY	ITC	31,300	9	Biography	WTAR	48,800
10.	Gunsmoke	WTAR	82,000	31	8.	Restless Gun (Thurs. 7:00)	WAVY	MCA	30,000	13	Death Valley Days	WTAR	42,000

FRESNO, CAL.

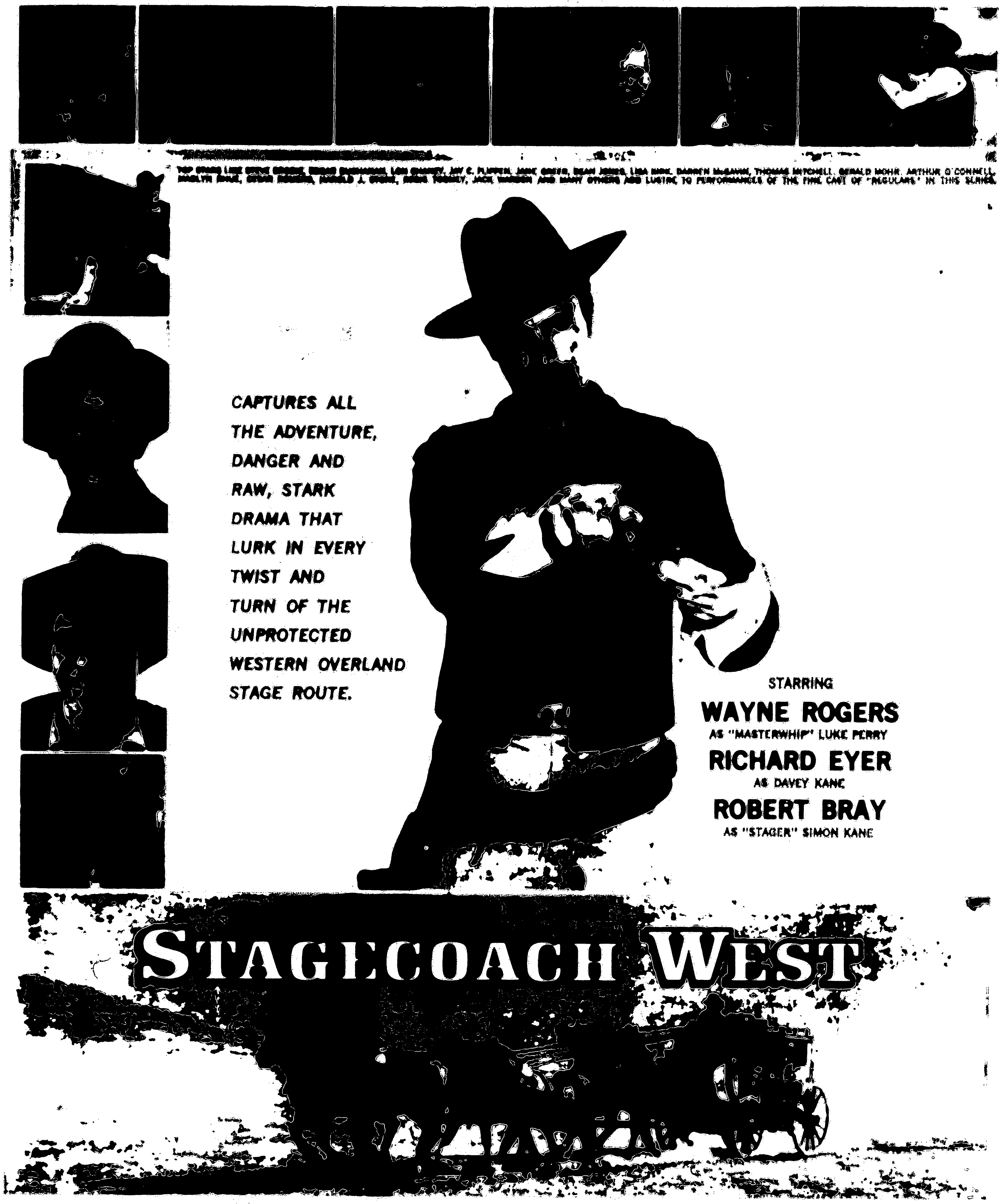
STATIONS: KMJ, KFRE, KICU, KJEO. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Beverly Hillbillies	KFRE	86,200	40	1.	Death Valley Days (Wed. 7:00)	KMJ	U.S. Borax	50,600	28	Rebel	KJEO	32,000
2.	Dick Van Dyke	KFRE	73,800	40	2.	Huckleberry Hound (Wed. 6:00)	KFRE	Screen Gems	38,000	20	News	KMJ	33,400
3.	Lucy Show	KFRE	62,200	31	3.	Yogi Bear (Tues., Thurs. 6:00)	KFRE	Screen Gems	35,800	18	News	KMJ	33,100
4.	Danny Kaye; Bonanza	KMJ	58,700	34	4.	Quick Draw McGraw (Mon. 6:00)	KFRE	Screen Gems	35,000	18	News	KMJ	33,700
5.	Rawhide	KFRE	58,100	25	5.	Maverick (Mon. 6:30)	KJEO	Warner Bros.	34,300	18	News; Huntley-Brinkley	KMJ	28,600
6.	Route 66	KFRE	58,000	20							Biography	KFRE	27,800
7.	Wagon Train	KJEO	57,000	30	6.	3 Stooges; Al Radka (Mon.-Fri. 5:15)	KFRE	Screen Gems	33,800	17	KMAK Kabaret	KJEO	22,000
8.	Ben Casey	KJEO	56,000	30	7.	Rebel (Wed. 7:00)	KJEO	ABC Films	32,800	10	Death Valley Days	KMJ	50,600
9.	Disney's World	KMJ	54,700	30	8.	Lone Ranger; Yogi (Thurs. 6:00)	KFRE	Telesynd.	32,000	18	News	KMJ	31,800
10.	Mister Ed	KFRE	54,300	27	9.	True Adventure (Sat. 7:00)	KFRE	Teledynamics	30,800	17	Fight Week; Close Up	KJEO	32,700
					10.	Deputy (Thurs. 7:00)	KMJ	NBC Films	30,000	13	7 Arts Movie	KJEO	37,000

GREEN BAY, WISC.

STATIONS: WBAY, WFRV, WLUK. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Red Skelton	WBAY	113,000	56	1.	Death Valley Days (Sat. 10:00)	WBAY	U.S. Borax	65,800	33	Newsbeat; Spts; L. Show	WFRV	32,400
2.	Danny Thomas	WBAY	103,800	48	2.	Quick Draw McGraw (Tues. 5:00)	WBAY	Screen Gems	48,000	22	Early Show; JFK	WFRV	28,000
3.	Jack Benny	WBAY	103,300	44	3.	Huckleberry Hound JFK (Thurs. 5)	WBAY	Screen Gems	48,200	10	Early Show; Pat Boone	WFRV	31,000
4.	Candid Camera	WBAY	102,300	52	4.	Popeye; Sports (Mon.-Fri. 5:30)	WBAY	UAA, King	47,800	21	Early Show; Apt. No.	WFRV	25,300
5.	Garry Moore	WBAY	100,800	46	5.	Yogi Bear (Wed. 5:00)	WBAY	Screen Gems	42,800	22	Early Show	WFRV	27,300
6.	Andy Griffith	WBAY	94,000	48	6.	Shannon (Fri. 10:30)	WBAY	Screen Gems	40,300	23	Tonight	WFRV	37,400
7.	Lucy Show	WBAY	90,400	40	7.	Roy Rogers (Sat. 10:30)	WBAY	Rogers Prod.	40,200	22	Magic Midway	WFRV	7,000
8.	What's My Line	WBAY	82,300	30	8.	Space Angel (Sat. 10:00)	WBAY	Cartoon Dist.	36,200	18	Fury	WFRV	22,700
9.	Lassie	WBAY	80,400	44	9.	Highway Patrol (Sat. 5:00)	WBAY	Economee	32,700	12	Sat. Showtime	WFRV	10,400
10.	Ben Casey	WLUK	79,000	43	10.	Ripcord (Thurs. 10:30)	WBAY	UA-TV	28,700	13	Tonight	WFRV	41,700



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From The Production Centres

Continued from page 30

topicality show "Here and Now" looks at the pop music biz seeing how to get a new song published . . . Ronnie Carroll singing "Say Wonderful Things" was the UK hoofs of the Eurovision Song Contest, and as a result he and the song will rep Britain at the finals, this time to be held at the BBC-TV centre on March 23, when 16 nations will take part. Contest will be judged by 16 juries spaced all over Britain . . . BBC-TV on Thursday (7) airs a program under the "Viewpoint" skein which tries to unravel the little-known character and something of the private life of the late UN Secretary General Dag Hammarskjold . . . On March 3 Michael Miles emcees the 300th edition of AR-TV's quiz, "Take Your Pick," which, in this case is being held at a Royal Naval depot. Company promises that prizes on this, one of Britain's two big giveaway shows, will be "really fabulous" . . . A seg of Judy Garland's tv Palladium show act going out on March 10 is to be tacked on to a show Ed Sullivan is taping in ATV's Wood Green studios this week (7). Cliff Richard and the Shadows, Frank Ifield, and Margo Henderson from the UK and 14 European speciality acts are also in the show.

IN WASHINGTON . . .

David Schoenbrun, recently named CBS Chief European correspondent, left D. C. Thursday (28) for the first of several trips before permanently moving to Europe. On the Schoenbrun agenda are talks with Gen. DeGaulle and Jean Monnet in Paris and King Hassan in Morocco . . . Joseph Pelligrino, with past news service on staffs of WPRW, Manassas, Va., and WWDC radio here, signed on WMAL-AM-FM-TV news and pubaffairs staff . . . Leslie Uggams was featured vocalist at 50th anni dinner for Labor Dept. Tuesday (4) . . . James Kitlen, former account exec with several Baltimore stations, and Charles Stewart, sales director for "Romper Room Inc." were named account execs for WTTG-TV . . . CBS News Diplomatic correspondent Marvin Kalb to March 12 seminar at Russian Research Center at Harvard. He'll discuss his experiences as web's Moscow correspondent . . . WTOP-TV scheduling extra airing of "Operation 1040: Your Federal Income Tax" where viewers can call station and ask Internal Revenue boys about taxes and receive televised answer . . . WTTG-TV preeming new series of informal discussion with local leaders on "Metropolitan Memo." Florence Lowe is producer.

IN TORONTO . . .

Joyce Hahn has embraced Baha'i, a oneness religion, (as if there were any need for it in tv circles) . . . Toby Robins holidaying at Palm Springs . . . Maria Barrett and M. Jean Covell to costar in "Cafe Variety," twice-a-week radio program, which gets the full CBC treatment . . . Sammy Hersenhoren bragging that he has conducted the orch for the Wayne & Shuster shows since they started on CBC radio almost 20 years ago and made their tv transition in '54 . . . Bonnie Wigmore starting her new daily show on CBC radio and dispensing her hearth throbs on "Countdown" . . . Douglas Hughes, the national news producer, taking a busman's holiday the middle of March that will take him to Japan, Formosa, Hong Kong, India, Athens and Switzerland . . . Gino Silvi Singers to musically portray "Ben Casey," "Hazel," Garry Moore and "Dennis the Menace" on "Parade," a CBC-TV special, skedded for March 6, with Norman Sedawie producing.

IN SAN FRANCISCO . . .

KSFR's Al Levitt got tired of weather reports, now runs "do-it-yourself" weather breaks consisting of mood music—all the listener has to do is figure it out . . . Jayne Mansfield came down with altitude sickness and couldn't tape the Garry Moore show at Harrah's Club, Lake Tahoe. A little champagne went to her head faster at 6,225 feet than it would have at sea level, Carol Burnett subbed . . . KPIX (Channel 5) supplies bookmarks for the Public Library to hand out free . . . James Monroe has left KOO-TV (Channel 7) has joined Meeker radio-TV reps . . . Much-investigated KPFA is hypoing its subscription drive by supplying new donors with cards identifying them as "KPFA Investigators"—"Investigate it and see for yourself," is the idea . . . Raymond W. Sweeney Jr. named sales manager for KFOG-FM, Henry J. Kaiser's newest Mainland enterprise . . . Hi-Fi dealer Hal Cox won't sell KAFE-FM after all; plans to beef up its power and go multiplex . . . Secretary Rhoda O'Brien celebrated 30 years with KSFO and its predecessor station, KTAB . . . KGO radio beefed up its news, commentary and sports coverage to two and a half hours, 4:30 to 7, seven nights a week. Schedule includes commentator William Winter and a new sports show by Ira Blue.

IN BOSTON . . .

WNAC radio introing new slogan, "Sociable Sound," and following series of teaser ads, including pages and half pages. William McCormick, prexy WNAC, WNAC-TV, hosts a big bash at the Kenmore crystal room at 5:30 tomorrow, Wednesday (6). New concept of "Sociable Sound," termed a "psychological concept," is brainchild of advertising director Al Kern. All signoffs and breaks will use the new term. Unusual bit in the preannouncement tease ads was absence of call letters, only words, "Sociable Sound" . . . WBZ-TV airing fifth program in Westinghouse monthly series of family specials, "Bair's Eye View" . . . Channel 30, WHNB-TV, Hartford, in midst of celebrating 10th anni, with vet news commentator Barry Barents there celebrating his 25th anni in broadcasting . . . WJAR-TV, Providence, conducting a refresher seminar in tv production on March 13, from 9-10:45 at studio.

IN DETROIT . . .

J. P. McCarthy, WJR disk jockey, and Peter Strand, WXYZ-TV program manager, won two of the five annual awards given by the Detroit Chapter of American Women in Radio and Television. The other three awards went to advertising execs . . . WWJ radio won the George Washington Honor Medal Award from the Freedoms Foundation at Valley Forge for its series "Great Voices of Freedom" . . . WJBK-TV news director Carl Cederberg and Connie Page have "Breakfast With the Governor" on camera one morning a month to chat informally with Michigan's new governor, George Romney . . . Pat O'Connor, fashion model and mother of two boys, is WXYZ-TV's "Sunny Seven" for March. The Irish-born beauty will make the station's public service announcements . . . WXYZ radio news director Ed Hardy says he receives about 100 news tip phone calls a week and pays callers $5 for each usable tip.

IN ST. LOUIS . . .

Vincent Price will narrate an hourlong special called "Genius at Work" on KSD-TV on Monday (25), with Laclede Gas picking up the tab . . . "Three Stooges" (in person) will headline St. Louis' annual "Police Circus" in April. The "Stooges" films are a big kiddie item here via KPLR-TV . . . Radio KXOK has signed Meryl Weber as Public Information Director . . . Joe Casarelli and Tommy Birch, a couple of prominent pros, signed to star with Stephanie Rives in a KMOX radio adaptation of "Pride and Prejudice" for the station's "Theatre Workshop" . . . KSD radio's Gil Newsome incorporates a five-minute "Bobby Darin Show" feature into his afternoon record program . . . Bruce Schneider has switched to KSD-TV's staff from KMOX radio . . . Howard Allen Rader left D'Arcy Advertising for an appointment on KPLR-TV's sales roster.

IN MINNEAPOLIS . . .

Hal Spiegel of the NBC press department in from New York for three days to go over the network's next season tv and radio programming with officials of affiliated KSTP. Twin Cities' newspaper columnists heard Spiegel at a luncheon meeting tossed by the station . . . Twin Cities' TV Times, which has a format similar to that of TV Guide, and Davenport, Ia., Tele-Views, ditto, have combined and a large expansion program is being launched. TV Times, which has upped circulation, starts two more Minn. editions and follows them with other editions in Wisconsin, Iowa and Nebraska. The local publication was started in 1950 by Donald Willard who boasts 25 years of tv magazines publishing and, like Tele-Views' publisher E. F. Jones, previously held TV Guide franchises in their communities. It's now their plan to follow TVG's example in franchising their combined publication in other states throughout the nation . . . After a six-month absence due to illness, local Lutheran minister R. K. Youngdahl, who tours the world every year, is back on WCCO-TV, CBS affiliate here, for the eighth year with his five days a week "Live Today" program . . . ABC-TV's network's "Meet the Professor," shot on tape at Northwest Variety club's heart hospital on the U. of Minnesota campus here recently, is scheduled for the network, including 20th-Fox's locally affiliated KMSP-TV next Sunday (10). Guest is Robert A. Good, U. of Minnesota pediatrics professor. Donald Swartz, KMSP-TV general manager, is serving his second term at Northwest Variety club, Tent No. 12, chief barker.

IN PITTSBURGH . . .

Al Primo, who started at KDKA-TV as an apprentice in 1955, was named last week to the job of assistant news director . . . Jack Henry, vet sportscaster, is filling in for Bob Dooley at WIIC while Dooley is in Ft. Myers covering the Pirates spring training. Ron Rhodenger is doing the same job at WTAE, filling in for Ed Conway. Pie Traynor, sports director at KQV, will go down to Florida this week and his job will not be one of interviewing but to take over the coaching and training of the Pirates' $175,000 bonus baby, Bob Bailey . . . Randy Hall, whose "The Dance Party" on Saturday afternoons and his nightly show has left his all night job at KDKA to devote his time to his two tv sports show, both on KDKA-TV. Jim Williams is filling in as the station searches for a replacement . . . "Andy Levitske's Polka Show," a 30-minute locally produced polka production, is now on WIIC each Sunday at noon.

IN CLEVELAND . . .

WHK's general manager Jack Thayer announced station's first annual public service awards luncheon will be held May 1 with Mark Evans, Metromedia, Inc. vice president as speaker . . . WERE's Bob Neal slated for Tucson to cover the Indians . . . Press scribe Frank Gibbons pacted by Schaefer to do daily 7:55 a.m. Indian spiel on KYW . . . Hugo Barada commissioned by WCLV for series of live programs for his Pro Arte Ensemble group . . . Neil Flanagan added to WJW-TV news staff . . . Federico Gentile, whose deejay work dates back to the 1930s, will do nationality spiels on WXEN . . . Jim Doney "Adventure Road" being extended cross-the-board at WJW-TV.

IN CINCINNATI . . .

WCKY becomes an ABC affiliate by June 1 after 18 years as an indie. Jeanette Holmes, general manager, said the 50,000-watt L. B. Wilson station will continue news and music programming and carry the web's "Breakfast Club" and "Flair" shows and news and sports coverage. A new staffer is Pat Williams, via J. Walter Thompson Chicago office, doubling public relations and airings of femme shows . . . Paul Adams, WCPO-TV chief engineer since 1951, named in prospective purchase of WBBR AM and FM stations in East St. Louis for reported $917,000 . . . James Devane resumes as Enquirer radio-tv editor, succeeding Arthur Darack who takes over as book reviewer and music critic . . . Waite Hoyt, longtime major leaguer, adding to his baseball laurels by approaching his 22d successive year of announcing Reds' games for Burger Beer.

IN PHILADELPHIA . . .

Ed McMahon, announcer for the Johnny Carson "Tonight" show, to make his nitery debut with vocalist Dick Lee at the Erie Social Club (16, 17) . . . Jerry Blavat, WCAM deejay, now doubling six nights a week on WHAT . . . CBS newsman Charles Collingwood received the La Salle College 10th annual journalism award . . . B & B Television Production Co., new local mobile vidtape unit, just signed with the National Space and Aeronautics Administration to shoot a 13-week package at Cape Canaveral, Idlewild Airport and White Sands, N.M. . . . "The MacMullins," mother and daughter social experts, returned to WRCV (3) for a 13-week series sponsored by a wine company . . . Kathy Yarvan, former weather girl on WSBA-TV, York, Pa., joins WRCV-TV as hostess on the daily "Five O'Clock Show" . . . Former WCAU news director Charles Shaw named editor and general manager of the Bucks County Gazette, tabloid weekly.

Inside Stuff—Radio-TV

Robert V. Clark Jr., of the Singer Sewing Machine family, and Charles Malcolm, producer-manager, have set up a new television and film production company in New York under the name of Clark-Malcolm Productions.

Company's initial project as both a film and tv pilot is based on the book, "The Devil to Pay," by Jack Youngblood and Robin Moore. A. E. Hotchner, who did the scripts for recent films taken from Ernest Hemingway's works, is adapting the novel which is based on Youngblood's adventures as a gunrunner during the Cuban revolution.

James D. Wetring, of Van Nuys, Calif., was named the fourth recipient of the $1,500 Screen Gems Annual Fellowship. Under this grant, Wetring, a graduate student of the radio-television division of the Theatre Arts division of UCLA, will spend five months at Screen Gems' Hollywood studio as an apprentice, working towards his master's degree. Established at UCLA for the purpose of developing young executive talent, the SG fellowship is the only one of its kind being given for study in the film production end of television.

Howard K. Smith will be exploring various angles of show biz in Hollywood on two of his "News and Comment" ABC-TV shows late in March. On March 24, Smith will visit with Mort Sahl at the comic's Hollywood home to discuss what "the thinking man's comedian thinks about." On March 31, Smith will ask, "What's Wrong With Hollywood?" in interviews with actors, producers, directors, etc.

Annual consumer analysis survey of the Milwaukee Journal determined that approximately 144,000 homes, or nearly 42% of the Milwaukee market, had FM receivers by the end of 1962. The survey, based on a probability sample of 1,886 households, showed that 36.1% of Milwaukee FM homes listened most to WTMJ-FM, while 32.8% listened most to the 12 other Milwaukee area FM stations combined. Remainder either didn't know what station they listened to most or gave no answer.

Foreign TV Followups

Continued from page 31

emotionally tangled up with the subjects of his front page story that he cannot bring himself to write it, the author and his adapter between them seemed unable to make up their minds whether to spend their 50 minutes in an obtuse analysis of human indecision or simply get on and tell a fast moving suspense story of bad 'uns and good 'uns. The result was a trough of depression midway.

Director Mark Lawton seemed to let the script dictate so that the dull dialog sagged the action to a crawl and this, coupled with an unnecessarily long initial establishing act, prevented the play from ever really getting off the ground, despite brave efforts by a talented cast in which the women were by far the toppers. Georgina Ward, a good looker to boot, turned in the highspot portrayal as the young, offbeat daughter of a British cabinet minister involved in an illicit export scandal and forced to attempted suicide. And Barbara Murray was almost credible as an ambitious newshen, in fact, by far the most believable reporter of the bunch.

Appearing to fight gallantly against turgid dialog, wheezy motivation and contrived situations were the newsboys — Guy Doleman, the morose, unloved and unloving hero reporter and John Paul as the bewhiskered Scottish city editor. The same unequal battle faced Brewster Mason who on the face of it should have had a plum part as the undrecked cabinet minister. Unfortunately he gave up the fight after the first five minutes and from then on just went through the motions.

It would not be surprising if this was revealed as a last-minute rush job to cash in on the real life topicality. It was worth a try but did not come off. *Pits.*

Sunday Night at the Palladium

A so-so segment of Associated TeleVision's "Sunday Night at the Palladium" hour was topped by Ella Fitzgerald, whose swinging contribution seemed on this occasion to owe more to habit than conviction. Maybe she was hampered by the pit-band backing of Jack Parnell's outfit, which, however brisk in other respects, has little of the true jazz fervor. Whatever the cause, Miss Fitzgerald trotted out a perfunctory "Lotta Livin' to Do" before she began to get groovy with "I Can't Get Started." There was the expected, but brief, scat interpolation, but it seemed a pity that there was no effort to provide this artist with a suitable setting and a rhythm group behind her. She needed that for full flavor, and could hardly be blamed for not providing it.

Lung-voiding of the more manly kind came from Edmund Hockridge, a baritone cut out for "The Vagabond King" who gave a number from it to prove it. He also emitted a ponderous "Accustomed to Your Face" and opened with a striding bit from "Carmen." The item was strictly for the grand-mums and the Nelson Eddy fans.

Peter Goodwright, who emcees the local edition of "Candid Camera," has a sideline as a mimic, and showed he can live on it when the series runs out. He clicked in an earlier segment of the Palladium show, and this return was equally assured in his voice impersonations but rather less effervescent in material. He took off local tv comics, like Tony Hancock, Arthur Askey, and the "Steptoe" duo, and won instant recognition, without clues. The same applied to some of his gags.

Show was splendidly launched by the Carmenas, with a tingling balancing act, she spending most of it upside down on his head or hand. Emcee Norman Vaughan terped prettily and cracked nicely. He also introduced Pamela Devis, dance director for the chorus-line, and she was backroom gal whose proportions and talent merited the shop window. *Otta.*

Milwaukee—"Lutheran Synodical Conference," believed to be the nation's oldest regularly scheduled religious radio series, notched its 35th year on WTMJ this month. The anniversary was marked by special hourlong programs on both WTMJ and WTMJ-TV and was observed with a banquet at which John F. Meagher, veepee for radio of National Assn. of Broadcasters, was main speaker.

Rating Hearing

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is the real objective of the Harris investigation.

Collins was flanked, during much of his testimony by Melvin A. Goldberg, NAB's veepee for research, who, it developed from his testimony, hasn't yet scratched the service on ratings research.

"I was only appointed last August," Goldberg pleaded. "Between going to conventions and making speeches, I haven't had much time to do very much."

In answer to one question, Goldberg said he "didn't know" whether networks charged a higher rate for programs with the highest rating.

Collins flatly denied that he had met recently in New York with ad agencies to help sell the proposed "guaranteed circulation plan." Under it, advertisers would pay a certain rate for a guaranteed rating point. If it weren't met, the advertiser would be carried until the guarantee was reached.

Collins said he knew nothing of such a plan, and hadn't talked to ad agencies in a year.

Rep. William Springer (R-Ill.) challenged Collins' insistance that ratings are only one of the many factors involved in web programming practices.

"Name me one, two, three, four, five, what the other considerations are," declared Springer.

Collins spoke at length, but never in direct response to the question.

"While the rating services," said Collins, "are wholly independent of NAB and the individual broadcaster, we are deeply concerned with the quality of their work for the prime reason that what they do undergirds and greatly influences the quality of ours."

Collins said every business required, "some form of measurement of public acceptance."

But ratings, he said, should be made more accurate.

Chairman Harris said that CBS relies on ratings "because your advertisers rely on them."

Aubrey conceded the point. However, Aubrey said that some advertisers buy particular programs because they like to identify with it regardless of the lower ratings.

"Are such advertisers typical?" asked Rep. John Moss (Dem., Calif.)

"No," said Aubrey.

Aubrey said CBS in '62 spent $367,900 on ratings, as follows: $271,100 to Nielsen; $96,700 to ARB and $100 to Pulse.

He said his web has dropped the national report of ARB this year and is relying solely on Nielsen.

"Then," said Harris, "You have no alternative service against which to check this (Nielsen)?"

"Not at this time," said Aubrey. Aubrey conceded that the other two networks rely predominantly on Nielsen.

"There's a lot of power in this organization," said Harris. "An industry as important and as far reaching as yours is pretty much at the mercy of the tool the advertisers use," Harris added.

Aubrey said he was firmly opposed to the suggestion that ratings be brought under FCC regulation. He was asked why.

"Because of the principle that I'm against government regulation of anything unless a business is unable to regulate itself."

The subcommittee also heard James M. Seward, exec v.p. of CBS Radio. He explained the unique problems of measuring radio audiences with such a large number of sets either in automobiles or transistors.

ABC's Move

Ratings are just one of a number of reliable data by which the ABC seeks to determine the television program wants of the American public in its efforts to "provide a wide range of program choice in order to service both majority and minority tastes," Thomas W. Moore, v.p. in charge of the ABC Television, told the subcommittee.

On the relation of ratings to sales, Moore noted first that "networks must remain economically sound . . . to furnish a complete program service in the public interest. Sales which involve entertainment programming must be profitable in order that the network continue to subsidize at a substantial loss its news operations and other types of public service programming." He pointed out that ABC-TV's nighttime expenditure is over $100,000,000.

Concluding, Moore pointed out that ABC Television has been operating for many years under a handicap not shared by the other networks . . . "we do not have primary affiliates in a number of large metropolitan areas" due to a "shortage of available VHF facilities." Therefore, "the National Nielsen Television Index does not always reflect the true popularity of ABC programming," particularly in the news and public affairs field, "since our news programs in most instances are carried only by our basic primary affiliates.

CBS Soft-Pedals

Continued from page 25

which rules out specials in that category.

In the drama field, web is understood to be talking about lining up six one-hour specials for the new season, the project to be triggered by signing up a sponsor prior to production. Web, this season, got burned in the drama field, investing $300,000 in the Ingrid Bergman starrer "Hedda Gabler" only to find reluctant sponsors after completion of the 90-minute production. "Hedda" now will be pitched to sponsors for telecasting next season.

Drama field, it's felt, can attract stars and stories not available in the regularly scheduled series of the network. Whether the sponsor can be found in a tight specials market along Madison Ave. is the moot point.

Houston—KHUL-FM is slated to return to the air here soon. The FCC has approved the sale of the station to a Dallas group for $44,117. Assignment of the license went to the Ner-Temp Broadcasting Corp. Houston trucking executive Edgar B. Younger Jr. was the former owner.

Levis Sets 'Int'l Talent Festival' As TV-Radio Global Showcase

Paris, March 5.

The Performing Arts Organization, with Swiss backing and origin but headquartered in Paris, is now readying to produce mass audience programs for both radio and television. This move will be headed by Carroll Levis who intends helping build nationally known performers into international artists in the process, as well as giving a leavening of culture and classics along with entertainment.

Starting date of programming is April '64 in conjunction with the Vienna International Garden Show which runs till Oct. '64. A different country will unveil its lead performers in most aspects of the arts and show biz till September when a jury will pick the toppers for October windup shows.

PAO is sifting around the world already with special teams setting up concerts of all kinds. Depending on talent, young performers will go from town to city to regional levels and finally, if they are good enough, represent their country. PAO will be making programs on each country and its participants and diffusing them around the world with copies aimed at all lingo groups.

Levis himself will act as emcee along with local ones. Then at the finals there will be hour long spectaculars made for world webs and stations. PAO will also then arrange worldwide tours of the top winners at the Vienna Festival.

Thus, opines Levis, programs will be tied up with the many international festivals. PAO will also eventually establish centres where promising new talents can be trained and developed. A catalog listing all the lead competing talents unearthed will be distributed to managements and agents all over the world.

Levis, who has a solid career behind him of actor, author, legit producer, journalist and tv producer, is Canadian but has spent most of his show biz pro life in Great Britain. Levis will call his programs "The Intercontinental Talent Festival" and they will be presented weekly besides the annual wrapup programs pinpointing the top talents.

Levis states that all branches of performing arts will be involved from opera to ballet comedy to drama and from classics to pop works. Levis has high hopes of selling spots and regular shows, both live and taped, to most world tv stations and networks. A combination of cultural and entertainment aspects should make it generally acceptable anywhere, he feels.

Levis has been travelling around the world for over a year now setting up this project.

NBC 'Great Debates'

Continued from page 23

ings of the House of Representatives, into most courtrooms.

"Wherever it serves, whether entertaining or informing, television functions best in a climate of freedom. It is paradoxical that in the area of news coverage, where television's need for freedom is recognized by all, restrictions on coverage should be placed through the equal time penalty and the limitations on access. And it is even more paradoxical that among the strongest champions of television's freedom to report information and controversy without restraints are those who urge government restrictions on television entertainment. They would erect a double standard—one for information programs, another for entertainment programs — failing to recognize freedom is indivisible."

Providence—Donald J. Badger, formerly with general sales manager of WZZM-TV, Grand Rapids, has joined WTEV-TV here as promotion manager. Before WZZM, Badger was with WJIM-TV, Lansing.

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Radio Reviews

CHICAGO'S NAZIS
With Dick Harley, narrator; Rod Matthew, reporter; Judge Daniel Ryan, others
Exec Producer - Writer: Frank Goerg
Producer: Fran Flower
25 Mins., Sun. (24), 6:35 p.m.
WIND, Chicago

From the mouth of one of the neo-Nazi troopers in the U.S.: "We are not in any way affiliated with the John Birch Society or the Minute Men, although at times our purposes bring us together. They are sissies. They would like to be Nazis but don't have the guts."

WIND reporter Rod Matthew, new to the staff, elicited this statement and a few others equally pregnant in interviewing Chicago members of the American Nazi Party. He noted too, in describing the interior of their meeting hall on Damen Ave., the irony of a picture of Hitler juxtaposed with one of George Washington and the American flag holding equal rank with the swastika banner at the dais.

The American Nazi Party is a meaty subject, and obviously a sensational one, for an electronic news feature; and while Matthew and scripter-news director Frank Goerg left many questions unanswered they more than scratched the surface in distilling the philosophical motives, the objectives, the methods and the scope of the neo-Nazi movement, not only in the Windy City but in the U.S. and Europe as well.

Several of the interviewees coldly stated that they joined "to protect the rights of the white man" and insisted that they were a political party rather than a military organization. The report made note that the "party" could get on the ballot (they expect to take over by 1972) if it met the requirements of a given state and that it could not be considered subversive, technically, unless it were an agent of a foreign power or advocated the forcible overthrow of the government.

The far-out neo-Nazi precepts and platform might have been funny if they weren't terrifying. Goerg's script warned that the platform was fantastic in Germany too, and that the existence of the new Nazis in the U.S. is something to be pondered since it is active and growing. The program condemned as often as it informed, and Goerg was perhaps overly careful lest his audio documentary benefit George Lincoln Rockwell & Co. in any way as publicity. Along with the running denunciation of the movement, there was a thrice-expressed station argument for giving air time to the subject, namely, "the sincere belief that in knowing about it the public can keep it from spreading." *Les.*

THE WRITER SPEAKS
Producer: Abby Brown
30 Mins.; Mon., 11 a.m., 11 p.m.
WNYC, N. Y.

As part of its "spoken words" programming, WNYC has come up with an impressive roster of writers to speak about the literary life for the next 13 weeks. Unusual aspect of this series is that it is being produced by the New American Library, publishers of the Signet and Mentor paperbacks, for cuffo distribution to radio stations around the country. Calibre of the authors in this series prompted the highbrow N. Y. municipal station to slot the show twice each Monday.

Kickoff stanza spotlighted Irving Stone, whose "Agony and The Ecstasy" was on the bestseller lists for some 80 weeks. An excellent lecturer, Stone told of his efforts to break through with a new literary form, the biographical novel, in his first bestseller, "Lust for Life," the story of Vincent Van Gogh. Stone also recounted his experiences while researching the lives of both Van Gogh and Michelangelo, the subject of his latest books. It was a consistently interesting talk even if it also contained a big fat plug for Stone's own works. But that is presumably the point of the series.

The literati to follow on this show are Norman Mailer, MacKinlay Cantor, Ian Fleming, Ayn Rand, James Jones, Erskine Caldwell, Anne Fremantle, William Styron, C. P. Snow, Walter Barkle, Theodore White and Gore Vidal. *Merm.*

THE WAKE OF A STRIKE
With Bill Tompkins, guests. Jack Bennett, announcer
Producer-Writer: S. David Robbins
Director: Dick Orkin
Friday, 60 Mins. 7 p.m.
KYW, Cleveland

With the Cleveland Newspaper Guild, voting to end its 18-week long strike, KYW radio sought to "examine the multiple effects of a newspaper strike on the nation's 10th largest city."

In the course of the hour-long show that was a credit to the engineering and production staff, the "Wake of a Strike" proved that kiddies missed the comics; adults missed the comics; that people on strike don't have as much money as when working; that without newspapers people watch more television, read more paperbacks, magazines, and out-of-town papers.

Also learned was the fact that newsboys were out about $4 a week by not working; that people are discouraged about not having papers; that a loss of newsprint will provide 151,025 pages; that people not reading obits miss funerals; that loggers, by the cutback in newsprint sales are losing wages, etc. Also, that major department stores did well over Christmas, despite the strike, but still prefer newspaper advertising; that movie houses did well with the big productions, but still want newspapers; people still have to buy food and so patronize food stores, and that without paper for garbage wrapping purposes, the city service department has a problem.

These were all interesting tidbits of information, well presented with a plethora of voices, some, unfortunately by actors thus losing the personal touch. In fact, it became difficult at times to know who was the actor and who was for real.

Nowhere in the hour-long stanza did one learn the reasons for the complex strike; or the relationship between the various striking and non-striking unions. Only the city editor of the Press-News was interviewed. The Plain Dealer, and management were ignored as were guildsmen. The "Wake" coming well after the debate between the head of the Press-News, L. B. Seltzer, and Neal Wood, outgoing Guild president, failed to touch on this episode which, according to some Guildsmen has left deep, bitter, unhealing scars.

It doesn't seem likely that in the nation's 10th market, no one reads Walter Lippman, Scotty Reston, etc. and missed them not as columnists, but for their interpretation of what has been happening in the world outside of comics and sports. The all-to-brief and fleeting time alloted to the serious implications of the strike, coupled with the production overplay rather than quality and depth of editorial content made for a program wake. *Mark.*

BACKSTAGE WITH ALLAN SHERMAN
With Sherman, Ed Fisher
Producer: Charles Hatell
120 Mins.; Fri. 7 p.m.
HALLE BROS.
WJW, Cleveland
(Wyse Advertising)

When Allan Sherman's "My Son, the Folk Singer," broke, Halle Bros. purchased a sizeable segment of the Ed Fisher deejay stanza for an all-out promotion. The event was a success with the radio spiel selling albums to the satisfaction of all.

It seemed a natural then, when Sherman came to town for his show that Halle Bros. pick up a live back-stage interview just before air time. With Fisher doing the interviews, the two-hour segment moved rapidly and held attention, for Fisher is more than just a platter twirler. He has savvy, capability and his interviewing know-how reflects his long career in broadcasting. As for Sherman — he is never at a loss for the right twit at the right time, and his repertoe backstage sparkled and was good fun. *Mark.*

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 30)

WBZ
Total Area Homes: 432,300
Metro Rating: 33
Share of Audience: 46

SATURDAYS 9:00-11:00
Program: SATURDAYS AT THE MOVIES

Nov. 10 "THE DESERT RATS"
Richard Burton, James Mason, Robert Newton
1953, 20th Century-Fox, 20th Century-Fox

Nov. 17 "WHITE WITCH DOCTOR"
Susan Hayward, Robert Mitchum, W. Slezak
1953, 20th Century-Fox, 20th Century-Fox

Nov. 24 "SAILOR OF THE KING"
Jeffrey Hunter, Michael Rennie, Wendy Hiller
1953, 20th Century-Fox, 20th Century-Fox

Dec. 1 "NIGHT PEOPLE"
Gregory Peck, Broderick Crawford, Rita Gam
1954, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Godfrey; Defenders 9:00-9:30	WHDH 410,800
Lawrence Welk 9:30-10:00	WNAC 330,300
Gunsmoke 10:00-11:00	WHDH 304,700

WNAC
Total Area Homes: 318,100
Metro Rating: 24
Share of Audience: 34

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Nov. 11 "APACHE"
Burt Lancaster, Jean Peters
1954, U.A.-Hecht-Lancaster, UAA

Nov. 18 "STORY OF DAVID"
Jeff Chandler, Basil Sydney
1960, Columbia, UAA

Nov. 25 "TROOPER HOOK"
Joel McCrea, Barbara Stanwyck
1957, United Artists, UAA

Dec. 2 "GALLANT HOURS"
James Cagney, Dennis Weaver
1960, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:00-9:00	WHDH 415,800
Danny Kaye; Bonanza 9:00-10:00	WHDH 387,000

Reruns 8 to 1

Continued from page 30

potential product available via syndication for the first time, i.e. "Untouchables," "Have Gun Will Travel," "Cheyenne," "Hawaiian Eye," "Rifleman," "Father Knows Best," etc.

Syndicators, because of residual payments to guilds, for which they become obligated, at the outset, once a program starts in syndication (about $5,000 per hour negative), must confirm probable sales particularly in the major markets, before they actually sell and distribute their reruns. Hence the present scouting of stations to avoid embarking on syndication projects that may not prove profitable.

Affiliates, on the other hand, are clamoring for rerun product and scanning network lineups for next season's softest programs.

It's simply a case, to hear the station men tell it, of financial necessity.

For to men who know tv best, particularly the station managers whose yearend bonus is geared to profits, it's reruns eight to one.

Roger Gimbel

Continued from page 27

and 1963 shows are comparable. Gimbel, who works closely with Mohawk's agent, Mason, and its ad manager, Merb Jay, in the production of the show, is not aiming at the top ratings but at delivering a mass audience at a low cost to the advertisers.

Gimbel expects that similar low cost time period specials will be used on other holidays, such as Christmas or Halloween, as an economical buy for advertisers. Gimbel also produces expensive shows, such as the recent Bing Crosby-Mary Martin special on ABC-TV, but here he was employed by the Crosby production company.

Gimbel is currently pitching up an idea for a special starring Italian pic actress Sophia Loren. He's working on this one with Leon Leonidoff, director of the Radio City Music Hall. He also has a feature film up his sleeve, "Trustee From The Tool Room," based on a novel by Nevil Shute.

CBS GOLF, SKATING SEGS SOLD TO CANADA

Two deals with Canadian Broadcasting Corp.—one involving the Masters Golf Tourney and the other "The World's Figure Skating Championships"—were inked by Bob Jamieson, Canadian sales manager for CBS-TV.

Travelers Insurance Companies bought Canadian broadcasting rights to Masters Golf Tourney, to be telecast April 6 and 7 from Augusta, Ga., Golf Club. Deal calls for Travelers to pick up the last 30 minutes of the Saturday coverage of the golf match. On Sunday, CBC will broadcast full hour of the coverage with Travelers buying half an hour.

"World's Figure Skating Championships" deal calls for CBS-TV to originate the pickup from N.Y. on Saturday (9) and feed the ABC on the same day. On CBC, the event, taped at the Olympic Ice Stadium, Cortina, Italy, will be one hour. On CBS-TV, the same event will be of 90-minutes duration as an episode of the network's "Sunday Sports Spectacular." At the same time, Jamieson made arrangements for the French network of the CBC to take 90-minute coverage of the skating meet.

Radio Producer-Writer

Producer-writer to work with established top personality in major Eastern market. Must be extremely capable in humorous and human interest writing plus top production work. Good education and general talent helpful. Send resume, photo, references, salary requirements to Box V-3683, VARIETY, 154 W. 46th St., New York 36

COLUMBIA POST-48 FEATURES FOR TV

Judy Holliday • William Holden • Broderick Crawford

"BORN YESTERDAY"

22.6 Rating — 54.4% Share

WCBS-TV New York, February 21, 1963
11:20 P.M. - 1:15 A.M.
Source: Arbitron

Hope to see you at NAB-'63
Pick-Congress Hotel, Chicago
March 30 - April 3.

SCREEN GEMS, INC.

Gabe Pressman

Continued from page 1

the newsman finally landed someone who knew details of the investigation and Kaplan's report. He learned that Kaplan received a complaint Jan. 1, 1963, of Ortiz' alleged appearance at the Golden Theatre Nov. 21, 1962, demanding two tickets from the boxoffice girl. She called an official who told the deputy he would have to talk to the producer. Ortiz flashed his badge, left in a huff and returned with a deputy fire chief and firemen for the theatre casing.

Pressman also confirmed that Ortiz had taken private sworn testimony denying the report, and that Mayor Wagner had dismissed Kaplan's recommendation that the deputy commissioner be fired.

Latino Undertaker

By way of background, Ortiz, a rich undertaker in New York's Latin community, landed the fire department post after contributing heavily to Wagner's last primary and election campaigns.

Feeling it was important to get Ortiz' answer to the charges, Pressman called the deputy's City Hall office and found out he was in. With crew, he went to the office. They were admitted, and by prearrangement, camera and sound were rolling as they approached Ortiz. The deputy arose beaming to ask to what he owed the honor of a video visit. Pressman says the official turned white when the answer was that they were there to check on charges of an attempted theatre shakedown and perjured testimony before Kaplan.

Ortiz denied the specific charges, saying he hadn't been near a theatre for four months. Pressman noting that it was just about four months since his alleged appearance at "Beyond the Fringe." Ortiz then went on to the coat rack and whipped a wad of bills out of his coat pocket, estimated to total $2,000. He pulled another large wad of hundred dollar bills, etc. out of his pants pocket, throwing them down on the desk. Why, he asked, would a man as rich as he bother to shake down a theatre for a couple of free tickets?

In fact, he said, he hadn't even got around to cashing any of his checks for the city job (an annual salary of about $11,000). That night Pressman aired the report's charges and a dramatic slice of the Ortiz footage.

Next afternoon a press conference was called at City Hall. While Mayor Wagner was conveniently out to lunch, deputy mayor Edward Cavanagh, former head of the fire department, announced the resignation of Ortiz. He went on as to how Ortiz had put in his resignation several times, but had been urged to continue his fine work and now, regretfully, he was leaving for good.

Former public servant Ortiz gave Pressman the perfect capper for the expose when he said at the press conference that he was fed up with city government, that the whole situation "just got beyond the fringe."

Hoffa's NBC Suit

Continued from page 1

ion, and he kept records. Hoffa uses only cash."

Federal Judge Theodore Levin, in ruling in favor of Hoffa, denied NBC's motion to dismiss the suit on the ground that service of papers on Walter Grass, manager of the NBC Detroit office, was not sufficient to warrant trial in Michigan. NBC said Detroit office is entirely devoted to obtaining advertising.

Judge Levin said NBC's Detroit operation was also involved in radio and television broadcasting.

Last May, Judge Levin dismissed Hoffa's libel action against Kennedy and Paar for "lack of progress" in pressing the suit. He had ruled in 1960 that papers served on Kennedy in Virginia and Paar in New York were not effective in Michigan. Since the statute of limitations now has expired in action against them, Kennedy and Paar no longer can be defendants in the suit against NBC. They probably will appear as witnesses, however.

TV Followups

Continued from page 31

were the conclusions reached by spokesmen for two differing points of view. A Falangist spokesman said that democratization could only lead to communism; a democratic spokesman said the more intense the dictatorship, the better the climate for the introduction of communist totalitarism. *Horo.*

Festival of Performing Arts

Most recent hourlong outing of "Festival of Performing Arts" on Tuesday (26) night on WNEW-TV, N.Y., had Metop star Cesare Siepi in a concert performance. It was another distinguished outing for this stellar series, sponsored by Standard Oil of New Jersey.

Siepi, in a rich, colorful voice, sang arias from Mozart's "The Marriage of Figaro," and then turned to arias from the works of Lully, Faure, Ravel, Boito and Verdi. That the man has a great basso voice and is a talented performer need not be proven by this tv outing. Value of the episode was that it brought him into the living rooms of many a home, in a tv concert that didn't compromise the artist.

Leo Taubman assisted at the piano and Jean Morel directed the Festival Orchestra. *Horo.*

Here's Edie

This was one of those shows where the commercials outclassed the programming. The Consolidated Cigar blurbs, featuring the show's star Edie Adams, had a sparkle and production quality — even though the quickie musicals have been running for several months — that wasn't captured in the location shooting of Miss Adams' Las Vegas night club act, perhaps due to the camera restriction of the saloon housing.

Filmed before a live audience, Miss Adams opened with a couple of numbers in her high singing style, followed by some dancing with chorus and four of her impressions. The latter began with a fine ape of Jeanette MacDonald and wound with a rather reverent takeoff of Marlene Dietrich. Reverse order would have been better for build.

Charlie Barnet, one of the elder statesmen of the big band school, guested and fronted an orch for one of his old jump instrumentals. Eddie Fisher also guested, piping a solo and dueting with Miss Adams in a swing through the audience (which had a few celebs spotted around). Fisher appeared to have added some poundage, which was certainly unusual for him.

In spite of severe limitations in camera movement, it was a musical and fast half hour. *Bill.*

What a Whale of A Difference an Oscar Nomination Makes

London, March 5.

The nomination of the 30-minute documentary "Dylan Thomas" for an Oscar this year, has punched a hefty slug of pride and joy into regional tv company Television Wales & West who produced it. But tinged with a rosy hue of embarrassment which spreads through the entire ITV system.

For the nomination—regarded here already as something of an accolade for TWW—came through just as it was dickering on a sale of the telefilm to BBC-TV after it had been turned down by every one of its colleague indie companies. The BBC deal was, in effect, a last resort to get the thing shown somewhere other than in the depths of Wales and to make up some of the heavy coin lavished on the yearlong project.

With the nomination, indie company interest suddenly reared up and new bids began trickling in to TWW. The BBC also increased its interest . . . but at the original price offered. TWW thought again, short and simple. "We have decided to hold up everything now until after the outcome of the Oscar voting," a TWW exec explained. "Obviously there is much greater interest since the nomination and in fact the whole position has changed. No more to it than that."

JFK Gives FCC Control Over B'cast Facilities In Case of an Attack

Britain 'Shocked' As Vet Leads in Soaper Bounced After 15 Yrs.

London, March 5.

Ellis Powell's voice was a twice-daily sob ration on the BBC radio web, five days a week for 15 years. She was the backbone of the Dale Family, principle inhabitants of the dream world of Britain's first daily soap opera, which grinds on through all four seasons. In all 7,000,000 dial their ears into The Dales—or "Mrs. Dale's Diary" as it was known for the first 14 years.

Last week the BBC fired "Mrs. Dale" and her fictitious "Dr." Jim Dale husband, actor James Dale. The bullet for her came via a cosy chat with drama topper Val Gielgud. For "hubby" there was a letter in his rack at Broadcasting House when he turned up for the regular recording stint. For both six months' golden handshake. The feature is not to die. The BBC is to hold auditions for new players for the middleaged central characters while they are, in their fictional lives, off on a trip to America.

"That," says the BBC "will give the public a chance to forget what their voices sounded like so that new voices can easily take over."

When the news broke the reaction was a chorus of enraged shock from fans, numbering famous personalities among them, relief from the hipsters who have winced at its snobby sentimentality, all spiced with some shock backstage revelations.

For a start both performers won'ered dazedly where they would get their next paycheck: she's 57, he's 77 and they've got out of the habit of doing anything else. Miss Powell also broke previous silence to reveal that their money had been around $84 to $04 a week for all that time, reruns included. Dale also muttered something about it being "disgusting after all this time," and that he was going to seek legal advice.

Under all the furore and the public tears the bombshell is, in fact, read by many as just another sign of the new blood throbbing through the arteries of the BBC.

Washington, March 5.

President Kennedy has given the FCC wide and encompassing orders for mobilization of broadcasting in case of enemy attack.

Presidential directive to Commission was included in the reorganization of duties for civilian federal agencies in civil defense.

FCC and other government departments would be coordinated with Defense Department and White House Office of Emergency Planning in an emergency.

Under Presidential order, FCC was given control over broadcasting facilities running the gamut of continuation or suspension of broadcasting, construction, activation and deactivation.

In an emergency Commission can assign and use radio frequencies of licensees.

Commission will be able to provide credit or financial aid to stations during mobilization and to stations which are attacked.

Commission is to give financial and resource data on its licensees to the Office of Emergency Planning so it can evaluate national resources.

FCC was ordered to initiate "or otherwise bring about appropriate enforcement actions" against violations of "pertinent" laws and regulations in an emergency.

In cooperation with Defense Department, Commission will be charged with protecting radio stations and "promoting a national program to stimulate disaster preparedness and damage control."

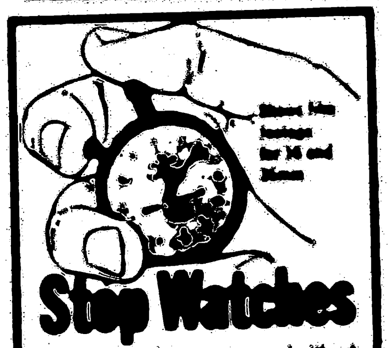
This would include assessing the effects of an attack on communication facilities "essential in a national emergency."

Commission was told to be ready to claim materials, manpower, equipment, supplies and services needed to support common carriers and licensees.

FCC will work with broadcasters in developing standby plans for rehabilitation, restoration or replacement of essential communication facilities after an attack.

Commission was told to prepare plans to implement original White House order.

Charlotte, N.C.—Ted Austin has been named assistant program director of WSOC-TV, according to George Henderson, general manager of the station. Sterling Wright is program director.



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*"JACK PAAR SHOW" NBC-TV
**"CONCENTRATION" NBC-TV

Representation UTM ARTISTS, LTD. (Dick Rubin)

New York • Beverly Hills • Chicago • Las Vegas

Television Reviews

Continued from page 31

pathy, pointing out that the web's Moscow news bureau was shut down in reaction to the first two programs, said, "We hope our report is objective. That is its purpose". In the first part of the show, dealing with Marx and Engels and Communist theory, the mission of objectivity was neatly accomplished. Thereafter, however, the hour slipped to ordinary propaganda of the sort that would aid the digestion at a luncheon of the National Assn. of Manufacturers.

With commentary over a cleanly edited series of stills, newsman Robert Abernathy guided viewers through the development of Communist ideology with clarity and interest. The pace held for most of the segment dealing with the history of the Russian Revolution.

But in reviewing the rise of Stalin and Russian industrialism and especially in dealing with Russia's part in World War II, the show had a common slant lacking in sound interpretation and, if you will, any trace of empathy. Most of the faulting was by omission as the show buckled under the severe, if not downright impossible, limits of presenting the history of modern Russia in an hour. The German's invasion of Russia was wrapped up in something less than a film clip. The Spanish revolution was brushed off in a sentence, summing the revolt as a place where Soviet Communists, "as well as Communists from other countries," went to fight. Although demeaning, things improved a degree with the close out on the rise of Khrushchev.

Apparently for awesome effect — and in a poor imitation of the wartime Army series that GI's were required to suffer before going overseas, "Why Are We Fighting?" or an approximate title — "Who Goes There" was scored with an unnerving drum beat softened to vibes only occasionally.

Series finale, scheduled for April 10, will be a 90-minute "Encyclopedia of Communism." *Bill.*

ETHICS IN FIVE ACTS
With Robert Lewis Shayon, others
Producer: Wiley Hance
Director: Lloyd Twoody
Writer: Shayon
30 Mins., Sun., 2 p.m.
ABC-TV, N.Y.

Authoress Lillian Smith ("Strange Fruit" and "Killers of the Dream") was the star of this new pubservice panel entry which will discuss contemporary American morality in five shows.

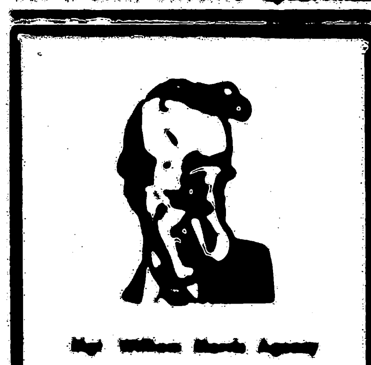
In the initialer, an ethical points and attitudes involved in integration, Miss Smith, a southerner and expert in race relations, was a most effective spokesman for the Southern point of view; or, as she would put it, points of view.

Other on the panel were two religious leaders who have been actively engaged in the integration movement, Rev. Father Robert L. Pierson, who was on the Episcopal minister's south-to-north prayer junket by bus, and Rabbi Everett Gendler, Princeton, N. J., who was on the prayer vigil to Montgomery, Ala., during the stressful race days there. Series moderator is Robert Lewis Shayon, tv editor of the Saturday Review.

Both the religious men, who suffered the hostilities of the Southern lunatic fringe, were clear in the ethics behind their actions. Shayon agreed that his religious background had a great deal to do with his Montgomery turn. Pierson, asked why he made the pilgrimage, which landed him in a Mississippi jail for almost a week, said it really was not a matter of free choice—"Certainly the imperative was on me."

Miss Smith, telling of how she at a very young age felt and understood the immorality of integration (love of her family's Negro servants "without esteem"), called up the panel for reference to "the white southerner." She said there were 10 to 15 different kinds of white southerners—"even about this question." Show had a fine close as she read a passage from "Killers of the Dream," eloquently arguing that every gesture of "courage, faith and mercy," from creative acts to thoughts, "count in the project called human being evolving."

Following shows will deal with family life, business, science and international affairs. *Bill.*



Mgt William Morris Agency

OFF THE CUFF
(Homosexuality and Lesbianism)
With Norman Ross, moderator; Father James Jones, Arnold Abrams, Paul R. Goldman, Dr. Gerald Allen, Dr. Clifton Bissell, John L. Ellison, W. Dorr Legg
Producer: David McElroy
Director: Cliff Braun
120 mins., Sun. midnight
PARTICIPATING
WBKB-TV, Chicago (tape)

It's a safe bet that Norm Ross' weekly two-hour discussion show, cursed with a Sunday midnight starting time, will score its highest ratings yet with the current trilogy on sex. The middle of the night may be rotten viewing time, but there's no getting away from the fact that the topic is immensely popular.

The first of the shows, telecast last Sunday (24), dealt with homosexuality and lesbianism on such a mature level that delinquents of any age looking for a snigger would surely have found it a crashing bore. These PhD's, medics and clergymen have a way of taking the dirty joke out of such promising subject matter. The truth is that the program couldn't have done any harm if presented in prime kiddie time; more likely, it might have done some persons some good.

With perhaps one exception, there weren't any startling comments or revelations made by the educated panel, but the program was kept interesting by the conflicting points of view on the causes of homosexuality and the degree to which it's a social problem. Nearly every participant had something to offer about the behavior aspects of the unfortunates, the latent and the sub rosa homo, and there were some fascinating gambits such as the question of whether a homosexual and a lesbian could find marital happiness together. In general the show made a case for greater tolerance of the sexual aberrant who basically means no harm.

Most interesting of the panel members were Father James Jones, the Episcopal priest who articulately fielded the tricky question of sin, and W. Dorr Legg of the homosexual "lobby" known as One Institute, whose position was that sexual deviation is a social rather than a psychological phenomenon and who seemed to be seeking recognition of the "third sex" as a minority group, making use of such terms as "integration" and "acceptance." But the most astonishing thing said in the run-on discussion was by attorney Paul R. Goldman, experienced in the defense of deviates in the law courts. He said at one point that he often went to great lengths to obtain a change of venue when a case came up before a judge who was latently homosexual and therefore prejudiced against the breed. Goldman stated he knew enough about homosexuals and latents to tell when a judge might not be fair.

Norm Ross, a soft pedal moderator who has a wide-eyed way with a question, guided the course of the discussion skillfully and cut off the irrelevant arguments at just the right time. Next outing takes on prostitution and the final one adultery. *Les.*

ARMS AND THE MAN
With Sally Noble, Michael McGuire, Allen Lindgren, Adele O'Brien, Joanne Pinelli, Richard Oberlin
Director: Alan Hanson
Exec. Producer: Dennis McGuire
90 Mins.; Friday 8:30 p.m.
PARTICIPATING
KYW-TV, Cleveland (tape)

Clearing prime evening time, KYW-TV utilized the services of the talented road company of the Cleveland Play House to stage a 90-minute adaptation of George Bernard Shaw's "Arms and the Man." Considering that Shaw used his vehicle to scorn war, love, domestics, emancipated women — and all other pet peeves — the station undertook a major production venture and came up with a competent and entertaining evening's offering.

Alan Hanson, one-time NBC director of "Matinee Theatre", had a cast of professionals at his command, but there were moments when they failed to enact a first-rate performance. Michael McGuire, as Captain Bluntschli the escaping Swiss officer, got off to a slow start although by play's end he was presenting an excellent characterization. Sally Noble, as the daughter Petkoff, played her role with color and consistency, and her final emergence as a woman of dignity, who knew the love she wanted, was a fitting climax to her evening's work.

Adele O'Brien, the maid Louka, was a thorough-going flirt. She deserved better however than Sergius, the Bulgarian officer, played by Allen Lindgren whose exaggeration overrode the role. Joanne Pinelli and Richard Oberlin as Petkoff mama and papa provided wholesome performances.

Generally, the staging was well done; settings highly professional; the camera work good, and the rendition a community triumph over the two network shows that were pre-empted. *Mark.*

KDKA TV REPORTS
(Black Muslim Story)
With Tom Finn
Producer, Director: Tom Roger
Writer: Finn
30 Mins. Wed. 8:00 p.m.
NATIONWIDE INSURANCE
KDKA-TV (Pittsburgh) (film, tape)

Tom Finn was able to inject interest and excitement in a searing 30 minute seg of this highly professional series, this one on the Black Muslim movement. Finn stayed with the problem in Pittsburgh, except for some atmosphere shots where he shows Elijah Muhammad and Malcolm X haranguing their followers with their separation idea. Finn gave most of the time to Robert X, who is the Black Muslim leader in Pittsburgh. X said his name is now unknown and that there is lack of understanding in what his group advocates. He then said he would willingly take up arms if Muhammad said so. He calmly said there was room for the movement and that it would be accomplished through the efforts of the black man to live an individual life without aid from the whites.

Finn threw up some blistery opposition against the movement by bringing in three prominent Negro civic leaders, Byrd Brown, head of the local NAACP branch; Regis Bobonis, prominent district newspaperman and Rev. James Cox. Brown compared the Black Muslim with the White Citizens' Council and said that it was "a naked threat which I have to denounce."

Photography by Charles Boyle was crisp and penetrating and Finn worked his guests like an experienced d.a. to get the revealing sides of this delicate and just as frightening issue. *Lit.*

ARTHUR MURRAY DANCE PARTY
With Bill Ellis, host
Producer-Director: Wally Strothers
30 Mins.; Sat. 1:30 p.m.
PARTICIPATING
WLW-C, Columbus, (tape)

Bill Ellis, who has had considerable local radio and tv exposure, hosts a smoothly-produced terp show featuring the Arthur Murray dance instructors from the local studio. Ellis appears as a travel agent, booking trips to exotic spots. This cute gimmick enables a segue to the dances native to the region indicated.

The Murray dancers demonstrated the waltz, cordoba, flamenco, samba, bolero and bossa nova. The Spanish cordoba was performed excellently by Guillermo LaBlanca, director of the dance studio, and Adrienne Taylor. Latter teamed well with Paul Monahan in a bolero. Bob Vogel, assistant manager, baritoned pleasingly.

Dancers included Betty Landes, Ron Miller, Marge Martin and Mike Sevely. *Pope.*

Columbus—Radio station WVKO is aiming its message to the Negro segment of listeners. Switchover was made Monday (4). General Manager Bert Charles, who has been boss of the Skyway Broadcasting Co. station for the past 14 years, remains in that position. Milton Staub is board chairman. Eddie Saunders, Negro disk jockey now in his 13th year with the station, is the only holdover on the on-the-air staff.

Atlanta—Don Barber, a top personality on Storer's WAGA Radio 14 years ago, has returned to Atlanta as host of WAGA-TV's Morning Movie program. Barber appeared on WAGA-TV in 1949 in station's pioneer days.

Ban TV Plays In German Eateries

Karlsruhe, March 5.

Playwrights around the world have just won an unusual victory in protecting their rights at the highest federal court here.

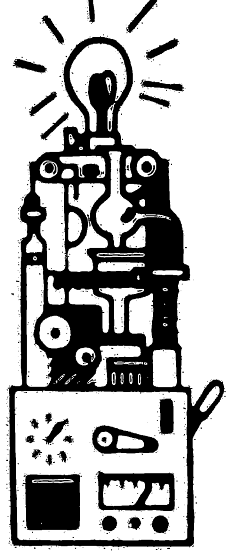
An odd decision, handed down in a test case at the First Civil Senate of the West German Federal Court, has ruled that protected plays and television dramas cannot be shown over television sets in German restaurants, cafes and bars.

The author has given his performance right only to "private individuals," meaning the television set owners who view the production in their own homes.

And in a test case against three Munich restaurant owners, it was ruled that they were luring in customers illegally by showing several special television performances of "The Visit of the Old Lady," the play by Duerrenmatt, "So Far as the Feet Carry," a dramatic series by Bauer, and even the "protected" property of a quiz show called "Tick Tack Quiz."

When the restaurant owners want to continue carrying these dramatic performances for their customers, they must pay a fee to GEMA, the West German association of authors and composers, or to ASCAP or any such organization protecting the authors of the material, the court decided.

San Antonio—Exec changes have been announced for the Trigg-Vaughn group (Southwest States) with Dave Scribner becoming president of KITE, San Antonio, which the group recently bought from the Townsend Growth Fund. Scribner continues as veepee in charge of Trigg-Vaughn's four radio stations in Texas and California. Hal Davis, formerly g.m. of KORL, Honolulu, becomes general manager of KROD, El Paso. Paul Allen, formerly program director at KROD, becomes national p.d. for the radio chain with headquarters in San Antonio.



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DISKS' FAITH, HOPE & CLARITY

Col Ups Schuyler Chapin, Ken Glancy To Veeps in Key Personnel Shuffle

In a key personnel reshuffle at Columbia Records, Schuyler G. Chapin has been given a stripe to head the creative services department and Kenneth Glancy was veeped to assume responsibility of the Columbia Record Sales Corp.

Chapin, who had been Col's director of Masterworks artists & repertoire, will be succeeded by Leonard Burkat, who joins the label after 16 years as administrator of the Boston Symphony Orchestra and administrator of the Berkshire Music Center.

As veepee in charge of creative services, Chapin will be responsible to Goddard Lieberson, Columbia president, for the visual and literary image of Columbia as produced by that division.

Reporting directly to Chapin will be Robert Cato, creative director of art and design; Morris Baumstein, director of advertising and sales promotion, and the literary services department. The public relations and information division, headed by John Kurland, will continue to report directly to Lieberson.

In the Masterworks' new organization, Burkat will direct a staff which includes John T. McClure, exec music director; producers James Fogelsong, Tom Frost, Paul Myers and Tom Shepard; associate producers Amanda Frances and Elizabeth Lauer; special projects coordinator Charles Burr; coordinator Carita Bernasha and Epic director Jane Friedman.

On Glancy's end, the new veep will be responsible for the label's sales and merchandising programs through distributors and branches. Glancy, who joined Col in 1952, has been in charge of Col's distributing corporation for the past five years.

In another marketing shuffle, Jack Loetz was upped to general manager of Columbia Record Distributors. In his new post, Loetz will be responsible for management of Col's 13 company branches located in major marketing areas throughout the U.S. Prior to this appointment, Loetz was director of sales for the Columbia Record Sales Corp. He's been with the disk company since '36.

Both Loetz and Glancy will report to William Gallagher, Col's veepee in charge of marketing.

How's That, Again?

The bossa nova has now given birth to a name. A new disk artist on the Columbia label has been tagged Asson Avon, which is bossa nova spelled backwards.

The singer is actually Al Kasha, a disk producer on Col's artists & repertoire staff. The songs Kasha sings under the assumed name are "My Great Grandfather on My Mother's Side" and "Asson Avon."

Indie Disker Hits Edwards, Decca With $1,203,900 Suit

Los Angeles, March 5.

Vince Edwards and Decca Records Inc. have been sued by Frank Russell and Russ-Fi Records Inc. for $1,203,900 damages in a suit brought Wednesday (27) in Superior Court. It's charged that the defendants prevented distribution of four recordings made by Edwards for Russell. Named codefendants are Decca Distributing Corp., Abby Greshler, Schervint and Sherry Nelson.

Russell claimed that Edwards—who now plays title role in "Ben Casey" telseries—entered into a contract with him in 1960 for his services as a singer, for which he was to receive $600 per recording plus 5% of net profit. Under this deal, according to complaint, Edwards recorded four songs, including "Why Did You Leave Me?", "Squealing Parrot," "Hole in the Head" and "Oh, Babe."

Plaintiffs also allege unfair competition, defamation, interference with advantageous business relationships, breach of contract and antitrust violations, among other things. Russell charged that on or about May 1, 1962, as he was prepping to distribute the four records on a large scale and shortly after Edwards had signed an exclusive recording contract with Decca, the defendants conspired to make disparaging statements regarding Russell's right to distrib quartet.

Defendants claimed, according to Russell, that the recordings were not commercial waxings, only demonstration recordings. Edwards also notified two record companies which had been engaged by Russell to press and manufacture the recordings, according to complaint, that Russell had no right to them and two firms would be held responsible.

Manning, Stock Win 7½G In Settlement of 'Smile' Piracy Action Vs. Big 3

An infringement suit brought in N.Y. Federal Court by songwriters Dick Manning and Larry Stock in June, 1960, was settled out-of-court last week for $7,500. The cleffers claimed that the Big 3 copyright, "That Certain Smile" by Sammy Fain and Paul Francis Webster, was an infringement on their song, "The Morning Side Of The Mountain."

The case was a precedental one in that it established the right of a tunesmith to bring suit for infringement independently if his publisher refuses to launch such an action. A decision, handed down by Judge J. P. Bryan in June, '59, granted Manning and Stock the right to bring the infringement action against the writers and publishers of the picture song, "That Certain Smile." The tune is with the Big 3's Miller Music firm.)

Remick Music, of the Music Publishers Holding Corp. combine, was also named a defendant because it refused to bring the infringement action. The defendants argued that Manning and Stock had no standing to bring suit since they had surrendered all proprietary rights in the song to the publishers.

Judge Bryan made an analysis of the basic contract of the American Guild of Authors & Composers and found that songwriters retained enough protection against infringement in cases where the publishers refused to act.

Coast's Aragon Terpery May Revive Name Bands

Hollywood, March 5.

The Aragon Ballroom in Pacific Ocean Park may start a regular policy of booking traveling name bands on weekends. It depends, said general manager Jack Roberts, if the booking of Harry James Orch for a date March 9 "pans out."

James will get a $2,000 guarantee against 60% of the gate. Admission will be $2. The date will be James' first one-nighter here in some time. Immediately after the bandleader will spend two days here cutting for MGM Records prior to roosting six weeks at the Flamingo Lounge, Las Vegas, starting March 13. Meanwhile, James has added a new vocalist, Jack Prince.

Back over the years, the Aragon regularly housed name orchs, but such bookings have been spasmodic since Lawrence Welk shifted his base to the Palladium 19 months ago.

PROS & CONS IN 'SOUND' FUROR

By MIKE GROSS

The record industry, once again, appears to be heading into an era of confusion. The introduction of RCA Victor's Dynagroove process last week touched off an intra-diskery hassle reminiscent of the industry's "battle of speeds" about 15 years ago and the confusion that arose a little more than five years ago over whether stereo was a technological advancement or a gimmick that was referred to by some as "the record industry's chlorophyll."

Also reminiscent of past industry squabbles is that the current disagreement over "sound" once again sets the two industry giants, RCA Victor and Columbia Records, on opposite sides of the fence. George R. Marek, veepee-general manager of Victor, has said that the Dynagroove conception was an evolution in the art of recording which will benefit not only listeners everywhere but the entire phonograph industry.

Goddard Lieberson, president of Columbia Records, on the other hand, contends, "It represents not a forward step in our industry but a backward step because it is a step away from the faithful reproduction of the artist's performance."

The battle lines, as they shaped up last week, appeared to concentrate on two fronts: 1) Whether Victor's Dynagroove represents an advancement in recording techniques, and 2) whether it's possible to make a judgment on the quality of a disk sound without listening to the record.

Columbia's Statement

Latter issue came into play when it was revealed that the Columbia statement that elements used in Victor's Dynagroove system are factors contributing to the limitation of recording and introduces limitations upon artistic expression, was made before Lieberson or his director of research, William Bachman, had heard the Dynagroove disks.

Bachman explained that it was possible to evaluate the sound that was to come off the Dynagroove records from the technological data supplied by Victor's press releases. Lieberson, however, followed up later by listening to several of the first batch of the Dynagroove records and said, "They confirm everything I've said."

Marek, though, got in his licks before Lieberson got the Dynagroove disks on his turntable. Marek said, "Lieberson's statement is measured in decibels of anguish and suggests Columbia Records has a new sound of its own. We suggest he tranquilize his competitive nerves and listen to a few Dynagroove records before making accusations so irresponsible as to be laughable."

Another of Lieberson's claims was that Victor system has a built-in distortion which, on certain home equipment, piles distortion on top of distortion in hope of getting a more pristine sound in the middle. The Columbia president stressed the human factors involved in recording and his fear that the record industry could create a different kind of sound if it did not resolve to accept certain principles and responsibilities toward the artist.

Light Relies on Artist

Enoch Light, whose Command Records product sparked new interest in the further development of sound techniques, is not involved in the Victor-Col brouhaha but said that he relies more on the artist and musicianship than engineering.

(Victor's Dynagroove recordings are made on tape machines operating at 30 inches per second on three separate tracks. The company's technicians have come up with three instruments which are exclusive to the implementation of the new process: 1) the Recording

(Continued on page 46)

NARM Cos. Grossed $102,575,800 In '62, Malamud Tells Frisco Convention; Sees Org as Biggest Record Retailer

By JIM ESTES

San Francisco, March 5.

Rapid growth of the disk biz was pointed up this week at the fifth national convention of the National Assn. of Record Merchandisers by Jules Malamud, the org's executive director. He told the nation's top rack jobbers, who convened at the Fairmont Hotel, that the 45 NARM member companies grew from 18,500 outlets in 1961 to 24,063 last year, and grossed $102,575,800—an increase of $22,404,050, or more than 25% over the previous year.

In a couple of years, Malamud added, NARM should be the largest single factor in record retailing.

But Goddard Liebersen, Columbia Records prexy, sounded a note of caution in his keynote address. This growth, he warned, must be accompanied by careful planning and an awareness of the responsibilities it entails. All these burdens, he added, proclaim a "new image" of the rack jobber as a man not on the fringe of the music industry but an integral part of it.

Questions facing the NARM assembly are variations on the theme of "where do we go from here?" And the answer, it seems, is: up.

In an industry that gained 25% in gross sales in one year, the sky seems to be the limit. And in a specialization such as rack jobbing, from which more and more NARM companies are drifting further away all the time, the question arises: How specialized really is NARM? For NARM is no longer made up just of rack jobbers, but of member companies which operate many full-line record departments in supermarkets, drugstores, specialty shops, Army PXs, Navy exchanges and the like.

Many NARMers have outgrown the distributors that serve them, and have become, in effect, the tail that wags the dog. The eventual result may well be new patterns of distribution, in which merchandisers actually become their own distributing agencies or form distrib pools.

A big portion of last year's gain,

(Continued on page 47)

Fontaine's Self Competish

Frank Fontaine, who is scoring as a singer with his "Songs I Sing On The Jackie Gleason Show" LP on the ABC-Paramount label, is going into disk competition with himself in his comedian's guise on the Capitol label.

He's featured in a Cap single called "The Sweepstakes Winner." On the disk he portrays one of his characterizations, John L. C. Savony. The flip side of the disk is "The Maharajah," one of Lou Holtz's famous comedy routines.

'Tovarich' Original Cast LP Rights Still Up for Grabs

Although the musical version of "Tovarich" has been cleaning up on the road (a house record of $70,500 was set at Boston's Colonial Theatre last week), the original cast album rights are still up for grabs. It's understood that the tuner's producers, Abel Farbman and Sylvia Harris, who came to bat without any record company backing, now plan to wait until after the scheduled Broadway preem March 18 before negotiating a diskery deal.

It's been reported that the producers, feeling bullish about the hefty out-of-town b.o., have been asking the record companies for royalty demands ranging from 20% to 30%. Several companies have expressed interest in the property but not at that royalty rap. (The recording royalty on original Broadway cast packages started out at 10% and, in some instances, during the past couple of years has come close to 20%.)

Meantime, E. B. Marks, which is publishing the score through its ASCAP affiliate, Piedmont Music, is pushing for single disk play on the tunes. First out is "The Only One" by Donna Fuller on the Colpix label. Show's score was written by Lee Pockriss (music) and Anne Croswell (lyrics). The tuner stars Vivien Leigh and Jean Pierre Aumont.

Elect Adamson, Kramer To ASCAP Review Bd.

Songwriter Harold Adamson and Frank Music exec Milton Kramer were elected to the American Society of Composers, Authors & Publishers' board of review early this week. This brings the board representation up to four writers and four publishers as directed by a new ASCAP amendment.

In addition to the new members the board of review now consists of Leroy Anderson, Jule Styne and Virgil Thomson (writers) and Donald Gray, Arthur Israel Jr. and Sam Snetiker (publishers). Runners-up in the election were songwriter Stephen Sondheim and Ernest R. Farmer of Shawnee Press.

Alan Paramor in N. Y., Brother Norrie to London

Alan Paramor, general manager of Lorna Music Co. Ltd., London firm, is in New York for confabs with his resident representative, Karl Otto Westin, and local publishers.

Paramor's brother, maestro Norrie Paramor, just returned to England after completing a Nashville recording session for singer Helen Shapiro on the Epic label.

Tennessee Blueprints Int'l Music Festival to Snare Tourists & Lure Industry

Nashville, March 5.

The State of Tennessee has drafted plans for an international music festival designed to attract both American and foreign tourists—and increase its potential for industrial development.

The festival, tentatively scheduled for early July, is the first of an annual series. Conservation & Commerce Commissioner Don McSween met this week with officials of the Country Music Assns., Broadcast Music Inc., et al and country music artists to discuss the event.

Plans include an intensive promotional campaign conducted on state, national and international levels to lure tourists to the fete. Also under consideration is a week-long program of events throughout the state possibly highlighted by appearances of such stars as Dinah Shore, Pat Boone and Elvis Presley.

Theme of the gala would be some aspects of the booming music industry and folk and country music indigenous to the region. A committee to organize the program and make recommendations has been appointed under chairmanship of recording artist Eddy Arnold.

Committee members include Frances Williams Preston, regional director of BMI, and Jo Walker, executive secretary of CMA, plus state, county and city officials among others.

Dion's 'Ruby,' H&L's 'Voices,' Gold's 'S'Power,' Kingston's '16' Top LPs

DION: "RUBY BABY" (Columbia). Coming right on the heels of his first single click for Columbia, this similarly titled album should have no trouble making impact in the album field especially with the teenage buyers. Dion is a persuasive young singer and even though most of his popularity is centered in the juve market, his message can, eventually, reach the adults. He tries here with "You Made Me Love You," "You're Nobody 'Til Somebody Loves You," "My Mammy" and "Fever" and with the help of arranger-conductor Robert Mersey, comes off okay. He's at his best with such teen-angled items as "The End Of The World," "Go Away Little Girl," and, of course, "Ruby Baby."

HUGO & LUIGI ORCH AND CHORUS: "THE CASCADING VOICES" (RCA Victor). This package is from the new series in RCA Victor's new Dynagroove process and it's a nifty sampling of what can be done with sound. The orch and chorus complement each other nicely and their sounds come across in a stimulating fashion. The repertoire is standard and schmaltzy but even songs like "Good Night Sweetheart," "Three O'Clock In The Morning," "It Happened In Monterey" and "I'll See You In My Dreams" come to life in Dynagroove's terms.

MARTY GOLD ORCH: "SOUND-POWER" (RCA Victor). This is still another sampling of RCA Victor's new Dynagroove process that should attract a lot of attention. Clarity and fidelity keynote the package and Marty Gold's orch maneuvering shines in this display. There are many musical moods included here giving the listener a variety as well as a sound excitement. There is a wealth of material for programmers including solid interpretations of "Misty," "I Left My Heart In San Francisco," "I'll Remember April" and "The Terry Theme From 'Limelight'."

THE KINGSTON TRIO: "16" (Capitol). The Kingston Trio may be running out of titles for their albums (this one happens to be their 16th LP therefore the "16" tag) but no: tunes. Once again the Kingstons have put together a nippy folk set that's tailor-made for big play and hefty sales. Bob Shane, Nick Reynolds and John Stewart make up a slickly integrated unit that knows its way around the folk field. There are several pullout prospects in this package but the whole is a complete delight.

"VICTORY IN REVIEW" (London). This is an audio special fashioned along the lines of the diskery's successful "Pass In Review" package. Through its "Phase 4 Stereo Spectacular" technique, the London engineers get a sharp sound picture that's stimulating and realistic. Package presents a musical panorama of war through the world's history. Opening with a vivid "Triumphal March From 'Aida'," the disk marches along in band and choral presentations up through the songs made popular in both World Wars and winds up effectively with "Johnny Comes Marching Home." It's a king-size effort that works especially well because of the way all the various parts work so harmoniously. Musical director Eric Rogers is to be commended for that.

TONY MOTTOLA: "ROMANTIC GUITAR" (Command). With two successful "Roman Guitars" to his credit, Tony Mottola switches to a soft, romantic mood with similar sound values. Backed by an easy and intimate-sounding rhythm group, Mottola plucks out a caressing musical flavor that the romanticists should eat up. "Misty," "Tenderly," "Fly Me To The Moon" and "Speak Low" are among the pullout sides.

JUNE CHRISTY: "BIG BAND SPECIALS" (Capitol). This is an attempt to recall the sound of the big bands via slick arrangement patterns supplied by Bill Holman, Bob Cooper and Shorty Rogers, and June Christy's sharp vocal attack. It works on all counts, giving it top programming potential. Miss Christy is a graduate of the big band school so she has no trouble re-adapting herself to the impressive sounds that recall here Duke Ellington's "Prelude To A Kiss," Charlie Barnet's "Skyliner," Benny Goodman's "Stompin' At The Savoy," and Louis Jordan's "Is You Is Or Is You Ain't My Baby," among others.

JAMES DARREN - SHELLEY FABARES - PAUL PETERSON: "TEENAGE TRIANGLE" (Colpix). There's plenty of marquee value in this teamup of three high-scorers out of the Colpix stable. Most of the sides have already made their mark in the singles competition but having them all together on one LP is an attraction teeners will find hard to resist. Included are Shelley Fabares' "Johnny Angel" and "Johnny Loves Me," James Darren's "Goodbye Cruel World" and "Gidget," and Paul Peterson's "She Can't Find Her Keys" and "Keep Your Love Locked" for the juves who want to hear those one-time faves again.

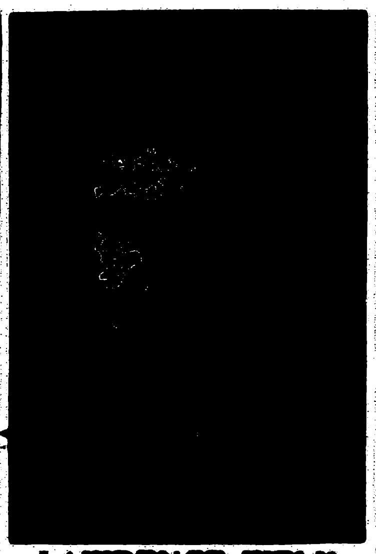
MUTINY ON THE BOUNTY DRUMMERS—EDDIE LUND AND HIS TAHITIANS: "TAHITIAN PARADISE" (ABC - Paramount). The tie with "Mutiny On The Bounty," Metro film currently in national release, should give the package an okay selling boost and draw those interested in the Tahitian tempo. The Drummers pound out some exciting rhythms, and Eddie Lund brings an authenticity to the island beat that's quite tasty. His occasional segue into the cha cha or Charleston styles adds to the overall flavoring.

EDDIE HEYWOOD: "MANHATTAN BEAT" (Liberty). Pianist Eddie Heywood presents a lilting tribute to New York in this finely etched disking. His keyboarding, with the aid of a light rhythmic backing, sets up a pleasant tone that turns each side into an excellent programming bet. "Manhattan," "There's a Boat Dat's Leavin' Soon for New York," "Sidewalks of New York," "Broadway Rhythm" and "Every Street's a Boulevard in Old New York" fit right into the Gotham scheme and Heywood's touch gives it all added spark.

SUE THOMPSON: "GOLDEN HITS" (Hickory). That Sue Thompson's country & western style has pop appeal has already been established by the string of single hits she's managed to bring into urban territories. It's reaffirmed in this package, a reprise of some of those hits as well as others of similar c&w genre. The material by such c&w writers as John D. Loudermilk, Don Gibson, Boudleaux & Felice Bryant and Hank Williams is from the top of the field and she gives 'em their proper due. "Norman," "Sad Movies," "I Can't Stop Loving You" and "Willie Can" are some of the tunes the c&w conditioned juves will want in LP form.

"MUSIC FROM THE MOTION PICTURE 'DIAMOND HEAD'" (Colpix). Johnny Williams' score for the "Diamond Head" film has a Pacific Island sweep that employs the basics of the hula sway. At the helm of the Columbia Pictures Studio Symphony Orchestra, Williams gives his music a colorful reading that could pull in some programming time, but not much more. Probably the set's biggest attraction for the young disk market is title tune by Hugo Winterhalter and Mack David. James Darren, one of the pic's stars, gives it a good reading and that's where the kids should come in.

CARMEN McRAE: "SOMETHING WONDERFUL" (Columbia). Broadway and Carmen McRae are well matched in this roundup of showtunes. Miss McRae knows all the nuances that go into legituné delivery and she packs a vocal punch that gives 'em all added power. Buddy Bregman has arranged an 18-tune setup for this excursion and it adds up to a highly intriguing ride. "The Most Happy Fella," "The King And I," "Anything Goes," "St. Louis Woman" and "Finian's Rainbow" are some of the show sources used.



LAWRENCE WELK
Presents His Newest Dot
Hit Record
"ZERO" ZERO!"
B/W "NIGHT THEME"

Longplay Shorts

The winners of the San Remo Festival, held last month, have been packaged by the Epic label. It marks the third year that Epic has grooved the winners of this music fest . . . Antal Dorati, conductor-at-large, visited the U. S. recently to receive a gold disk for his Mercury recording of Tschaikowsky's "1812 Festival Overture" which has passed the $1,000,000 mark in sales . . . In commemoration of its 20th anni in the record business, the King label has set up a special country & western jamboree sale which offers one free c&w LP, from the King and Audio Lab lines, with each three c&w LPs purchased . . . Epic is releasing a George Szell sampler, "Showpieces For The Virtuoso Orchestra," featuring six classical works performed by the maestro conducting the Cleveland Orch.

Columbia Records has 19 albums in its March release: 11 pop LPs (highlighted by the Col debuts of Dion and Barbra Streisand), six Masterworks (including the debut of 16-year-old pianist Andre Watts), the original cast recording of "Brecht On Brecht" and one Latin-American album . . . Capitol Records Distributing Corp. is offering two free copies of Dick Dale's "Surfers' Choice" for every 10 purchased in a nationwide drive to build up the new disker . . . The Kingston Trio, Nancy Wilson, The Four Preps, Jackie Gleason, Stan Kenton and June Christy head Capitol's 14-album March release . . . Decca has issued a special single culled from its "Hope In Russia and One Other Place" album. The single is strictly for radio play and will not be put on sale . . . Nancy Tatum, dramatic soprano from Memphis, is currently in her debut season in Germany.

Columbia is issuing "The Sound of Genius," a two-LP sampler which will showcase 18 bestselling Masterworks artists and a 16-page guide, "How To Build A Library Of The World's Great Masterworks of Music" . . . With a stepup in production activity by Motown Record Corp., a Detroit-based diskery, its sales chief, Phil Jones, and southwestern district sales manager Al Klein have hit the road to push the LPs on the Motown, Tamla and Workshop Jazz labels . . . The Rodriguez, who completed a two-week engagement in Venezuela at the annual pre-Lenten Carnival, will go into New York's Birdland for two weeks on March 21. The Rodriguez band will cut a new album for United Artists prior to the Birdland stand.

The entire Angel Records catalog of orchestra stereo LPs will be promoted this month via a special sales program offering one free disk for every two purchased at the regular price. There are some 150 orchestral stereo disks in the Angel catalog . . . Keely Smith lining up material for her duet album with Frank Sinatra which will be recorded by Reprise . . . Decca Records opened a company-owned distributor branch in Miami. The Decca, Coral and Brunswick labels had been previously distributed by Brooks Distributors and this makes the first time the company has had a factory-owned branch in the Miami area.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

DON COSTA ORCH.......................THE HAREM
(Columbia)..............................Diamonds
Don Costa Orch's "The Harem" (Pincus & Sons) shapes up as deep-dyed Middle East instrumental with a driving melody orchestrated for maximum color. "Diamonds" (Robbins*) is another arresting conception with a similar feeling.*

* * *

AL MARTINO....................I LOVE YOU BECAUSE
(Capitol)..........................Merry-Go-Round
Al Martino's "I Love You Because" (Fred Rose†) is an excellent ballad delivered with a sensitivity that could put this singer back into the pop orbit. "Merry-Go-Round" (Eden†) is another nifty side due for plenty of spins.

* * *

GENE PITNEY...................................MECCA
(Musicor)....................Teardrop by Teardrop
Gene Pitney's "Mecca" (January†) shapes up as a striking rocking ballad belted forcibly by this young singer against a Near East background, which looks like a new trend. "Teardrop by Teardrop" (Sea-Lark†) is a slow-tempoed entry in a good, though more conventional groove.

* * *

EVERLY BROS. .... SO IT ALWAYS WILL BE
(Warner Bros) .... Nancy's Minuet
Everly Bros.' "So It Always Will Be" (Leeds) is a fine ballad with a contemporary idea in the lyrics which this duo projects with their usual effectiveness. "Nancy's Minuet" (Acuff-Rose†) is another side with good chances with the teenage set.*

* * *

NINO & EBB TIDES....................... TONIGHT
(Mr. Peeke) ....Nursery Rhymes
Nino & The Ebb Tides' "Tonight" (Monument†) is a swinging rocker with a driving beat and an offbeat sound that should rack up plenty of spins with the Coke set. "Nursery Rhymes" (Monument†) is a fair ballad entry in a groove that's been used many times before.

* * *

THE CHIPMUNKS . . ALVIN'S ALL-STAR CHIPMUNK BAND
(Liberty) .... Old McDonald's Cha Cha Cha
The Chipmunks' "Alvin's All-Star Chipmunk Band" (Monarch) returns this novelty trio in a catchy instrumental setting again featuring that high-pitched chattering sound. "Old McDonald's Cha Cha Cha" (Monarch*) works over the traditional number with a cha cha beat and the same oddball sound.*

* * *

BILL SNYDER ORCH. ...... GRABBING AT RAINBOWS
(Decca) ....My Pony, Macaroni
Bill Snyder Orch's "Grabbing At Rainbows" (Northern) is a solid instrumental with a sweeping melodic motif and featuring Snyder's pianistics which could repeat their big click of about a decade ago. "My Pony, Macaroni" (B. F. Wood*) is a cute instrumental conception pegged to the pony belonging to President Kennedy's daughter.*

* * *

BOBBY AUSTIN . . HEARTACHE, HEARTACHE, GO AWAY
(Capitol)...................One More Time Around
Bobby Austin's "Heartache, Heartache, Go Away" (Pamper†) is a light rocking ballad with a familiar melody set to lyrics delivered in a country-flavored style tailored for the teenagers. "One More Time Around" (Central†) is an okay alfalfa entry.

* * *

DEAN MARTIN..........AIN'T GONNA TRY ANYMORE
(Reprise)..........................Face In A Crowd
Dean Martin's "Ain't Gonna Try Anymore" (Bourne) is a nifty ballad with a light rocking beat delivered in smooth style by this singer with ace backing by chorus and orch. "Face In A Crowd" (Saloon†) is another solid entry with a fine lyric and a Latin beat which could hit big.*

* * *

ELLA FITZGERALD
BILL BAILEY, WON'T YOU PLEASE COME HOME
(Verve).................................Ol' Man Mose
Ella Fitzgerald's "Bill Bailey, Won't You Please Come Home" (p.d.) gives this oldie still another disk ride which could go all the way once again. Miss Fitzgerald spices this one with takeoffs on Sophie Tucker, Della Reese and Pearl Bailey. "Ol' Man Mose" (Joy) is another classic turning up in a socko slice.*

* * *

THE EMPIRES................THREE LITTLE FISHIES
(Colpix)........................Everyone Knew But Me
The Empires' "Three Little Fishies" (Joy) could be the disk that proves that anything is possible in the music biz. This one brings back the novelty smash of the late 1930s with a rocking beat which the new generation of mompoets will understand. "Everyone Knew But Me" (South Mountain†) is an arresting slow ballad handled in fine style by this combo.*

* * *

JACK MURRAY.......................CARELESS HANDS
(Gold Arrow)........................Every Little Twister
Jack Murray's "Careless Hands" (Melrose) impresses as a lilting ballad entry delivered with an effective, straightforward vocal by this singer with vocal support. "Every Little Twister" (Hi Point*) is a lively item with a cute lyric idea.*

* * *

DELLA REESE...........................BE MY LOVE
(RCA Victor)..............................I Behold You
Della Reese's "Be My Love" (Miller) is the Mario Lanza special in a nifty femme turn with a dramatic approach that could make the jocks see it her way. "I Behold You" (Alexis*) features a lot of the thrush's ballad technique but the song itself is too busy for overall commercial appeal.*

* * *

TIMI YURO..........................INSULT TO INJURY
(Liberty)............................Just About The Time
Timi Yuro's "Insult To Injury" (Roosevelt†) is a solid ballad with a lyric peg tailored for the current market and delivered in ace style by this songstress. "Just About The Time" (Hill & Range†) is a potent ballad side handicapped by a couple of ambiguous lines in the lyric. Herm.

*ASCAP. †BMI.

Garner Takes Octave to Reprise; ABC-Par Snags Fox; Other Deals

Erroll Garner has taken his Octave Records disk producing firm to the Reprise label. Since April, 1961, Garner's Octave product had been released by the ABC-Paramount label.

The switch to Reprise in no way affects the arrangement between Octave and Philips for foreign distribution. The Octave-Philips agreement was sealed last April. Octave will continue to produce and manufacture the Garner piano albums. Upcoming are: "One World Concert" and "A New Kind Of Love."

Garner has spent six weeks editing the tapes for "One World Concert" and has also been shuttling to Hollywood between concert engagements to work on "A New Kind Of Love," which is also a film score for Paramount.

The "One World Concert" album will be released in Pittsburgh, Garner's home town, March 14, at a Variety Club luncheon. Garner will begin one of his infrequent nitery appearances at the Horizon Room at the Pittsburgh Airport on March 18.

Other cities lined up for an in-person promotion push are New York, Philadelphia, Washington, Chicago, Dayton and Indianapolis in March and April. He's also set to appear on Ed Sullivan's CBS-TV show April 21.

An extensive music promotion campaign is now being blueprinted by Paramount and Reprise to be launched in advance of the "A New Kind of Love" pic release next fall. The film stars Paul Newman and Joanne Woodward. The Garner album of the score will be distributed world-wide by Reprise.

Garner is now in his 20th year as a disker. He's appeared on more than 30 labels and before swinging to his own Octave outfit, turned out several bestsellers for Columbia Records. The deal with Reprise doesn't change his attitude about record clubs. Garner is still nixing all club deals.

Command: Virgil Fox

Command Records has signed Virgil Fox, for years organist at New York's Riverside Church and a featured soloist with major symphs throughout the world. Fox's initial LP, to be released later this month, will utilize the Philharmonic organ at Philharmonic Hall in N.Y.'s Lincoln Center. The LP will include J.S. Bach's "Passacaglia and Fugue in C Minor for Organ," Cesar Franck's "Grand Piece Symphonique" and "Dieu Parmi Nous," from Olivier Messiaen's larger work, "La Nativite Du Seigneur." The disk was recorded on 35m film.

Columbia: George Morgan

Columbia Records has re-signed country & western singer George Morgan. He has been with Columbia since 1948.

Perez Prado Raps Bell With $100,000 Suit Over 'Unlawful' Use of Name

Perez Prado filed suit in N.Y. Supreme Court last week against Bell Records for unlawful use of his name on recordings. The bandleader is asking $100,000 damages.

According to the complaint, during the 1961-62 season, Bell issued a record which contained a jacket featuring the name of the plaintiff. It's contended that the use of his name without obtaining his consent violated his civil rights.

Prado also claims that his name was used so as to deceive the public and represented him to be the composer of the recordings, and that such representation was false and untrue. Damages of $50,000 are sought on this count.

On a second count, in which another $50,000 is asked, the plaintiff charges that during the 1961-62 season, Bell produced a recording in a jacket bearing his name, which falsely stated and implied that he had conducted the band. This was done, he states, without his knowledge or consent.

In addition to the damages, the suit seeks an injunction to stop further use and distribution of the recordings.

John Mahon to Epic As East Coast Promo Mgr.

John Mahon has come into the Epic Records' fold as east coast promotion manager. He'll be responsible to Sol Rabinowitz, national promotion manager, for all promotion activities relating to Epic and Okeh Records.

Mahon is the third promotion manager to have joined Epic in recent months. The recent additions are Nick Albarano, midwest region promotion manager, and Fred Frank, southern region promotion manager.

Before joining Epic, Mahon worked for 14 years as an announcer, program director and music director for radio stations in the Philadelphia area.

Cameo-Parkway's '62 Net: $949,805

The first annual report to Cameo-Parkway stockholders showed net sales to have reached an all-time high of $7,000,000, more than doubling 1961 sales. The firm's net income was $949,805.

Of the $2,000,000 that went into selling, administrative and general expenses, Bernie Lowe, the company's president, received an annual salary of $50,000 and $67,500 went to all directors and officers as a group.

The diskery, which is based in Philadelphia, will hold its annual stockholders meeting there March 12. Lowe will announce company's future programs, among which will be an expansion into the fields of jazz and comedy. The first in its comedy series was Chet Huntley's "The Best Of Washington Humor," which was released a few weeks ago.

DARIN DUE IN N.Y. TO SET STAFFERS FOR OUTFITS

Bobby Darin is due in New York today (Wed.) to solidify the eastern end of his recently set up TM Productions and TM Music operations.

He's expected to appoint a veep to head the N. Y. end of TM Productions. Ed Burton, who with Joe Csida, sold the Trinity Music combine to Darin, will veep Darin's TM Music in the east.

Last week, Darin appointed Steve Douglas as veepee of TM Production's western end. Douglas, for the past couple of years, had been associated with Duane Eddy.

U.S. Negro, Dean Dixon, Sydney Symph Maestro

Sydney, March 5.

An American Negro, Dean Dixon, is the new resident conductor of the Sydney Symphony. He comes here from Paris where he has long been resident.

Although he's conducted the N.Y. Philharmonic and the Philadelphia he has made his career outside his native America. He is a graduate of Columbia U.

Weavers, PP&M Square Off in Tenn. Date Conflict

Knoxville, Tenn., March 5.

The Weavers and Peter, Paul & Mary, both folk singing acts, have a booking conflict here on March 23. The Weavers are set for a concert at Civic Auditorium while PP&M will appear at the U. of Tennessee Nobeeyeyll Spring Concert.

Both groups will be presented at the same hour, each giving an evening performance. Observers are awaiting the house results with much interest because the acts attract the same type audience.

WOOLFORD EXITS MERC

John R. Woolford has exited his post as classical sales director for Mercury Records. He had been with Merc for the past four years.

Woolford, who has had sales and promotion posts with Angel and Columbia, has not yet set his future association.

British Disk Best Sellers

London, March 5.

Wayward Wind .... Ifield (Columbia)
Please Please Me ...... Beatles (Parlophone)
Diamonds .... Harris-Mehan (Decca)
Night Has 1,000 Eyes .... Vee (Liberty)
Loop De Loop ..... Vaughan (Philips)
Little Town Flirt ... Shannon (London)
Islands Dreams ... Springfields (Philips)
All Alone Am I .... Lee (Brunswick)
What Love Will Do .. Brown (Piccadilly)
Bachelor Boy ..... Richard (Columbia)

Chi WBBM's Folk Kick Moving to Cash In On Growing Idiom

Chicago, March 5.

WBBM Radio, which broadcasts live pop music much of the day, is putting the accent on folk music in a number of programming areas where canned music is used. Prompting the new emphasis is the belief on the part of the programming braintrust that the folk idiom is not only enjoying widespread popularity in the disk field but also bears the stamp of cultural approbation as an art form.

Latter valuation is considered borne out by the considerable attendance at the annual U. of Chicago folk music festival, the burgeoning here of folksong bistros in the more intellectual communities and the longtime success of "Midnight Special," the weekly folksong grab-bag on fine arts FM-er, WFMT.

As program director Len Schlosser sees it, the accent on folk is not only consistent with the station's policy of programming pop music for adults but also should win over a new audience of folk buffs otherwise dedicated to FM.

Mal Bellairs, WBBM's principal deejay who has shown a penchant for folk disks in his regular afternoon stint, has been given an additional 30 minutes to devote entirely to folkish pops. His chore is now from 2:10 to 4:30 p.m. Ollie Raymond has been installed at 8:35 p.m. nightly with a new show, "Folk Song With Ollie Raymond." Both will tend to feature the slick pop market wasings in the folk genre.

Prof. Robert Coshey, who for five years has conducted a 30-minute weekly show, "This Is Folk Song," has been moved to Saturday nights at 9 p.m. and given a full hour. Coshey builds his shows around specific themes and plays only the "pure" folksingers.

FTC Winds Up Coast Hearings Into Col Disk Club, Sits in N.Y. March 11

Los Angeles, March 5.

Three Federal Trade Commission reps from Washington last Wednesday (27) wound three days of hearings here on FTC charges, first levelled April 25, 1962, that Columbia Records' Record Club violates the federal antitrust laws.

Eight waxery execs stationed on Coast testified during the hearings in Federal Bldg. FTC's hearing-judge was Donald Moore, flanked by Richard Levine and Morton Needleman. Previously at a New York session, Col Records' prexy Goddard Lieberson and other of the firm's execs testified, as did Victor toppers and sundry other labels' reps. Hearings now shift back to Gotham for two more days, starting March 11.

In its 1962 charges, FTC challenged certain practices of Col Record Club, with emphasis on that with Record Club handling shellac made by such diskeries as Warner Bros. Records, United Artists Records, Verve, Mercury, Liberty, Cameo-Parkway, Vanguard and a few others—Col was simultaneously competing against these labels in general disk market. FTC also charged Col Record Club, in some advertising, allegedly used misleading claims.

Among those testifying over the three days here were WB Records' prexy John (Mike) Maitland, Dot prexy Randy Woods, Reprise exec veepee Mo Ostin, Capitol's Dan Bonbright, Liberty's Harold Linick, World Pacific Jazz's Richard Bock, Contemporary's Lester Koenig and Diner's Club Records Club Bernard Soloman. It might be noted that Capitol and Victor also run record clubs, but neither is under FTC fire.

Maitland's Views

Maitland, who testified most of Wednesday morning, said he was asked, generally, same questions or type of questions asked previous witnesses. He stated WB Records had six albums in Col Record Club.

He opined disk clubs did not have a bad effect on retail sales, that retail sales had continued just as well, even better, after WB joined the club.

"They tried to draw a difference between the teenagers' single record market and the adult LP market," he stated. "I said that this is a narrow market, that many single hits wind up in an album, hits in an LP and kids buy albums. We all combine a number of single as well as singles."

Asked whether the investigators had questioned him as to discrepancies in the club's ad price claims, he said they did not pursue this line of questioning with him. "What the club offers to its members is their business," Maitland said. "Warners' arrangement with the CRC is different from others, such as Liberty or United Artists, in that they have contracts allowing CRC to pick from their catalogs. Warners works on individual productions which it recommends to CRC, to be accepted or refused.

"They specifically asked about why 'My Son, The Folk Singer' was not in the club. I said that I understood Columbia had been told by its legal staff that the club

(Continued on page 40)

Ink Fink, Lanin Bands For Royal Box, N.Y., Return

Charlie Fisk, for years the batoneer at the Palmer House, Chicago, and later at the Caribe Hilton, San Juan, Puerto Rico, has been signed as one of the bands at the Americana Hotel, N. Y., when its rebuilt Royal Box preems April 10 following the redesigning of the room. Other band will be Lester Lanin, who was at this Loew hotel when the inn preemed last fall. Ella Fitzgerald will headline the reopening.

Fisk was at the Hotel Waldorf-Astoria for a brief period when the hostel's talent buyer was Claude C. Philippe, now exec veepee at the Americana and in charge of talent operations there. He was also an agent with MCA for a time.

'Birdie' Track LP To Nest at Victor

The soundtrack album of "Bye Bye Birdie" will nest at RCA Victor. Victor's nabbing of "Birdie" rested primarily on its having the pic's costar, Ann-Margret, in its contractual hopper.

Where "Birdie" would land was up in the air for some time since other contractual wrinkles had to be ironed out. Bobby Rydell, for example, also in the film, is tied to the Cameo-Parkway label.

In addition, an okay had to be gotten for Dick Van Dyke, another costar, from Columbia Records since he's in the original Broadway cast album issued by Col and the five-year time limit before he's permitted to record the show again was not yet up. The Colpix label was also anxious to nab "Birdie" through its ties with Columbia Pictures, the diskery's parent company which is releasing the film.

Johnny Green, pic's musical director, will transfer the film tracks to the RCA Victor album tracks at the Columbia studios in Hollywood on Saturday (9).

The tuner opened on Broadway in April, 1960. The score is by Charles Strouse (music) and Lee Adams (lyrics). The book is by Michael Stewart. In addition to the original Broadway cast album on the Col label, there is an original London cast album of the show on the Mercury label.

Inside Stuff—Music

With the Academy of Motion Picture Arts & Sciences' nominations of "Love Song From Mutiny On The Bounty" and "Tender Is The Night" as "Best Song," the Big 3 (Robbins-Feist-Miller) continues its record of being represented in the Oscar sweepstakes for 26 consecutive years. At least one Robbins, Feist or Miller song has been nominated each year since 1936, just two years after the founding of the Academy. During this period a total of 42 Big 3 tunes have been nominated and five have copped the Oscar. In the "Best Score" category, the firm also has a streak going via its consistent representation for 26 years. During this period, the firm chalked up some 74 "Best Score" nominations and won 11 awards. In the current Oscar race, the Big 3 is repped in the "Best Score" category with the music from "Mutiny On The Bounty."

"The Good Life" is still another instance of a song becoming a potent exploitation tool for a pic during New York's newspaper strike. The tune, from "Seven Capital Sins," an Embassy release, is getting hefty deejay play in the N. Y. area with attendant plugs for the film. The music was written by Sacha Distel, who plays it in the film, and Jack Reardon penned the English lyrics. "The Good Life" is published in the U. S. by Duke Niles' Paris Music (ASCAP) and so far diskings have been made by Kathy Keegan (Malibu), Sergio Franchi (RCA Victor), Betty Carter (Atco), Lloyd G. Meyers (United Artists) and The Living Strings (Camden). Upcoming are sides from the Ava and Liberty labels and a U. S. release of Distel's own workover.

Norman H. Warembud, director of Jewish Publications for Mills Music, will be honored tomorrow (Thurs.) at a testimonial dinner to be given by leading Jewish composers, artists and actors at New York's Moskowitz & Lupowitz Restaurant. The dinner, which will salute Warembud for his efforts on behalf of Jewish music, was sparked by Sholom Secunda and Abraham Ellstein. Among the several 100 guests expected to attend will be Secunda and Ellstein, Seymour Rexsite, president of the Hebrew Actors Union, Jan Peerce, and Mr. and Mrs. Jack Mills.

Now, they're giving gold records to disk jockeys. Stan Z. Burns, platter spinner on New York's WINS, copped his gold disk for his part in the phenomenal takeoff of Vaughn Meader's "The First Family" LP released on the Cadence label. The award was made by album's producers, Bob Booker and Earle Doud, at New York's Essex House last week (27). The inscription reads, in part, "To Stan Z. Burns for introducing on WINS Radio the largest selling album in history."

Decca's 'Golden Faves,' A 34 LP Series, Taps Diskery's Catalog Lode

The value of a disk catalog will be spotlighted anew by an upcoming album barrage from Decca under the overall heading of "America's Golden Favorites."

Decca (its Coral and Brunswick subsids are included in the program, too) has blueprinted a release schedule for next month that will total 34 LPs pegged on the "Golden Favorites" theme. There'll be six new packages in the lot (Russ Morgan, Lionel Hampton, The Original Ink Spots, Jan Garber, Toni Arden and an all-star LP) but the rest will be made up of catalog material.

Among the artists in the catalog campaign will be Bing Crosby, Mills Bros., Four Aces, Ella Fitzgerald, Liberace, Louis Armstrong, The Ames Bros., McGuire Sisters, Teresa Brewer, Lawrence Welk, Kitty Wells, Red Foley and Webb Pierce.

Faith, Hope & Clarity

Continued from page 43

Overload Indicator which warns engineers of tracking difficulties encountered during tape-to-disk transfer. 2) the Dynamic Spectrum Equalizer which translates to the final master tape a continuously varying frequency characteristic, and 3) the Dynamic Stylii Correlator, an electronic "brain," which insures smoother tracking of the needle through every groove on a stereo Dynagroove disk and eliminates actions of playback needles which would tend to produce a distortion of mixed sound quality. Inner groove distortion on the inside track of an LP has also been eliminated through the Dynagroove process.)

Of Victor's electronic developments, Lieberson said, "It consists of electronic devices, part of which we discarded 12 years ago, another part of which we discarded two years ago. In fact, we have yet another development in this area which apparently is not included in the RCA system which we have been using for the last six months. The decision not to use certain elements . . . was made in the light of a philosophy of recording and not because of basic electronic considerations. The philosophy is a simple one; it holds that in the art of recording, the engineer and his electronic tools must be at the service of music and not the other way around." He further rapped the system with, "We want the dynamics and the shadings and the expressiveness supplied by our artists, not by our engineers, or by an electronic contraption."

He added that Dynagroove's fiddling with dynamic range (the limitation of highs and lows) brings forth a perfect, sexless recording.

Cap's New System

Over at Capitol Records, which has not yet officially entered the dispute, a revised cutting system to eliminate inner diameter distortion has been in use for almost four months. "The weak link in recording technique," said one Cap exec, "is the process of transferring from tape to disk and there's continuous development in that area." He added that Victor was to be commended for giving their sound technique a name and a merchandising campaign.

The public controversy, however, doesn't bode well for the industry. Some say that the battle should have been fought within the confines of the Record Industry Assn. of America and that the smaller companies, which may be hurt by this "sound" confusion may begin to wonder about the value of their industry organization.

It's also understood that the smaller companies who farm out their manufacturing jobs to Victor's custom division will not receive the advantages of some of the new Dynagroove techniques for the time being.

Henry Brief, exec secretary of the RIAA which has set standards of "recording curves" and "dimensional characteristics" for the industry, revealed that the org has not been called in as an arbiter. The RIAA's engineering committee has a meeting scheduled later this month and the issue may come up then.

Meanwhile, back at school, last week's session of the NYU-NARAS series on "The Art of Recording" also touched on the issue of "sound." Howard Scott, MGM Records producer, pointed out that an artists & repertoire man must be "a catalyst as well as sort of the artist's alter ego in the control room."

Tom Dowd, chief engineer for Atlantic Records, noted that a good engineer must be "something of a musician," so that he can understand what an artist is trying to achieve. Both stressed the importance of the engineer being advised before a session of the "intent" of the producer as well as the physical requirements.

Merely supplying basic instrumentation is not enough; the setup and choice of mikes depends a great deal on exactly how those instruments and voices are to be employed. This, they agreed, is where the engineer's musical understanding comes into the picture. In a coming, they also agreed that recording devices should be used as tools and aids, not as crutches.

And still another voice, echoed an opinion on "sound" last week: From the component parts dealer end came Bill Colbert, president of Audio Exchange, a chain of retail hi-fi outlets in the Metropolitan New York area, who blasted the record industry for "failing to provide dealers with a demonstration record that truly answers our needs."

He said, "Today dealers are forced to demonstrate with absolute garbage. This is a crime. We are selling components that are expensive, top-quality products . . . yet the record we must demonstrate them with are ill-chosen and substandard. There is a crying need for a demo record of top quality that offers a wide variety of kinds of music. This record should have 20 bands on it, offering everything from Bach to jazz to showtunes.

"Every hi-fi dealer in America would grab up a decent well-planned demo record once it appeared on the market. The record company that provides it will make a lot of friends for itself."

As part of its hefty promotional campaign for Dynagroove, Victor sent out its complete March release (10 packages) to all the hi-fi dealers in the country.

The HIT! OF THE WEEK

CONNIE FRANCIS
Sings
FOLLOW THE BOYS
from the M-G-M Picture
K-13127

M-G-M [illegible]

JACKIE [illegible]
[illegible]
"[illegible]"
[illegible]

Erin Go Mills!
THAT TUMBLE-DOWN SHACK IN ATHLONE
DOWN DEEP IN AN IRISHMAN'S HEART
THE [illegible] OF ROSE OF TRALEE
MICKEY DONAHUE
MILLS MUSIC, INC., N. Y. C.

FTC

Continued from page 43

could not accept any new material from an outside company until the FTC's hearings were over."

When asked why there were delays of three, six, even eight months between release of an album and entry into the club, Maitland stated, "The retail dealers should have the first sales opportunity because Warners feels that they are still the most important factor in making a record hit. As the company just barely makes the release date, it sometimes takes several months to prepare the club material, so it is only natural that there is a delay."

Liniak, Liberty Records, who testified Tuesday, said there were many questions. Much repetition. "Initially, the investigators tried to establish the fact that CBS, Columbia Record Club and Columbia's custom pressing division are really one entity. We have used their custom-pressing division, and I felt that they were trying to imply that we were really dealing with a competitor.

"They kept trying to break down the wall of the organizational structure. Our original reason for joining the club was to afford greater exposure for our artists as well as our albums. We felt that the club would increase the number of record buyers and stimulate interest in records."

Bock of World Pacific, who also testified Tuesday, said his testimony was generally a recap of the history of his company. "They asked questions pertaining to whether our volume of sales had suffered because of record clubs. We said that we had had a decline in 1957 but that business had been picking up since.

"The independent record manufacturer is at a disadvantage if he doesn't have club distribution. Companies that are in the clubs have the advantage and not having the club distribution is a hardship for us."

Asked whether World Pacific anticipates joining a club, Bock said, "We were in the Diners' Record Club which folded. Whether we will go into another depends on the findings of the investigation. Some people are mad because the Columbia Record Club picks the cream of the product, and they feel that this is unfair. And it may very well be. It is up to the court to decide."

Koenig, another Tuesday testifier, declined to comment, saying only, "they asked a lot of questions which I answered as truthfully as possible."

Pincus' Cont'l O.O.

George Pincus, president of the Gil-Pincus music firms, leaves for Europe today (Wed.) to o.o. his Ambassador Music operation in London and huddle with affiliates on the Continent.

The Ambassador firm is headed by his son, Lee Pincus. The tour of the Continent will include stops in Germany, France and Scandinavia. Pincus hopes to acquire songs and disk masters during his overseas stay.

On the Upbeat

New York

A typographical error in last week's VARIETY story on radio licensing fees gave BMI a $9,000,000 hike in its annual earnings. The gremlin had it at $22,000,000 when it should have been $13,000,000 . . . Bobby Darin has been selected "King of Hearts" for the fourth consecutive year, for the American Heart Assn.'s annual fund-raising campaign . . . The Chad Mitchell Trio set for a Town Hall concert March 16 . . . Frank Sinatra will sing the title song over the main title billing of Melville Shavelson's film production, "A New Kind of Love." Sinatra will also record the song for his Reprise label . . . Mike Clifford, 19-year old United Artists disker, inked to appear at the Mardi Gras Club, Baltimore, March 11-17 . . . Singer Judy Perry lined up two dates at the Roosevelt Hotel, New Orleans, this year . . . Singer Don Anthony and dance demonstrator "Killer" Joe Piro have been set for appearances at the Boulevard Room of Miami Beach's Carib Motel . . . Gary Gagliano, 20-year old accordion student, won the N.Y. State Accordion Championship Contest sponsored by the American Accordionists' Assn. As state champ, Gagliano will represent N.Y. at the U.S. Accordion Championship Contest to be held in Chicago in July.

Meyer Davis will take over the baton for the St. Mary's Hospital Ball at the Everglades Club, Palm Beach, Fla., tomorrow (Thurs.) . . . George Beerner's orch begins a four-weeker at Roseland Dance City yesterday (Tues.). Peggy Palmer is his vocalist . . . Margaret Whiting, now touring the army camps overseas, is set for a date at the Thirlands, Houston, beginning April 1 . . . Bobby Burnett, one of the original Highwaymen, United Artists diskers, completed his hitch in the military service and rejoined the group on its current tour.

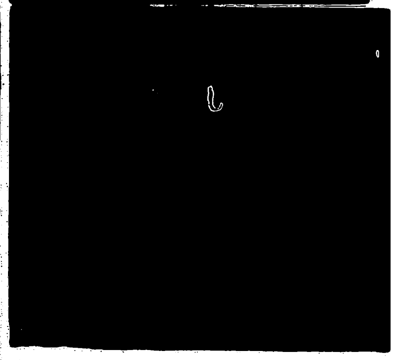
An ASCAP night will be held for San Francisco's Press Club and Union League Friday (8). The program, in which top songwriters will perform, will be supervised by L. Wolfe Gilbert . . . Tommy Roe, ABC-Paramount disker, left Sunday (3) for his first overseas tour . . . Terry Gilkyson and Harry (Goosie) Rilsen at the Embers until March 9 . . . The Gene Krupa Quartet will headline at the Crescendo Lounge, Pennsville, N. J., the weekend beginning March 21 . . . Earl Wrightson & Lois Hunt will appear in concert at Kleinhan's Aud., Buffalo, March 15 . . . Arranger-conductor Marion Evans has been signed to a personal management deal by Ken Greengrass for GLG Productions.

London

Ted Heath band flies to Valencia, Spain, early in March for the "Festival of the Bonfires," heralding spring. On March 10 the outfit plays its first jazz club date at London's "Jazz at the Marquee" . . . Helen Shapiro starts three-week South Africa tour March 21 . . . Decca Records' Bros. to Amsterdam March 4 for a three-day tv stint . . . Ella Fitzgerald did a late swap with the backing group for her British tour, Tommy [illegible] replacing [illegible] [illegible] [illegible] . . . [illegible] bandleader. With a group called the [illegible] Crew, he bows on the Decca-Ritz label with "Wildcat."

Acker Bilk and Kenny Ball bands top a 27-band Floating Festival on June 16 on two river steamers up the Thames . . . Kingston Trio inked for four U. K. one-nighters in April, the opener shared with the Temperance Seven in Manchester . . . Helen Shapiro's musical director Norrie Paramor is in Nashville handling her diskings with the Jordanaires, first time he's supervised a session in the U. S. . . . Laurie Johnson penned the theme song of a new British film, "Bitter Harvest." Acker Bilk will record it for the track.

Shirley Bassey and Matt Monro going out on special tour of one-nighters backed by the Woolf Phillips concert orch. Their only London dates are two shows on Easter Friday at the Palladium. It means Monro will have to put back his skedded date at the Copacabana, N. Y.



[illegible]
FOLKWAYS RECORDS [illegible]

CLAUDINE CLARK
Walk Me Home
From The Party
b/w
Who Will You Hurt
C-4130

GOGI GRANT
Sings on
CHARTER RECORDS
JOANIE'S SHADOW
FAMOUS MUSIC CORPORATION

Vocal - Piano Classic
DON'T BLAME ME
DOROTHY FIELDS
JIMMY McHUGH

[illegible]
IN THE [illegible]...

THE GROUP
"The New Sound"
Mar. 16 — TODAY SHOW — N.B.C. TV
Mar. 17 — [illegible] SHOW, N.B.C. TV [illegible]
Mar. 19-31 — VILLAGE VANGUARD — New York
Last Week of March — TONIGHT SHOW — [illegible]
RCA Victor Records Personal Management: [illegible]
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
[illegible] NEW YORK 19 [illegible]
CHICAGO • MIAMI • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

1650 BROADWAY
The Best Known Address in the Entertainment Field
Cor. 51st Street, N. Y.
PLaza 7-4400

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart	Title / Artist	Label
1	3	6	WALK LIKE A MAN — Four Seasons	VeeJay
2	4	7	RHYTHM OF THE RAIN — Cascades	Valiant
3	5	7	YOU'RE THE REASON I'M LIVING — Bobby Darin	Capitol
4	2	7	RUBY BABY — Dion	Columbia
5	1	8	HEY PAULA — Paul & Paula	Philips
6	8	5	BLAME IT ON THE BOSSA NOVA — Eydie Gorme	Columbia
7	6	8	WALK RIGHT IN — Rooftop Singers	Vanguard
8	9	5	WHAT WILL MARY SAY — Johnny Mathis	Columbia
9	10	3	ONE BROKEN HEART FOR SALE — Elvis Presley	Victor
10	18	4	END OF THE WORLD — Skeeter Davis	Victor
11	7	9	FROM A JACK TO A KING — Ned Miller	Fabor
12	16	3	IN DREAMS — Roy Orbison	Monument
13	11	8	WILD WEEKEND — Rebels	Swan
14	28	3	OUR DAY WILL COME — Ruby & the Romantics	Kapp
15	30	4	ALICE IN WONDERLAND — Neil Sedaka	Victor
16	26	2	HE'S SO FINE — The Chiffons	Laurie
17	17	7	MAMA DIDN'T LIE — Jan Bradley	Chess
18	28	3	ALL I HAVE TO DO IS DREAM — Richard Chamberlain	MGM
19	33	3	LET'S TURKEY TROT — Little Eva	Dimension
20	13	8	YOU'VE REALLY GOT A HOLD ON ME — Miracles	Tamla
21	12	8	LOOP DE LOOP — Johnny Thunder	Diamond
22	22	8	LITTLE TOWN FLIRT — Del Shannon	Big Top
23	14	9	UP ON THE ROOF — Drifters	Atlantic
24	37	2	LET'S LIMBO SOME MORE — Chubby Checker	Parkway
25	10	5	GREENBACK DOLLAR — Kingston Trio	Capitol
26	15	8	HE'S SURE THE BOY I LOVE — Crystals	Philles
27	40	2	SOUTH STREET — Orlons	Cameo
28	36	3	HITCH HIKE — Marvin Gaye	Tamla
29	21	6	SEND ME SOME LOVING — Sam Cooke	Victor
30	32	5	YOUR USED TO BE — Brenda Lee	Decca
31	38	4	OUR WINTER LOVE — Bill Pursell	Columbia
32	40	2	BOSS GUITAR — Duane Eddy	Victor
33	47	4	LOVE MAKES THE WORLD GO ROUND — Paul Anka	Victor
34	45	2	BUTTERFLY BABY — Bobby Rydell	Cameo
35	20	14	GO AWAY LITTLE GIRL — Steve Lawrence	Columbia
36	30	4	YAKETY SAX — Boots Randolph	Monument
37	25	7	WALK RIGHT IN — Moments	Era
38	—	1	TWENTY MILES — Chubby Checker	Parkway
39	42	6	GYPSY CRIED — Lou Christie	Roulette
40	27	10	IT'S UP TO YOU — Rick Nelson	Imperial
41	—	1	CAST YOUR FATE TO THE WINDS — Vince Guaraldi	Fantasy
42	24	11	NIGHT HAS A THOUSAND EYES — Bobby Vee	Liberty
43	43	4	THAT'S THE WAY LOVE IS — Bobby Bland	Duke
44	50	5	I WANNA BE AROUND — Tony Bennett	Columbia
45	—	1	CAN'T GET USED TO LOSING YOU — Andy Williams	Columbia
46	44	4	CALL ON ME — Bobby Bland	Duke
47	26	9	HALF HEAVEN; HALF HEARTACHE — Gene Pitney	Musicor
48	—	1	TELL HIM I'M NOT HOME — Chuck Jackson	Wand
49	46	10	DON'T MAKE ME OVER — Dionne Warwick	Scepter
50	41	13	MY DAD — Paul Petersen	Colpix

COL SPINS FOUR GOLD DISKS TO RAY CONNIFF

Ray Conniff was on the receiving end of four gold disks from Columbia Records last week. At a luncheon at New York's 21 Club, Col's veepee for marketing, William Gallagher, handed out the golden tributes for Conniff's hitting over the $1,000,000 sales each on four albums.

The LPs for which the awards were presented were: "So Much In Love," "Concert In Rhythm," "S Marvelous," and "Memories Are Made Of This." The disk sales were certified by the Record Industry Assn. of America.

Conniff was also presented with a special gold plaque commemorating his sale, in 1962 alone, of over 1,000,000 records outside the U.S.

NARM

Continued from page 41

of course, consisted of the 1,300,000 copies of "The First Family" sold through NARM outlets. This phenomenon resulted in the award to Vaughn Meader of a special trophy for the bestselling comedy recording artist of all time through NARM, and another to Cadence Records for the bestselling monaural LP of all time—likewise through NARM.

Meader could not be present to receive his trophy; Archie Bleyer, Cadence president, will receive both awards, and Meader's taped acceptance speech will be played at the Awards Banquet tomorrow (Wed.) night.

Slated to perform at the banquet are Allan Sherman, along with Joe "Fingers" Carr and his six singers, for Warner Bros. Records. Also on the bill are Peter Nero (RCA), the Kingston Trio (Capitol) and Tony Bennett (Columbia).

Business of the present magnitude, done by only 45 companies, represents a monster share of record sales these days, and, according to Malamud, the trend is steadily rising, as the efficiency of rack and contracted merchandising is discovered, especially in small cities and on military installations.

So it's no surprise that record firms are strongly represented in NARM (65 companies, including all majors and all the larger indies) and at the convention (about half the 300 registrants present. For example, The Columbia Records team, led by prexy Goddard Lieberson, numbers 20 execs and salesmen. And the wooing is fast and furious.

NARM associates (record firms) have exhibits set up in the Fairmont's Grand Ballroom, and this year, for the first time, prearranged appointments have been made for all NARMers and associates, so nobody misses anybody.

Other spices to the wooing include: welcoming cocktail party Sunday, hosted by Columbia; ladies' fashion show and luncheon Monday, hosted by Ambassador Records; cocktail party Monday, hosted by Warner Bros. Records; recording session party Monday night, hosted by RCA Victor; ladies' tour of San Francisco and luncheon Tuesday in Sausalito at the Trident (owned, incidentally, by the Kingston Trio), hosted by Miller International; cocktails Tuesday, hosted by Liberty; and cocktails and NARM Awards Reception tonight, hosted by Capitol.

At the Awards Banquet, in addition to the special trophies already mentioned, 15 awards will be made to artists and companies on the basis of a poll of NARM's regular members. Among the categories are:

Bestselling single record, bestselling disk by a male vocalist and bestselling disk by a femme vocalist.

New officers for the coming year will also be installed at the banquet.

Stravinsky to Zagreb

Belgrade, March 5.

Igor Stravinsky, who has been touring the world in connection with his own 80th birthday year, is set to conduct two of his operas in Zagreb during the May musical Biennale.

This booking has excited Yugoslavia cultural circles as an event quite unique for here. Stravinsky's travels of late have included the Soviet Union.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	Artist (Label) / Album
1	2	8	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
2	5	8	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
3	3	5	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
4	1	70	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
5	4	19	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
6	6	22	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
7	7	31	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
8	8	45	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
9	12	6	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
10	9	41	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
11	10	8	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
12	14	20	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
13	15	14	VAUGHN MEADER (Cadence) First Family (CLP 3060)
14	20	20	BENT FABRIC (Atco) Alley Cat (33-148)
15	18	14	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
16	17	4	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
17	21	6	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
18	13	15	OLIVER (Victor) Original Cast (LOCD 2004)
19	22	25	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
20	19	4	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
21	11	27	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
22	23	7	GYPSY (Warner Bros.) Soundtrack (B 1480)
23	16	9	KINGSTON TRIO (Capitol) New Frontier (T 1809)
24	25	7	VENTURES (Dolton) Telstar and Others (BLP 2019)
25	37	3	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
26	30	4	MUTINY ON THE BOUNTY (MGM) Soundtrack (1E4)
27	43	15	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5000)
28	24	27	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
29	27	16	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
30	35	122	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
31	—	1	VINCE GUARALDI (Fantasy) Jazz Impressions of Black Orpheus (3337)
32	26	5	LIMELITERS (Victor) Our Men in San Francisco (LPM 2609)
33	28	17	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC 435)
34	47	17	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
35	46	18	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
36	38	2	NAT KING COLE (Capitol) Dear Lonely Hearts (T 1838)
37	—	1	CHARLIE BYRD (Riverside) Bossa Nova Pelos Passaros (436)
38	29	8	CHUBBY CHECKER (Parkway) Limbo Party (P 7020)
39	40	8	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3061)
40	41	2	SAMMY DAVIS (Reprise) At The Cocoanut Grove (R 6063 2)
41	36	2	BRENDA LEE (Decca) All Alone Am I (DL 4370)
42	39	2	STAN GETZ (Verve) Big Band Bossa Nova (V 68494)
43	48	44	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
44	42	2	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
45	—	1	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
46	—	4	BOBBY VEE (Liberty) Golden Greats (LRP 3245)
47	—	1	BROTHERS FOUR (Columbia) Cross Country Concert (CL 1946)
48	—	1	BILL DANA (Jose Jimenez) (Kapp) Our Secret Weapon (KL 1320)
49	—	—	RAY CHARLES (ABC Par) Greatest Hits (ABC 415)
50	50	110	CAMELOT (Columbia) Original Cast (KOL 5620)

Agencies Push Tent Shows to Clients To Fill Summer Cafe Date Drought

Talent agencies are apparently preparing for a long, hard summer in the cafe field. Offices are seeking to the most of the nitery staples into the summer stocks and have started the push to the tents much earlier than usual. In fact, many summer bookings have already been made.

Summer stocks and tents have been a comparatively lucrative field, especially since these sites became name conscious. The medium's potential was especially evident last year when Danny Kaye pulled around $92,000 for a week under canvas.

The rush to the great outdoors became urgent with the realization that current federal restrictions on expense account spending will make it especially difficult for many categories of performers. Besides, it's been the agencies' contention that the summer months should be utilized to widen the experience of some of the cafe names by showing producers of both legit and television their capabilities outside a nitery floor.

At this stage, the bait to the tent producers is names. Already set for summer legit tours are Martha Raye, Genevieve, Gisele MacKenzie, Patrice Munsel, Dorothy Loudon, among others. The Coast hats are also being tapped for possibilities. Now the offices will try to fill out the rosts with some of the lesser lights.

For years, it's been difficult to get some names to accept tents because of shorter money. However, this is less of a problem this year because of the prospect that some of the nitery work will diminish.

In previous years, the percenters had to work harder to get talent into other fields. The acts themselves are now asking agents to get busy in this direction. Otherwise, many of them feel that the only alternative will be weekly jaunts into the Catskills.

The agencies are also asking some of the top names to look at the possibility of doing a one-man show under canvas. The loot, they point out, can be even better than in Las Vegas, and more dignified as well. The agencies have put out feelers to Yves Montand, Marlene Dietrich, Kaye, Judy Garland and others.

N.Y. PERSIAN ROOM'S SUMMER SOLO ENCORE

The Persian Room of the Plaza Hotel, N.Y., looks like it will repeat as the only summer talent operation among Gotham's eastside inns. Room will preem its hot-weather policy with Betty Johnson on July 8 for two weeks. And Dorothy Sarnoff has been set for Aug. 5, also a two-weeker. Other slots are still to be set. Milt Shaw and Mark Monte will helm the bands.

This is the second year that the Persian Room will remain open in the summer. The hotel braved the hot weather for the first time in many years last summer and apparently decided it could be made to pay off. The nearby Hotel Waldorf-Astoria will close early June.

Indications point to the likelihood that Xavier Cugat & Abbe Lane will open the fall season at the Waldorf Sept 11. Deal is now in the works.

Regina Fair Eyes Name For Grandstand Show

Regina, Sask., March 5.

The Regina Exhibition Assn. is dickering for a name star to top its July 29-Aug. 3 grandstand show.

Basic unit produced for the first time by L. N. Fleckles Agency, Chicago, includes Betty & Benny Fox, high act; Yonely clown; Musical Wades; Elsa & Waldo, comedy dance; Faye & Bry, knockabout comedy; Seller & Seabold, ski novelty; Slayman Ali Arabians, tumbling; Dorothy Winn's Hoe, Freedom Chorus and Ernie McLean, emcee.

A Grand Ole Opry unit booked through Marlin Payne, Billings, Mont., will play two-a-day in Exhibition Auditorium. Wilf Carter, Kitty Wells and Johnnie and Jack will top it.

Gate and grandstand prices will be unchanged this year but passes will be cut 10% and the tight gate policies of other fairs are being studied. Gate tab is 50c.

Stradivarius, Anyone?

Chicago, March 5.

Comic Henny Youngman did the comic-like thing for Jack Benny's Wednesday night (27) opening at the Ziegfeld, N.Y. From the Sherman here he arranged for Irving Spice, a N.Y. fiddler, to buy one and deliver it to Benny, with this message:

"Sending spare Stradivarius in case yours breaks down. Also a guy to play it."

Atlantic City Hotelmen's Kingsized Poser—How To Build Resort's Biz

Atlantic City, March 5.

Hotel and amusement men here agree with a recent assertion of George Busby, executive v.p. of the Hotel Dennis, that it's up to them to carry the ball if the city is to regain its prestige as an all-year 'round resort. But they ask the decades old question, "how can we do it?"

Josiah White IV, an owner of the Marlborough-Blenheim, one of the city's oldest hostels, and recently elected prexy of the Atlantic City Motel-Hotel Assn., says that the association's board is wrestling with the problem, and is confident of coming up with some answers in the near future.

How to generate more business than Convention bookings bring into the resort in off-season periods is something that everyone would like to solve, White points out. One of the proposals of the motel-hotel people is a building which would replace the razed Warner Theatre, later the Warren.

The proposed structure would be designed that it might be an auxiliary building to city-owned Convention Hall and at the same time be used as a theatre, concert hall and a sports arena. Such a structure is part of the city's master plan, which recommends improvements that must come if the resort is to keep pace with the times. It would be airconditioned and would be ideal for attractions which may induce more people to visit the city during the winter months.

Such productions as "Ice Capades," which are presented in the Convention Hall in the summer, could be shifted to the new building. This would leave the big hall, due to be completely airconditioned in the next year, free to house summer conventions similar to the huge housewares meeting which recently shifted to Chicago.

Gov. Richard Hughes is also beating the drums in behalf of the resort. In a letter to the Democratic National Committee in Washington, his office cited the advantages of holding the 1964 Democratic National Convention in Atlantic City. He pointed out that "an appropriation of $400,000 including Convention Hall, its facilities, and other special services will be arranged to meet the needs of the convention."

Meanwhile, hotelmen and the city are exploring and effecting every possible means of bringing in more business. This includes not only the Dennis Hotel's "Night in Scandinavia," which was started three years ago and long after Joe McDonell, general manager of Chalfonte-Haddon Hall, first introduced the idea. It now brings him a full house as he stages first a South Seas, a month later a French and then an Hawaiian weekend. Entertainers and musicians for these weekends are always near the 100 figure.

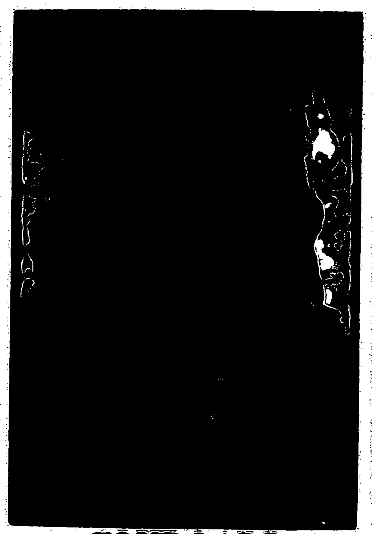
The city also has special promotions going for Palm Sunday, Easter, Memorial Day, Thanksgiving, Christmas and New Year's.

Dinah's Tenn. Fest Date

Knoxville, Tenn., March 5.

Dinah Shore will headline the annual Ramp Festival April 28 at Cosby, Tenn., in the Great Smokies according to the Cosby Ruritan Club, sponsors of the event.

In addition to Miss Shore, who is a native of Tennessee, the festival will feature barbecue and fried chicken—and ramps, an onion-type vegetable.



FOUR LADS

From Boston..."Last night, for the umpteenth time (exactly fifteen engagements in past four years) the FOUR LADS captured the TOTEM POLE BALLROOM audience hands down with their opening song...and then proceeded to fracture the happy patrons with their high styled quartet-ing and delightful humor."...Auf wiedersehn—we're off to West Germany.

Bookings GAC

Management

LENNY DITSON

1650 Broadway, N. Y.

U.S. Acts 'Invade' Aussie Niteries

Sydney, March 5.

With top talent jetting in from the U.S. for plush nitery dates and tv appearances, the city's amusement sector hasn't had so many Americans since World War II. Moreover, the show biz "invasion" should increase during the winter months (it's still summer here) and hit an alltime peak in June-July-August.

Nat King Cole played to sellout biz last week in the Chevron-Hilton's Silver Spade throughout a seven-day stand. He also taped a tv show during his stay here at what's said to be a record figure. Meantime his manager, Carlos Gastel, is dickering with the C-H management with a view to setting additional Yank talent in the Silver Spade.

Della Reese wound up a click at the Chequers' nitery last week. Marie McDonald follows in this Chinese-owned spot and Carmen Cavallaro is due in April. Same club has also pacted Nelson Eddy & Gale Sherwood for a repeat engagement next October.

Johnny Hall and Freddy Paris are topping the show at the Latin Quarter, backed by a pony ballet. The LQ, incidentally is seeking additional Yank acts for the winter season. Shirley Bassey, who last week won a $6,000 award against a local mag for defamation of character, is pulling sellout biz twice-nightly at Andres' Golden Key Room.

Chevron Hilton, Chequers, Andres' and Latin Quarter are battling each other to set top U.S. names. Overtures have been extended to Judy Garland to play Down Under at reportedly the highest coin ever offered a single performer here.

Scramble for talent has been pointed up by many inquiries received in recent weeks by VARIETY'S Aussie office from American acts regarding possible playdates here in key niteries, vaude and tv.

OHIO GOV. MULLS PLAN FOR $5,000,000 ARENA

Columbus, O., March 5.

Gov. James A. Rhodes is studying a proposal to build a self-financed amphitheatre and sports arena at the Ohio State Fairgrounds here but has not yet given it his blessing. "We haven't said yes or no," said Rhodes. The proposed $5,000,000 arena, originally announced for a downtown location, would replace the antiquated Coliseum.

Rep. Fred Cassel said he expects to introduce a bill in the legislature to permit financing of the new structure.

Amphitheatre would have a multi-purpose floor and more than one event could be staged at one time. Capacity is indefinite, but an earlier report indicated up to 30,000 seats.

Jack Benny's Sequel—32 Years Later

Theatre Guild's One-Man-Plus Show At Ziegfeld, N.Y. —Big Advance Sales

By ABEL GREEN

Despite the newspaper blackout New York was loaded with openings—legit, niteries, restaurants, hotels—on the Sunday night (3) "celebrity night" turnout (not counting the $7.50-a-head cash customers) saw Jack Benny's revue-cum-vaude-cum-tv spectacular performing before a jury of his peers. The "Life Begins At 39" kid is still a peerless conferencier, impresario and performer who errs perhaps in overshadowing his own talents by being too generous with his company.

None the less it's a skillful blend of sight and sound values, the latter dominating. His own assured and ever at ease monolog is of the human interest genre, ranging from intratrade stuff to human frailties. Latter has been the keynote of

Benny Credits

Theatre Guild presentation of two part variety show, starring Jack Benny; features Jane Morgan, Clara Ward & the Ward Singers, Toni Marcus, Half Bros. & others. Musical director, Mahlon Merrick; design and lighting, Sam Leve; producer, Irving Fein, representing Theatre Guild. Bob Harford, opened Feb. 27, '63, at Ziegfeld Theatre, N.Y.; $7.50 top.

Benny's professional longevity—the audience identification with the sometimes hapless man, ever the butt of circumstance when he is not exaggeratedly making himself the target of his trademarked stinginess.

The components are excellent almost all the way and they blend better than that. There may be captiousness about Clara Ward and her quintet of gospel singers, backed by Hammond organ, string bass and drums. Somehow, gospel singers who attempt jitterbugging by dem golden slippered, black-velvet-gowned femmes were carrying de Lawd's golden stair enthusiasms into the Fred Astaire.

In sequence, the Half Bros., Dante and Roberto, with their Indian club, hat and cigar juggling, give the show good teeoff. They don't overstay which, as a matter of fact, is true of the entire show. Only Benny minimized his own stint although, in composite, he is generously to the fore as he introduces Jane Morgan, the Ward Group, Toni Marcus, and also cuts up with the "Waukegan Hillbillies," his polyglot musical group to giving himself the 39-year cut—belies his years. In business suit

(Continued on page 52)

One-Man Show

Charles Aznavour
(OLYMPIA, PARIS)

Paris, Feb. 26.

Charles Aznavour handles a one-man singing stint with ease due to his fine self-cleffed songalog, solid projection and personalized outlook. He staves off repetitiveness and emerges one of the top chanters here.

Aznavour is small, wiry and with a fuzzy voice that he now has under control. His main forte is love, that evergreen gambit. His songs vibrate with the need and belief in it, helped by a thespic knowhow he has picked up in his many film roles the last few years.

But he can also sing about a jam session, the plight of a second-rate entertainer, pacifism or just plain tales of gusto. His songs have a simple rhythmic quality, if not the more melodic aspects of U.S. pop tunes. His lyrics are concise, sharp and effective.

In short, he is that rare entertainer with a highly individual quality. He can also patter amiably and bring off a dance step when needed. Lighting and production values are also good. He's backed by a fine five-piece combo. Top was $4.50.

Aznavour, who is packing the outsize Olympia during his six-week stay, is due for a one-night Carnegie Hall, N. Y., concert in March. It should make a dent on Francophilic song buffs as well as regulars. He will do a few numbers in English but keep it mainly in French. Mosk.

Tab on Personal Instead Of Expense Account Long Rule at Latin Casino, N. J.

The era of cafe spending on the personal account rather than the expense account has long been the rule at the Latin Casino, Cherry Hill, N. J., according to Dave Dushoff, who with Dallas Gerson, operates the huge seater which draws the bulk of its customers from Philadelphia.

His spot is too far removed from New York, Dushoff points out, to get much tippling on the expense account. All the business is either party business or a la carte trade by individuals who have no means of passing on the tab to anybody but themselves.

This is borne out by the fact that very little of the tabs collected in his spot are on the various credit card systems. More than 90% is either cash or personal checks, which leaves him in a far better condition than his boniface contemporaries in areas which have to part with as much as 7% of the tab as discounted by the credit systems.

Dushoff says he is doing SRO business with the current engagement of Sammy Davis Jr. One of the reasons for success of the Latin Casino, one of the largest niteries in the country, lies in the fact that its capacity enables him to make a profit on a $6 minimum at dinner and $3 for the late show. With this kind of tariff, he's able to bring in some of the top names.

The remaining headliners this season include Peggy Lee, Connie Francis, Chubby Checker, Jimmy Durante, Mitzi Gaynor, Eddie Fisher and Andy Williams, who will close the season.

Dushoff also is using combination headliners in many instances. There are times when he may feel shaky about the drawing power of one name. He adds another just to buttress the drawing power. Either can take credit for the big business.

'MINSTREL'S' PEAK RUN AT TIVOLI, MELBOURNE

Melbourne, March 5.

"The Black and White Minstrel Show" is proving an all-time hit at the Tivoli here where its booking again has been extended, this time to May 4. This is the longest run the Tivoli has ever chalked up.

"We could run it a lot longer here in Melbourne," Kenn Brodziak, managing director of Aztec Services which is co-presenting the show with the Tivoli Circuit, told VARIETY. "However, prior commitments prevent us doing so. As it is 'Show Boat,' which was to have followed the 'Minstrels' at the Tivoli, will now be seen in Sydney first."

After Melbourne the minstrel show goes to New Zealand for a five months' tour, then will be seen in other Aussie key cities.

Aztec has financial stakes in three other boxoffice smashes Down Under—"The King and I" and "The Sound of Music" with Garnet H. Carroll, and Marcel Marceau with J. C. Williamson Theatres Ltd.; also "Orpheus in the Underworld" with Carroll, which is now touring New Zealand.

Marceau, who opened in Sydney, Feb. 2, drew some of the best notices for a solo performer Down Under. The favorable reception prompted extensions in his dates.

Brodziak said that he's negotiating for a return booking of Cliff Richards and The Shadows, and a tour of the Bonifan Philippines Band. Often dubbed the Aussie Sol Hurok, Brodziak is planning another overseas talent looksee in May. On his last such trip in '61 he signed such acts as Sophie Tucker, Helen Shapiro, Dave Brubeck and Kenny Ball.

CASTRO CRIMPS CARIB CRUISES

Bruce Guilty on Chi Obscenity Rap; Acts See Bad Censorship Precedent

Chicago, March 5.

Lenny Bruce was found guilty last Thursday (28) of giving an obscene performance at the Gate of Horn folk nitery last December. The Municipal Court trial was unusual in that the comic served as his own attorney for the first week of the two-week trial, and was unable to attend the defense portion because of his arrest in Los Angeles on suspicion of possession of narcotics. The jury was out for two hours in making its decision.

General feeling among performers here is that the decision sets a dangerous censorship precedent, and that while they may disagree with what Bruce says and how he says it, that he has the right to say it before adult audiences. Henny Youngman, currently at the Sherman House, asserted: "I'm not afraid for myself, but where do you stop with this kind of thing. I think that Lenny is a brilliant performer, and that he advertises himself fairly when he says 'Let the buyer beware'."

Bruce's attorney, Earl Zaidens, said that he had met with Municipal Court Judge Daniel J. Ryan on Monday (25), and that it was his understanding that the trial would be delayed until Bruce could return to Chi. Instead, Judge Ryan ordered the trial to proceed on Wednesday, directed that Bruce's $500 bond be forfeited and ordered extradition proceedings begun after issuing a warrant for the comedian's arrest.

The prosecution's evidence consisted entirely of the testimony of two of the three vice squad policemen who arrested Bruce. The defense put no witnesses on the stand, but played a tape of Bruce's disputed performance as evidence.

Two Chi lawyers, originally scheduled to defend Bruce, but who backed out when the comic decided to act as his own attorney, said that they had been prepared to bring in writers and performers to discuss Bruce's performance as an artistic entity. However, Zaidens said that he chose to play only the tape and relate it to contemporary community standards as defined under the law.

It is the opinion of several court observers that Bruce's do-it-yourself barristering worked against him. He appeared in court in the same costume which he wears in the clubs—a suit that buttons to the neck. It is also felt that 'lawyer' Bruce erred in haranguing jurors and witnesses as to the philosophical validity of the content of his act instead of sticking to the points at law.

The maximum sentence that could be given Bruce is one year in jail and a $1,000 fine. His new bail is $2,500. Zaidens moved for a new trial, and Judge Ryan set March 14 for a hearing on the motion, which if denied would result in the sentencing of Bruce on that date. The Gate of Horn closed last Sunday (24) because of a 15-day liquor license suspension resulting from Bruce's performance and will reopen under new ownership.

Following the verdict, Zaidens told VARIETY that he thought the arrest and decision went beyond the bounds of protecting public morality. He also opined that Bruce's remarks on contemporary religion were the "hidden issue" in the trial, and that the obscenity charge would not stand up under close examination.

NELSON EDDY SET FOR FIRST B'WAY CAFE DATE

Nelson Eddy has been booked for his first Broadway nitery date. He's due at the Latin Quarter April 17 for two weeks.

Other dates lined up for the baritone include Monticello, Framingham, Mass., May 6; Queen Elizabeth, Montreal, May 13, and the Shoreham, Washington, set for Jan. 28 of next year. Agency of the Performing Arts handled the deals.

Honolulu Group Buys Isle's Polynesian Hotel

Honolulu, March 5.

Polynesian Hotel, which was sold for $1,000,000 less than two years ago, is in new hands. Its stock has been acquired for an unannounced price by six Isle businessmen, including hotelman W. Dudley Child Jr.

The plush Romanic restaurant, shuttered for some months, will be reopened and the 75-room mid-Waikiki hotel will undergo some remodeling.

Ex-Nightclub Op Uses Show Biz To Sell Men's Wear

A former nitery owner, now a manufacturer of men's clothing, is attempting to hypo merchandising male apparel through show biz. Arthur Jarwood, who operated the now defunct Riobamba, N.Y., where Frank Sinatra first worked following his break from the Tommy Dorsey band, has produced a fashion show to merchandise his Raleigh line of clothing.

A one-night fashion production has been lined up for Gimbels, N.Y., Monday (11) for presentation on the clothing floor in full view of the customers. This is a normal procedure for selling femme finery, but has not been tried in the male field.

Jarwood's show will have a cast topped by singer Gino Tonetti and Joey Adams, both of whom will be doing their regular acts on the clothing floor. In addition, there are several male and femme singers and models in the layout to work between presentation of the male styles.

Jarwood is awaiting results of this initial test before extending the show biz merchandising to other cities. He opines that instead of taking out an industrial show which necessitates special writing and expensive production, he'll use names and semi-names in their regular acts to plug his product.

There will be some commentary, but it will have a direct relation to presentation of the apparel. He feels that he would rather have the plug value of talent known to buyers to entice trade into the emporium, where he is exhibiting.

Jarwood's Riobamba was one of the major cafes in pre-World War II New York. Located on the eastside, it was the first to show Sinatra as a solo singer. He was booked there for two weeks and stayed about six months.

Jarwood then followed Sinatra with a then unknown singer, Dean Martin, who also made his N.Y. cafe bow with that date. Martin had a long run at that spot. Jarwood entered the men's clothing field several years afterward.

Goulet-Carol Lawrence Team for 9-Week Tour

Robert Goulet has been paired with Carol Lawrence in a nine-week concert and theatre tour starting July 9 at the Civic Auditorium, Pittsburgh. Other dates include the Fisher Theatre, Detroit, July 22 to Aug. 4; Dallas State Fair Auditorium, Aug. 5, followed by the Chicago Opera House.

Tour will halt temporarily while Goulet works the Canadian National Exhibition, Toronto, Aug. 16-31, and resumes Sept. 2 at the Oakdale Musical Theatre, Wallingford, Conn. Windup is at the Carousel Theatre, Framingham, Mass., Sept. 9-15. Other acts on this jaunt are the Wiere Bros. and the Step Bros.

ALSO CURBS ON 'FREE' PORTS

By ABEL GREEN

Uncle Sam's customs rules and Castro's grim threat were both felt by the Caribbean cruise ships this winter. So-called "free ports" in the Caribbean to whom the cruise ships in other seasons were merely billowy waves of free-spending happily loaded tourists were well aware of the difference.

T'ain't so McGee any longer. One, it's that $100 limitation under the new "duty-free" regulations (as against the former $500). True, Virgin Islands' purchases go under a $200 "duty-free" rule to U.S. nationals. But already the Virgin Isle shoppes are accused of tilting their prices and perhaps risking pricing themselves into disfavor. Word gets round fast among the supposed chumps.

Fundamental, of course, is the "not deductible" bogey on cruising. Why and how a winter cruise could be charged-off to business is wide open. Even in former years. But there have been rulings that an executive going to a Miami Beach spa could deduct it under the health category — and suddenly many a resort hotel added a house medico, some gymnastic equipment, whirling baths, and it became a "spa."

Another hurdle — Uncle Sam found too many Yank tourists were mailing back to themselves $10 "duty free" items, from Paris and Rome, and there is talk this will be cut to a buck (a souvenir doll, and the like), so that's another headache for the free ports.

Meantime, whether by accident or the design of the Caribbean Tourist Assn. slogans have cropped up all over the West Indies, "Hospitality is everybody's business—remember, they'll tell their friends next season."

Not So Jammed

None of this implies that a recent 15-day, get-away-from-the-phones aboard the SS Rotterdam was exactly a ghost ship. In fact the 400-odd passengers (as against a previous year's 850-odd complement) liked it better less crowded. So do the waiters (pardon, stew-

(Continued on page 52)

Manny Skar To Face Grand Jury

Chicago, March 5.

A suburban justice of the peace ruled last week that Manny Skar, owner of the Sahara Inn, and Frank J. Cook, a musician there, will be held over for the March session of the Federal grand jury. Cook is accused of possession of narcotics as the result of a Jan. 8 raid on the suburban motel, and Skar is charged with "constructive possession of narcotics" as owner of the spot.

Released were Sahara v.p. Arturo Petterino and four musicians, who, with Cook, are known as Joy & The Boys. Bonds for Cook and Skar were set at $1,000 each.

Northbrook (Ill.) Justice John W. Damisch's decision said that although the "anonymous tip" that instigated the raid by sheriff's police was not sufficient grounds to conduct a raid without a search warrant, the fact that the night manager had permitted the search would make the evidence admissible.

Skar was arrested during the early morning raid when he came down to the musicians' room to find out what was happening.

Liberace Hot 9½G, M'phis

Memphis, March 5.

Liberace racked up a whopping $9,500 gross last week in a one-nighter at the City Auditorium. He planed in here following an SRO week's stand at the nearby Hot Springs Vapors nitery.

He had to beg off after his two-hour stint. House was scaled to a $5 top.

Postpone Penny's Fiery AGVA Trial For 90 Days to Check Govt. Papers

Hollywood, March 5.

American Guild of Variety Artists' trial of past prexy Penny Singleton on nine charges preferred by L. A. branch member Johnny Francis was postponed for 90 days at end of second day of a trial board hearing last Wednesday (27). Board composed of Vince Silk, chairman; Sid Marion and Jack Haley.

Three-month recess reportedly was taken to get corroboration from U. S. Government of certain documents claimed to have been received by Miss Singleton regarding local branch of AGVA and which William E. Ferriter, actress' attorney, declared were refused by trial board for admittance as evidence.

When actress, who has been a firebrand in affairs of AGVA since being deposed as prexy and who is fighting for local autonomy of L. A. branch, took stand in her own behalf in closing session of trial here to deny all the charges, she reportedly was stopped from testifying after a brief appearance. The halt came when she attempted to introduce documents and letters she said she had received from the Federal Government. Trial was then postponed so that such papers could be checked.

Trial held at Hotel Knickerbocker got away to minor fireworks when Ferriter challenged rights of Silk and Marion to hear the charges as trial board members on the ground that they were biased and prejudiced. Attorney asserted pair had been witnesses for Harold F. Berg, national counsel for AGVA, in latter's suit against Miss Singleton for $1,000,000 defamation of character damages last May. Haley, third member of board, was unchallenged.

Ferriter additionally stated that Marion had gone on record as "hating Penny's guts" and at one time, he said, Marion had threatened her with bodily harm. Attorney said he could provide plenty of witnesses to both these claims.

Marion Denies Charges

(Marion subsequently telephoned VARIETY to vehemently disclaim the truth of these accusations and said, "I wouldn't hurt a fly. As far as Penny Singleton is concerned, as far as being a lady, a mother, as an actress, she's tops.

"I feel awful. It makes me feel with himself as "Buck Benny."

Benny at 69—he makes reference

(Continued on page 50)

Encore, N. Y., Shifts From Act to a Revue Policy

The Encore, N. Y., is changing its format from an act to a revue policy starting Monday (11). Initial presentation will be "Chicken in a Bathtub," produced by Fred Baker & Marvin Billet. Cast comprises April Shawhan, Ellen Travolta, Michael Arquette (son of humorist Cliff Arquette) and Carl Esser. Staging will be by Lee Becher.

Encore, which opened several months ago, has been using semi-names. It's located on the site of a long succession of niteries, last of which was LeCupidon.

Govt. Wins $1,600 Seized at Dallas Bob Hope Show

Dallas, March 5.

Federal Judge Sarah T. Hughes last week declared the Government the $1,600 winner in a controversy over who would get part of the proceeds from a Bob Hope show here last June 16. The Internal Revenue Service claim against the show's promoter, Mrs. Iva D. Nichols, was ruled superior to other claims by the State of Texas, City of Dallas and a local specialty company.

All parties wanted the $1,600 taken from the Dallas Memorial Auditorium boxoffice June 16 by two deputy sheriffs armed with an order to confiscate the proceeds for the state. The city entered a claim for back rent on the auditorium, allegedly owed by Mrs. Nichols.

The battle over the proceeds stemmed from a previous suit before Judge Hughes by 18 music publishers against Mrs. Nichols seeking to collect $7,300 they claimed was owed for use of music rights in prior local shows promoted by Mrs. Nichols.

Judge Hughes granted the $7,300 judgment to the music companies. The original order to seize the boxoffice proceeds from the Hope show was to settle this claim—before the IRS entered the picture, followed by other claimants.

Still to be determined is whether Hope and his manager will be required to return to the court money the comedian was paid as a guarantee before his performance here.

Freddie's, Mpls., Longtime Name Showcase, Shutters

Minneapolis, March 5.

Freddie's here, one of the only two Twin Cities' niteries which played top name acts regularly until recently, has shuttered. Before closing it discontinued all entertainment a few months ago.

If hoped-for financing is forthcoming, owner Pete Karalis says he plans to install a basement entertainment room which would have shows sans names. It would feature "the hip acts that haven't gotten too expensive—bright new talent."

On the main floor, where all activity previously prevailed, the emphasis would be on "fine food," but with some music tossed in for good measure, according to Karalis.

The tony Hotel Radisson Flame Room supper club, the lone other Twin Cities spot that had been using names regularly, is back in the floor entertainment fold, but with shows provided by seven violinists and two pianists.

Charles Moore, formerly with Belle Meade Country Club at Nashville, has been named manager of Club Place Elegant, a Knoxville nitery.

SAFARI CLICKS IN CINCY AFTER CRASH LANDING

Cincinnati, March 5.

The live safari show of Arthur Jones, producer of the "Wild Cargo" tv series, capped a successful crash landing of a plane loaded with alligators and other reptiles with an estimated 47,000 attendance for a nine-day engagement in Music Hall, ending Sunday (3). Gate was $1.50 for adults and 50c for children.

Leonard McGee, pilot of the converted B-25, stuck with the craft after circling Lunken Airport here and radioing that copilot Roy Hurst had bailed out, due to engine trouble and locked landing gear. Firemen reached the scene when the plane made a spectacular wheels-up landing. The flight was from the Jones animal jungle at Sidell, La.

Another indoor show is current at Cincinnati Gardens, the annual Ohio Valley All-Sports Show produced by Hobe and Bob Hart. Stage and tank entertainment is presented by Bud Carlell, whip and rope artist, Vernon Bumpy (8) balancing act, Billy Rowe's Golden Retrievers, Four Casting Reps and Orwin Harvey, comedy diver. Nine-day engagement runs to Sunday (10) with shows nightly and Sat. and Sun. matinees. Fee is $1.50 and 60c for juves. Last year's attendance was 70,000.

Postpone Penny's Trial

Continued from page 49

sick. I think these words were only said to hurt my reputation and to make people think that I am biased.")

After reading into the record Miss Singleton's answer of denial to all nine charges brought by Francis which latter originally presented to AGVA national executive committee in N. Y. last Jan. 14, Ferrier made a motion that Silk and Marion be disqualified. Board retired for a few minutes. When they returned Silk denied the motion. He said it was felt that both he and Marion could hear the charges without bias and would render a fair verdict.

In reading the long answer into the record, Ferrier told the board he wanted to be sure that it would be neither "lost nor stolen."

A Variety reporter who attended opening session was asked to leave after 40 minutes. Ferrier told board both he and his client wished reporter to remain, but Silk repeated his request.

Ferrier declared that any hearings under the Landrum-Griffin Act were open to the press. Before the Variety man exited, Ferrier asked board, "Is this a star chamber proceeding?"

At end of opening day's session Ferrier, when queried by Variety, said two AGVA members, Eddie Emerson and Lou LeMarr, had testified as to Miss Singleton's sincerity of actions and that none of her actions had been destructive to the welfare of AGVA.

When Daily Variety the following day printed a story to this effect, both Emerson and LeMarr refuted Ferrier's statement, saying it "was hopelessly false and out of context."

In a joint statement to Variety they said, "He (Ferrier) asked both of us if Miss Singleton was sincere and we said, 'Yes.' He didn't ask us and we didn't say or infer that she had not been destructive to AGVA."

Pair added: "We both think that she was destructive to AGVA."

To this, Ferrier from his office in San Francisco rebutted, following recess of trial: "When the AGVA hearings resumed Wednesday, Mr. Emerson and Mr. LeMarr were present. Both were observed with copies of Wednesday's Daily Variety. They remained in the hearing room until the session closed. If they were of the opinion Mr. Ferrier had misquoted them they could have expressed themselves in his presence while Mr. Kirk Pate, the court stenotypist, was there to check the record.

"Significantly they did not do this at the time. They waited until Mr. Ferrier returned to San Francisco before complaining to Daily Variety.

"When the hearing resumes Mr. Ferrier shall insist they testify freely on how Penny Singleton has been destructive to AGVA, hopefully with reporters from Daily Variety no longer barred from the hearing room."

Second day's hearing (Wednesday) was devoted to Francis taking stand to repeat his nine charges against Miss Singleton, which actress again denied. In a document dated Dec. 18, 1962, Francis brought nine charges against actress in which he finished with the additional charge that her "statements and conduct are in violation of the constitution of the American Guild of Variety Artists and are prejudicial and destructive to the welfare" of AGVA.

One of these charges was that actress "had publicly expressed herself to a trade paper, to wit: Daily Variety, that she does not recognize the existence of the national American Guild of Variety Artists and that she refuses to abide by any directives of the national executive board" of AGVA.

Francis' Other Charges

Other charges included:

"That she has refused to abide by and follow the orders and directives of the national executive board of AGVA by refusing and actively preventing the nominations of officers when ordered to do so.

"That she has publicly stated that AGVA is without a constitution.

"That she has disclosed the financial structure of AGVA with the intent to harm and injure the standing of AGVA.

"That she has refused to follow the agenda as set forth in the constitution of AGVA.

"That she has refused to acknowledge the existence or a right of control by AGVA and has publicly stated that she is not subject to direction and control of AGVA, but that the local Los Angeles branch is a separate and distinct organization from AGVA.

"That she is guilty of dual unionism in that she has prepared, or had prepared a constitution for a new corporate and distinct union.

"That she has refused to acknowledge or follow the order of the national executive board in suspending the local executive committee.

"That she has falsely charged that the membership has been kept in the dark by fraud and deceit by Harold F. Berg, the national counsel of AGVA."

Sees 'Biased' Board

At end of Wednesday's session, Ferrier before returning to his Frisco headquarters commented: "In my 25 years of practicing law I have never encountered such a biased and prejudiced board, counting two of the members (Silk and Marion). I exclude Jack Haley, who is fair."

To this, Edgar R. Bardin, counsel for AGVA who conducted the case against Miss Singleton, telephoned Variety: "I feel it is highly improper for an attorney to comment on the competency of any trial board during the pendency of the trial in a daily newspaper."

He also said: "Mr. Ferrier was contending in the trial that Miss Singleton was doing all the acts she was charged with under orders of the U.S. Government — specifically mentioned were Mr. Holcomb, in Washington, and Mr. Ragsdale and Mr. Little of the local labor-management office. The trial board ruled he should be given time—no more than 30 days—to produce the evidence he claims he can produce."

Vaude, Cafe Dates

Chicago

Louis Prima set for the Sahara Inn, Chi, May 6-21, followed by a return gig for Vic Damone, May 22-June 11 ... Phillips Records' Paul & Paula have been signed by Wm. Morris for vaude dates ... Little Sisters into Holiday House, Milwaukee, Feb. 18 for two weeks, followed by Don Adams and Cathy Cole March 18-27, and Frank Fontaine, March 28-30 ... Bob Charles, booked for a tour of Army camps in England and Germany, March 8 for a month, then goes into the Shadows, Washington, D. C., April 8-21.

Dorothy Claire held over at Mangam's Chateau, Lyons, Ill., for six weeks ... Pearl Bailey skedded for the Tivoli Theatre, Chi, April 26-May 2 ... Kim Sisters set for the Chase Hotel, St. Louis, March 18-31, the Vapors Club, Hot Springs, Ark., April 1-14, and the Fort Wayne (Ind.) Home Show, April 17-21. Vagabonds play the Surf Club, Cincinnati, May 21-30. Frank Fontaine down for the same spot June 4-9.

Dallas

Bob Van Beck, Statler Hilton's entertainment director, booked "Hits of Broadway" revue for a four-week stand starting March 14 ... Dallas Magic Circle, a pro magicians' org, staging a revue tagged "Hocus Pocus '63" May 11 at McFarlin Auditorium ... Anthony Pettillo, formerly with the Balinese Room in Galveston, joined Amen Bros. Penthouse Club in Houston as manager ... Dallas Memorial Auditorium getting a $60,000 roof repair.

Bill Bathurst, former U. of Houston basketball player, managing the Cinnamon Cinder, a nitery now operating on premises of Houston's old Club Crescendo ... Roberta Sherwood inked for the Heritage Society Jewel Ball April 10 at the Emerald Room of Houston's Shamrock Hilton ... Milton Berle into Cork Club, Houston, May 30. Robert Goulet plays same spot April 4-17 ... Candy Barr, onetime stripper who's served more than three years of a 15-year sentence for possession of marijuana, may be paroled soon from Huntsville Women's Prison.

Rusty Warren dated for the Colony Club, May 10-18 ... Kathy & Bud Kearns at the New Skynight Club for indefinite stay ... Frankie St. Clair into the Mayfair Room for a fortnight ... Dallas Theatre League has solo stands for Pete Fountain, April 9, and Guy Lombardo orch, April 26, at the State Fair Music Hall.

George Mann quartet in for a lengthy stand at La Cabana Club ... Don Jacoby quintet inked for Bon Vivant Club March 4-17, with the Big Beats quintet following March 18-31 ... Clyde McCoy orch gigs April 30 at Lakewood Country Club ... Brody & Bill set for a return fortnight March 10 at Club Village ... Walter McGee sold a half interest in his Tally-Ho Club to Bobby Gillette & Richards. New continuous show policy features the Golden Rhythm Revue, with Treasure Ford, Gillette & Richards and Gene Murray orch.

Fontaine Exits Jersey Nitery in Billing Battle

A billing battle has resulted in the bowout of Frank Fontaine from a two-weeker at the Latin Casino, Cherry Hill, N.J., on the season's finale which begins June 10. Fontaine wanted billing above Andy Williams who had first call on the top line. Last week, Myron Cohen was inked as the replacement.

Fontaine, who had been in eclipse for some years, has again become an entertainer much in demand largely as a result of his appearances on the Jackie Gleason tv show. He's booked for the Steel Pier, Atlantic City, Aug. 4.

NEW SMASH TEAM

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March 23—Nassau, B.W.I.
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March 30—Brooklyn College, N. Y. C.
March 31—Waldorf-Astoria, N. Y. C.
April 5 - May 2—Thunderbird, Las Vegas
May 8-19—Chicago, Ill., Sutherland
June 22—Carnegie Hall, N. Y. C.
July 1st—Frolics, Boston
July 15-21—Freedomland, N. Y. C.

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AFTER NIGHT FALLS,
San Francisco Chronicle

"One of the funniest comedy teams to hit town in a long time. Dan Rowan and Dick Martin had 'em in the aisles opening night. You'll enjoy them. They're a scream."

AROUND TOWN
with IVAN PAUL,
San Francisco Examiner

"As a measure of how funny Rowan and Martin are at the Venetian Room, let me tell you that the waiters stand around laughing. Don't order anything during the show, you might get it in your lap when a waiter breaks up at Rowan and Martin. And the waiters are absolutely right. This is the funniest comedy act I have seen since Fox and White. They are a gas and a half. This is one act that deserves packed houses. They are funny. Repeat: Funny. Go see them."

RALPH J. GLEASON,
San Francisco Chronicle

"I laughed so hard at the antics of Rowan and Martin in the Venetian Room of the Fairmont Hotel the other evening that at one point of the proceedings, tears came to my eyes."

PAUL SPEEGLE,
San Francisco News
Call Bulletin

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Castro Crimps Carib Cruises

Continued from page 49

ards) et al. Maybe the Holland-America Line isn't as happy (no cargo permitted on those West Indies jaunts so they must make it all from passengers) fewer travellers means more comfort all around.

The showmanship and seamanship, judged by this writer after a number of reports on this and other lines, attests anew to their popularity. Because it is just that—engaging showmanship all the way.

The AGVA talent is pro; some of it better than the others, but all adequate and generally satisfying. The films are previews and, while one wished the Rotterdam scheduled at least two more features, these shows were topdrawer.

Of the pro cast, Phil Lawrence & Mimi are repeaters; their song-and-danceology was previously encountered. Buck Morton and Johnny Howard alternated as emcees. Former fared better when permitted to do his "MFL," "Music Man" and Jolson impressions (although he should know Jolie dates back to the '20s and not commit that chronological error, because his adult audience knows better). Howard points up that Jimmy Hussey was still the best Irish comedian to show his mettle capable of deviating into "Jewish humor." He's an energetic emcee who should perk his material and especially duck the dialectics.

The ballroomologists, The Sarenys, double into the private dance studio business (where they make their loot) and are affable performers and mixers, a prerequisite on extended cruises. Helen Hudson, Frank Maynard and Richard Goodlake did special musicomedy divertissements in the theatre to good results. Leon Leonardi is the AFMer with the show band; the Dutch band and Bianchi, the French band (latter popular in the Juan-les-Pins belt and with sophisticated doncupation, chiefly Continental tunes) played the different rooms. Bianchi did the top biz in the Ritz-Carlton (nite club).

AGVA Rigidities

The ship's officers still wonder why AGVA and American unionism wouldn't permit them to book some European talent which, from their viewpoint, would be different for the dominantly American and Canadian tourists. For example, going into Caribbean waters, why not something tropical or West Indies in divertissement rather than the road company Miami Beach-style floorshows? Eph Abramson, who succeeded his late father Nat Abramson in running the Bramson Entertainment Bureau, has the Holland-America Line show franchise. This particular ship show gave evidence of budgetitis; it would be wise for both the line and the Bramson Bureau to beef up its "live" components, and that means only one thing—more loot for the shows.

Individually, all of the above, plus Goodlake in his baritone specialty, and magicos Chop Chop & Charlene, played well; the composite whole lacked socko proportions.

Weather All-Vital

When the Carib clime is good it's happy sailing and generous pourboires; but the waiters and stewards still talk of the miserable weather during the Christmas-New Year's cruise. This draws usually a free-spending, big-drinking crowd, but the storms kept so many to their cabins (most had only two or three meals) with resultant meagre tips, perhaps a new low in that department.

Talent

On a talent basis, both Mario Di Genova, boss of Curacao' Tamanaco, and George Markides, who is g.m. of another Intercontinental hotel, the Hotel Curacao in the Netherlands Antilles, point to Tony Martin, Abbe Lane & Xavier Cugat, Sammy Davis Jr. et. al. as bookings for which the public will pay.

Curacao's neighboring Aruba (also Dutch West Indies) also has a casino; Aruba and Caracas, are more inclined to play and pay top talent. Davis Jr. commanded an $8 cover at the Tamanaco.

In Kingston, Jamaica, where Abe Issa and his family have it all the way, from their Myrtle Bank Hotel and the multiple tourist shops, there is now a new Sheraton hostelry. Panama City's El Panama Hotel is now a Hilton operation with added floorshow furbelows, working closely with the local tourist commission.

Puerto Rico (not touched by this ship's itinerary), of course, is the Caribbean success story.

Huntington Hartford's Lil Spread

Another is Huntington Hartford's Ocean Club, Paradise Island, Nassau, Bahamas. This is a dream of a posh layout with Gary Player at the golf ($50 a half-hour) and Pancho Gonzales ($25) as the tennis pros. Latter had Arthur and Katherine Murray in hand, also Mrs. J. Myer Schine, who happened to be on the scene. Player was off in the tournament field.

Hartford's igloo-in-the-sun is the last word in anything and everything. Manager Michael Higgins conducted tour pointed that up, from the $70-$120-a-day suites, to the Cafe Martinique with its French cuisine and Cote d'Azur trimmings; fireworks and everything which only the A&P tycoon could deliver — without Plaid Stamps.

Another observation: whether it's the Town & Country, Esquire and Holiday magazines' influence, or whether it's increasing global travel by all and sundry, this cross-section of passengers behaved like to the Riviera manner born. It went for streamlined fineries, shipboard manners, nitery deportment behaviorism and a general savoir faire a cut above the usual.

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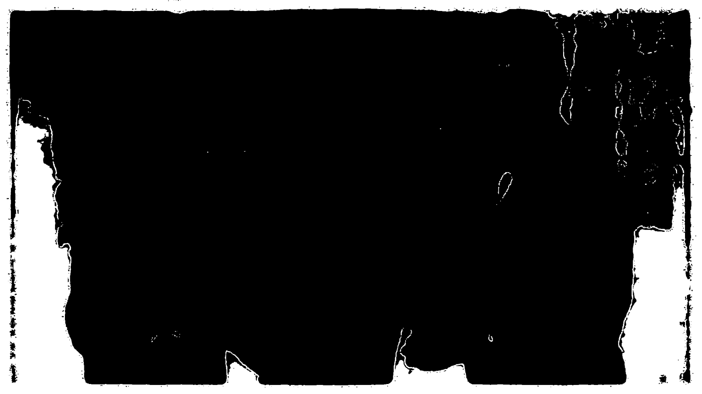

THE MAGID TRIPLETS

VARIETY February 27, 1963

Copacabana, N. Y.

"Jan Murray, Neil Sedaka and the Magid Triplets are a good parley.

"It's a paradox that the 17-18-year-old Magid Triplets (Eddie, Dennis and Michael) might be tabbed as the resounding hit of the show with their energetic song'n'acto specialties (they do two of them). They all look like juvenile ("How To Succeed") Morses; sing-and-dance up a storm; working energetically in their acro-dancing, and withal mean more to the number-changing than the traditional Douglas Coudy-staged boy-girl interludes.

"The Copa Girls, in fact, seem eclipsed by the young male triplets, who are unquestionably more hip because their look-alikes are unmistakable. They are showmanly enough to let that play itself in minor key and project their song-dancealogy instead." Abel.

GENERAL ARTISTS CORP.

Jackie's Trip

Continued from page 1

ligation to "serve the public and the motion picture industry" by making sure that the pic gets greatest playoff at "equitable" film rentals. UA, however, has "deliberately restricted" its showing, Allied Report claims.

"It is unforgivable that United Artists should be exacting unconscionable tribute from hard-pressed theatres in order to deposit the money in the United States Treasury. This is certainly not what the U. S. Information Agency had in mind for an 'industry effort' on the part of the industry effort' on the part of the film companies there will soon be no motion picture industry," the Report states.

UA's Side of It

Hollywood, March 5.

UA spokesman here says that, while unable to speak for all UA exchanges, across the country, locally the only reason the film was not in wider distribution was because of limitation of prints (25 out of local exchange). As for the terms he said an "acceptable second feature price was being asked," from $25 to $100, depending on the situation.

"We are, of course, handling it in a way to make the most for the USIA," he declared, adding that there has been "no great demand" for the subject in any case.

Inside Stuff—Vaude

If a nightclub owner expects to get help from the customers on how to run his place, he's bound to be disappointed according to Ironee Gagne of the Riverside Hotel in Ottawa. Gagne left a questionnaire on tables in his Rib Room for several months. The replies were not only confusing but some were frustrating.

He asked tablesitters to comment on meals, service, shows, music, cover charge and asked them to suggest their preferences. Replies ranged through "No comment," "Lights could be brighter," "girls" (for every item), "humorous jokes," "free steaks," "John Diefenbaker" (Canada's Prime Minister) and "put locks on the ladies' washroom door."

Robert Wilson, longtime Scot singing star, at 56, bowed out from active participation in vocalizing when he presented his own "Scotland Sings" vaude layout at the Empire Theatre here last week. He thus ended a stage career that has spanned three decades. He will remain active as a music publisher, agent and disc-company topper.

Jack Benny

Continued from page 49

he is the same dapper emcee as in his Palace, Orpheum (and lesser circuit) days.

As he made mention of the Sunday night professional gala he exclaimed "My God, I'm doing this one for nothing!," but from there on everything registers. He mentions how the Theatre Guild decided "to bring me back immediately after his last legit musical, the 1931 'Vanities'—and that was 32 years ago. "So it had to be while there's a newspaper strike, Lent, snowstorms—'and the baby swallowed the tickets'" (an inside Joemiller).

Blonde statuesque Jane Morgan follows with a belting songalog of standards. She opens with a savvy "You" medley, then reference to her Parisian show biz background as she uncorks Franco-American familiars ("Fascination," etc.). The Ward Singers finale. They could cut a number and also try for a little change of pace which perhaps is easier to suggest than consummate, considering the gospel genre of their act.

Clown blackout after intermission (bang-bang stuff) was merely Benny's way of saying "I'm no fool to open cold after the lemonade." Miss Morgan did two more numbers, then Benny and his Hillbillies (a standard routine with him), and more clowning with Toni Marcus, teenage violinist heralded as being from Sydney, Australia, who worked well with the star in a comedy violin double number. This is a highlight of the proceedings.

Benny, ever poised, polished and relaxed, made with effective smalltalk about George Burns, his upcoming guesters, Billy Rose, Chevalier, a how to Mike Nichols (& May) or a DeGaulle nifty, etc.

The windoff is a gem. Benny confides that usually shows of this nature either have the entire cast onstage frenetically handwaving and bucking-and-winging a storm; or, in contrast, the star "gets serious" about something, which he feels no comedian should do. A comedian should be funny period, he observes. Then there is also the third finale—the star who, as he plays off his finale violin solo, refreshes what he really thinks. Via soundtrack, in humorous fashion, is heard the soliloquy of what actors really have in their minds. This is utilized also to cue applause salvos for his troupe.

Benny is in for 5½ weeks and, following Chevalier, another suave performer, the Ziegfeld Theatre's owner, Billy Rose, has two winners in a row. The advance is good, and so is that of the upcoming Danny Kaye. Benny does no Monday night or weekday matinees; instead, four shows on Saturday and Sunday. As something of an American institution in light of his many years hosted here by radio/tv audiences, Benny in the flesh is a kingsize spectacular. The professional crowd Sunday night attested to that. Many of the regulars couldn't make the Wednesday night opening because they were either seeing Ford & Hines' return to the Persian Room or the 20th anniversary revival of "Oklahoma!" at the City Center.

Strong $34,650

Benny did a good $34,650 for his first seven shows ending Saturday (2), which included two previews.

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Shrine Circus Review

Minneapolis, March 1.

With Carl Strong, Four Kelroys, Charlimae Trio, Robert Baudy's Siberian Tigers, Ronnie Lewis Trio, Four Braytons, Four Kalmas, "Bobo" Barnett, Cathalas Trio, Melitta & Wiscons, Remo Loyal, Arena Kachinas (3), Jose Cole, Astrid, Bob Johnson, Portia Sims Liberty Ponies, Gretha Frisk, Aerialetta, Charlotte Walsh's Leopards, "Rocco" Lewis, Al Ross, Flying Artons (4), Anna Delmonte's Chimps, Jenner's Seals, Uncle Henry's Pork Chop Revue, Rosell Troupe (5), Six Frielanis, Armor Troupe (6), Woodcock's Elephants, Sky Kings (3), Clowns (8), Zuhrah Shrine band (80), Izzy Cervone Orch (24); produced by Hubert Castle at Minneapolis Auditorium Feb. 28-March 9, 20 performances; $2.40 top.

Forty-fifth annual Shrine Circus is a rousing crowd pleaser with the crowds 75% smalltry. It may not be the greatest show on earth but it's a mighty good one. Producer Hubert Castle has done a standout job of putting this entry together, assembling acts from all over the world including two which are appearing in the U.S. for the first time.

Shrine Circus draws over 100,000 fans each year. Current package, spectacularly staged and costumed as usual, should be up to its predecessors at the b.o. with preem eve turnout rated "the biggest opening night in years."

Most unusual and hair-raising of the 30 plus acts is Parisian animal trainer Robert Baudy's eight Siberian tigers. This outing is Baudy's first with the tigers after two years of whipping the performance into shape. Huge cats appear plenty dangerous. Baudy handles them with only a whip and cane and demonstrates his confidence by riding one of 'em off at end of his trick. On the ferocious side, too, are Charlotte Walsh's uncaged leopards and black panther. Critters are kept on leashes.

Menagerie includes trained pigs, seals and chimps, performing simultaneously in three rings. Trained pigs? It's hard to say if the porkers are really trained. They seem to do pretty much as they please, providing lotsa laffs in the process. Woodcock's performing elephants are standard circus fare, and Arena Kachinas offer adept horsemanship.

Other firsttimers in this country are the South American Rosell Troupe, gutty high wire artists. Performing on bicycles and chairs, quintet does half a dozen dangerous stunts sans safety net. First night slips and near falls may have been part of the act, but they kept the customers on the edge of their seats.

Additional acts calling for nerves of steel are the Flying Artons on aerial trapeze, Sky Kings on roof-high sway poles, tight wire artist Remo Loyal and the Ronnie Lewis Trio. It's a sock combination of thrill acts, Lewis Trio, using a revolving ladder at perilous heights, particularly scores.

Best bet for kids is clown Chester "Bobo" Barnett, brought back by the Shrine after a one-year absence. A showstopper, he enters the ring in a midget car and unloads suitcases, performing dogs, a skunk and other accoutrement. Barnett's antics are particularly welcome, because the rest of the show is a bit thin on comedy.

Circus is unusually long on balancing acts, acrobats and jugglers. Fortunately, all, including the Kelroys, Charlimae Trio, Braytons, Kalmas, Cathalas Trio, Melitta & Wiscons, Jose Cole, Astrid, Bob Johnson, Gretha Frisk, Aerialetta, Six Frielanis and the Armor Troupe, are topdrawer, and the show's pace doesn't suffer despite the similarity of offerings. Ringmaster Carl Strong also does a neat job of introducing the talent and keeping things moving.

Rees.

Anna Russell, Greco Co., Nero & Newhart Hit Big $19,237 in V'couver Gigs

Vancouver, B.C., March 5.

With three varied attractions, Famous Artists chalked up a healthy $19,237 from 7,050 patrons in three one-nighters staged last week at the Queen Elizabeth Theatre by FA's Hugh Pickett.

In her seventh local appearance, concert comedienne Anna Russell grossed $4,022 with house scaled from $1.75 to $4 for program of musical satire on Monday (19) and approximately 1,500 in attendance. The Jose Greco company filled all but 28 seats of the 2,800-capacity hall at $4.50 top for a $7,051 gross on Thursday (21).

The Peter Nero Trio and Bob Newhart show rounded out the week Saturday (23) with a near-capacity gross of $7,364 at $4 top. Upcoming Famous Artist promotions, on the normal weekly basis, including a Leonard Bernstein gala with Robert Rounseville, tenor Cesare Valletti, Arthur Rubinstein, the Canadian Players theatre company and Ray Conniff orch and chorus.

WARING'S KNOXVILLE GIG

Knoxville, Tenn., March 5.

Fred Waring & His Pennsylvanians have been booked for a March 20 one-nighter at Knoxville Civic Auditorium. Last year's performance drew 4,500 patrons.

Waring is appearing for the ninth time in 10 years in Knoxville.

Trinidad Amus. Coin Goes Down the Sewer; Impost Cuts Grosses

Port-of-Spain, March 5.

Marked by the throbbing rhythm of calypso and steel band, "Carnival in Trinidad" pulled thousands of tourists to this boot shaped West Indies island last week for the annual two-day festival which precedes Ash Wednesday. Highlighting the Mardi Gras-like celebrations was the current calypso king, billed only as Sparrow.

Although the fest was well patronized by visitors, local revellers were scarce for the taxes imposed by the government of this newly independent country are so high that few natives can afford to spend anything on entertainment. Most niteries are blaming a $43,000,000 sewer program for poor business.

Penthouse and Miramar, the two major downtown cafes, are eking out a bare existence from a few tourist ships and the draw of its calypso-steel band show. Typical drink prices are rum and Coke, 60c, while the tab on whiskey is $13 per bottle (with mixers).

Lone exception to the nitery biz doldrums is the Hilton Hotel, where pop singers and lesser name acts, along with an occasional calypso artist, are showcased in the plush La Boucan Room.

As a change of pace to the inevitable calypso was a Jamaican vaude troupe, billed as the Byron Lee Dragonaires, which was a sellout last week at the downtown Globe Theatre. Aside from guitarist Lee, the unit included vocalist-comedian Tony Gregory, a recording duo tagged The Blues Busters, and singer-dancer Count Prince Miller.

Following the Dragonaires' click at the Globe, nitery impresario Oswald McDavidson booked the troupe into a one-nighter at Queen's Hall, a local "culture shrine."

'OPRY' THIN $2,960, W'PEG

Winnipeg, March 5.

"Grand Ole Opry" pulled poor $2,960 and only 1,065 fans to Civic Auditorium here last week. Seating capacity is 4,100.

Headline acts were Faron Young, Billy Grammer and Leroy Van Dyke. Marlin Payne and radio station CKY promoted.

Key Club Operation Hinges On Court Rulings in Curfew Cases

St. Petersburg, Fla., March 5.

Battle of the Bottle Clubs in Pinellas County, which has a two a.m. curfew, goes on with the opening of the third such bistro in this puritanical province.

The Clan Club on Madeira Beach, operated by Holiday Isles Enterprises Inc., was showered with cold water before it was even uncorked, when city officials tried to prevent its preem for fear of a "noise nuisance."

All is quiet at the Clan, with secretary-manager Richard M. Freeman, former operator of the defunct Peppermint Lounge in Maderia Beach, holding the reins. The club, which authorities reluctantly licensed, serves a limited menu and dispenses mix for beverages supplied by members from nine p.m. on.

Meanwhile, at nearby Indian Rocks Beach Southshore, Benoit's restaurant-bottle club is operating on a borrowed time basis. Owner Clarence Perry was arrested Jan. 12 for operating after hours. His attorney, Eli S. Jenkins, has obtained a temporary injunction preventing Pinellas County officials from interfering with the club's operation. Hearing on a motion for a permanent injunction is set for April 5 before Circuit Court Judge Clyde M. Kissinger.

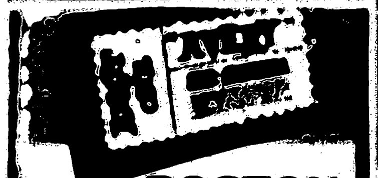
Also pending is the case of the Key Club of Tampa Inc. on U.S. 19, now operating under a temporary injunction granted the bottle club last December. Cloudy legislation causes law-enforcement officers to descend on the late bistros.

Bottle clubs are not required to purchase liquor licenses, since no sale of alcoholic drinks is involved. But uncertain is whether or not the clubs come under the 1963 special act of the Florida legislature limiting hours for establishments dealing in alcoholic beverages in Pinellas County. Outcome of the cases promise to cue operation of key clubs throughout the state.

John Krimsky Heading 7-Up's Entertainment At N.Y. World's Fair '64

Adman-impresario John Krimsky will operate "7-Up at the N.Y. World's Fair" next year. Keyed to the "7-Up and a sandwich" (new sales pitch) will be pop musical and instrumental groups as the talent come-on. It will be an informal divertissement policy, on a stage, with a miniature garden and pavilion as part of the 7-Up Corp.'s 46,000 square feet on which it will erect its own building. It will be situated in the Exhibit Area.

Krimsky, who now operates "The Establishment at The Strollers Club," in New York, on the site of the old El Morocco, was entertainment director of the 1939 N.Y. World's Fair, on behalf of the Fair Corp. then. This time he is working for J. Walter Thompson agency on the 7-Up account.



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Hotel Plaza, N. Y.

Phil Ford & Mimi Hines & Co. (3); Emil Coleman and Mark Monte orchs; $3-$4 cover.

The Persian Room is back in the big league with a swinging Vegas-type headliner who should keep maitre d'hotel John Fanetti and v.p.-g.m. Paul Sonnabend et al. brosvemp in the chips. Phil Ford & Mimi Hines, who were first brought in last year by then manager Neal Lang, give out with a pot-pourri of savvy comedy, legit thrushing and instrumentation, and a solid 70 minutes of entertaining that separates the stars from the aspirants.

Ford & Hines have come a long way since their showcasing and spotlighting on Jack Paar's "Midnight"-er, a springboard for not a few staple new faces. Team, then a newly formed mating, has evolved their stuff with savvy showmanship and to consistently telling returns.

She's an undeniable barefoot clownpiece—after a "grand" entrance in a $15,000-$20,000 full-length chinchilla little number she doffs her 1. Millers and works barefooted all the way—and Ford feeds her like a UNICEF commissary for undernourished kiddies.

In a scene Ford is the nitery George Burns to Miss Hines' Gracie Allenisms but, in time, he makes capital of his obviously skilled musical training. For this he has arranger-conductor By Oliver batoning the augmented Emil Coleman orchestra (seven additional pieces) as he makes with the mellifluous chords on the Hearing stick.

Miss Hines, also, for all her buffoonery, unearths a couple of legit arias, including a surprisingly virtuoso rendition of an operatic excerpt.

But Ford & Hines are geared for gags, visual, oral and physical. They "rassle", they buffoon (her "Japanese ballplayer" is a gem), they duet in straight and clown style. She utilizes her trademark "Sayonara" prominent choppers in unabashed laugh-getting manner, she does a "belly-flop" that would shame a professional acrobat, she mugs, mimics and mimes, she makes like a "pointer" (canine), she thrushes a pop ballad ("San Francisco") with the same virtuosity as the operatic excerpt. She struts the "NBC peacock" and just as it would appear that husband-partner Ford was deferring his talent payments entirely to her, he comes on for his own brand of buffo showmanship.

This runs the gamut of the business on the steels, the Tony Martin buffoonery, the Artie Shaw clarineting and other bits that ring the bell. The team bespeaks professionalism in all departments—ments material, sartorial investment, the works.

Per usual Emil Coleman's No. 1 band gets 'em up on the floor with everything from the conventional "society" terp tunes to the bossa, and Mark Monte's Continentals are an equally effective quartet of dansapation dispensers in the relief sets.

Eartha Kitt next. *Abel.*

Thunderbird, Las Vegas

Las Vegas, Feb. 22.

"Larry Steele's Smart Affairs Revue," with Freda Payne, Norma Miller & Her Jazzmen (5), Rex Creecy, Four Tops, Modern Harlem Girls (7), Lammar Wright's Orch (8); produced & directed by Larry Steele, presented by Joe Wells; no cover, no minimum.

Larry Steele, the handsome, personable emcee who concocts his own shows as producer-director, hasn't been here for several years, and then his show was in the main room at the Dunes. It's good to have Steele back, and it's interesting to see how smooth he's made the transition from a big stage to a small one in a lounge, although his revue has 25 performers.

Steele himself backbones the show as emcee, and the production numbers are built around his original songs—"The Lady Has Class," "The Modern Harlem Girl," "Native Girl," "Mr D.J.," "Smart Affairs," and one written especially for this outing, "The Las Vegas Push" (in which all other shows on the Strip are plugged).

Freda Payne is an outstanding vocalist whose song-selling savvy (especially on "Got The Whole World In His Hands") safely tabs her as star material.

Norma Miller and Her Jazzmen—a gal and four guys—is a fast moving act which seems to set the pace for the zippiness of the entire revue. The males have grace and freshness in their footwork, and are nimbly guided by their femme ringleader.

Rex Creecy is a spirited, animated limbo dancer who draws applause with her dramatic stunt of wiggling under the bar pole, six inches off the floor, while it is in flames.

The Four Tops, a male quartet, click with excellent harmonizing and showmanship on "Fascinatin' Rhythm," "Heart in San Francisco," and "Everyday Blues."

The seven Modern Harlem Girls are shapely lookers, adding icing to the cake—making it the most exciting sepia revue ever to play Vegas. Lammar Wright's Orch (8) does a fine job of backing. *Duke.*

Shoreham, D.C.

Washington, March 5.

Vaughn Monroe, Bob Cross Orch (14), Steve Kisley Orch (7), Tee Carson Trio (3); $2.50 cover.

Despite a low key performance in opening a five-day stint at the Shoreham's posh Blue Room, Vaughn Monroe was well received by an enthusiastic assembly.

He comes equipped only with a confident, casual manner, good physical appearance and the familiar big voice. Monroe adds few frills to a brief act that is lengthened only by two encores.

Largely, he sticks to a solid litany of standard ballads, most of which carry the Monroe trademark. The only fillips are several numbers designed "for the ladies" when champagne is served to ringsiders, and a couple of trumpet and trombone solos.

Otherwise, it is strictly "Tangerine", "Ghost Riders in the Sky", "Dance, Ballerina, Dance" and "Racing with the Moon". Each brings "oohs and aahs" from the crowd.

Monroe winds his act by inviting everyone onto the dance floor while he sings "You Were Meant For Me", an obvious throwback to his big band days. *Ned.*

Edgewater Inn, Mpls.

Minneapolis, Feb. 23.

Edgewater Eight, Don McGrane Orch (4), $1 cover, $1.50 weekends.

This large and elaborate Edgewater Inn supper club is the third such spot hereabouts to find a comparatively inexpensive panacea for ailing biz. Its solution is musical comedy tabs performed by a small cast of gals and boys, four each in this instance.

Previously, this show policy has been a lifesaver for Bennie Berger's local Shiek's, where eight years ago it made its local bow. It lifted that establishment from depression to profit and is still thriving there. The tab shows later effected a similar near-miracle for the area's St. Paul House nightclub.

Recently appointed Edgewater manager Gil Swenberger, who had occupied a similar Shiek's post, put his club firmly on the local nitery map when he installed this show policy several months ago. This sort of fare is surefire for a class bistro. The area's nitery spenders seem to find it their entertainment dish and something of which they don't tire.

Shows here are in for three weeks and current one provides outstanding numbers from Broadway smashes, "Oklahoma," "South Pacific," "Kismet" and "Annie Get Your Gun." The four girls are shapely, pretty and personable and the equal number of young men similarly goodlooking. All eight display ensemble and solo vocal and terpsichorean proficiency.

There's a freshness, verve and exuberance to the proceedings, costuming is neat and the pace is fast. Much credit goes to producer Al Sheehan, director Gary Schultz and choreographer Nancy Radetz.

Unlike in the two other musical tabs clubs, the performance isn't on a stage, but instead is on the dance floor close to customers' tables. This makes for pleasant intimacy.

Swenberger also brought back to Minneapolis orchestra conductor-emcee Don McGrane who became a name locally during his eight years in the same capacity at the Twin Cities' swank supper club, the Hotel Radisson Flame Room here, when that room was playing name acts regularly. He came to Edgewater from two years with his orch at Pier 66, Ft. Lauderdale, Fla. With his musicians, he does his usual bangup job for show and customer dancing. *Rees.*

Sahara, Las Vegas

Las Vegas, Feb. 26.

Jane Powell, Dave Barry, Barbara Hines, Dennis Singers (3), Moro-Landis Dancers (10), Louis Basil Orch (15); produced by Stan Irwin; presented by Milton Prell; choreography, George Moro; $4 minimum.

The magnificent voice of Jane Powell hasn't been heard for too long a time in Las Vegas, and it's a genuine pleasure to have it back.

The petite, shapely Miss Powell is not only a looker — she has a certain delicate humility which tops off the charm of one of the most beguiling performers in the biz.

Her voice is the versatile type which could make any song sound richly fresh and animated with natural feeling for the lyrics — whether the tune be operatic, rock 'n' roll, or western. In this outing she displays a well-balanced repertoire of numbers including "Something's Coming," "This Is My Beloved," "Tenderly," "I Feel Pretty," "Apple Trees," "St. Louis Blues," and a fine medley of B'way show tunes.

Refreshing is the fact that she works alone, explaining in song ("All I Need Is The Guy") that all the dancing boys are working for the other girl singers in nitories. Miss Powell, on opening night, wasn't the least bit upset with an uncooperative mike, taking the annoyance with the grace and dignity of what she is—a real pro. The star also does a neat bit of terping, which blends ideally with her well-staged act. Jack Lee conducts the Louis Basil orch (15) for her with aplomb.

Dave Barry is held over for this shedded two-weeker, and again demonstrates why he's one of the best standup comedians ever to play Vegas—always a strong asset for any bill.

A handsome, tuneful Moro-Landis production number is the curtain-raiser, featuring exciting songstress Barbara Hines, the smooth Dennis Singers (3), and the 10 "Most American Girls In The World."

Program, produced by Stan Irwin, is in until March 12 when Alan King and Buddy Greco open. *Duke.*

Crystal Palace, St. L.

St. Louis, Feb. 25.

"Zoo Story" and "Man With Ideas," starring Christopher Knight and Jack Murdock; $2.50 admission.

Jay Landesman, St. Louis top disciple of the offbeat in entertainment at his intimate cabaret-theatre in Gaslight Square, is production host for a pair of avant garde one-act dramas. One of them Edward Albee's "The Zoo Story," is compelling stuff and is getting undivided attention of the out front-ers.

It's a gabby, sometimes shocking, account of a square book publisher (played by Jack Murdock) who has a run-in with a traumatic young bohemian (played by Christopher Knight). The young meets the publisher on a park bench and assails him with a biting monolog on the troubles that beset grubby, non-working young bohemians in the big and wicked city.

Knight is superb as the beaky, near-psycho youngster, and Murdock, usually seen in these parts as a comedian, takes the transition to straight dramatic actor in easy stride.

The other half of the bill, "A Man With Ideas," is supposed to be a comedy about prison life, written by Chandler Brossard, with incidental music by Jimmy Williams and lyrics by Fran Landesman. Murdock and Harry "Lefty" Lewis, a fugitive from the burlesque circuit, are cast as a pair of convicts who are much happier with their cells than the outside world.

Enter the villain: A deluded fanatic (played by Knight), who disrupts their placid behind-the-bars idyll and winds up a big loser himself. There's one other member of the cast, Duane Jones, as the jailer, but none of the four manages to make much sense of the material at hand.

The two plays will run through March 16. *Bob.*

Latin Quarter, N. Y.
(FOLLOWUP)

The Latin Quarter's refurbished show, with the Barry Sisters topping, gives this Broadway showcase some added strength. Now that the Lenten season has come and the resultant business letdown gives gray hairs to the bonifaces, this display should ease the pain somewhat for E. M. Loew and Eddie Risman. The girls, with backstopping from Hall, Norman & Ladd, Williams Troupe and Francois Szony & Nancy Claire, contribute to a bouncy and entertaining layout.

The normal showcase for the Barry twosome has been the nearby International. But the girls seem very much at home here. They provide a punchy act which scores with a well-arranged assortment of pops. The sisters offer an excellent catalog, put over with harmonic gloss. It's a highly commercial turn that earns a major share of applause in the large seaters and they're off to top appreciation.

Also new to the current layout is the British music hall act of Hall, Norman & Ladd, an instrumental comedy combination. It's basic and fairly funny nonsense which depicts an essentially serious turn getting bogged down into musical slapstick. A serious looking gent playing guitar, a fiddler and a well-meaning youngster on bass are the characterizations. Basic ability with their instruments is the foundation of the trio's act which makes its mark here.

The holdover Francois Szony & Nancy Claire again impress as one of the best dance turns on the nitery boards. They combine ballet, acro and ballroom into a potent package of dance pyrotechnics. Also the Williams Troupe, a juggling combo from Hungary, continues to score with their club manipulations.

The rest of the show contains the Dona Arden production elements which still impress the assemblage. Included in this assortment are singer Art Johnson, Glenda Leigh and others. Jo Lombardi's band plays this musically complicated show flawlessly. *Jose.*

Chase Club, St. L.

St. Louis, Feb. 19.

"Playgirls Revue," all-girl show presented by Jackie Barnett; Johnny Polzin Orch (12); $2 cover.

Jackie Barnett's "Playgirls Revue," a boon to the baldhead row, is refreshingly different from most girl shows which put the accent on beauty alone. Barnett's leggy stars not only are lookers but have talent to boot.

Featuring a cast of 16, all girls, his current frolic runs a lively gamut from big production numbers to solo spots for some adept chantoosies and dancers plus a feminine standup comedian, Betty Regan.

Barnett wrote most of the material, a sparkling potpourri including a lampoon on the "Miss America" pageant, a beatnik satire in song and dance and a lighthearted look at the Kennedys called "Hyannisport."

Sharing plaudits with Miss Regan, an English belle whose clipped British accent adds extra zip to her sharp comedy material, are singer-dancer Ginger Carroll, Karin Dolin, Anita Ray and Diane Hall, who have been with the Ray Anthony band.

Lookable as well as listenable, "Playgirls" showcases a kaleidoscopic parade of gorgeous costumes harking back to the lush Ziegfeld era.

It will be in through March 17, with the Kim Sisters due March 18 for two weeks. *Bob.*

Blackstone, Chi

Chicago, Feb. 18.

Marion Colby, Franz Benteler Orch; $2.50 cover.

Marion Colby has the sort of supper club expertise that comes from much mileage on the boards and is a pleasing entry for the plush Bonaparte Room. Her forte is the party atmosphere that she inspires, and she carries it off enthusiastically.

Miss Colby's songalog is neatly larded with special material, and her ad libs with the ringsiders are fresh and ingratiating. Her offstage and sans microphone entry, although a well-worn device, comes off effectively since she has the voice to make an impression even though out of sight.

Her walk-on number is "I Only Have Eyes for You", and she handles it with a nice combination of torch and swing.

Franz Benteler's house orch backs Miss Colby with care, and dishes out topnotch Alt Wien listening and terp music between shows. *Mor.*

Holiday House, Pitt

Pittsburgh, March 1.

Milton Berle, Leonard Sues, La Scala Quartet, Dunhills, Amin Bros., Ralph DiStefano Orch (14) (Russ Long, drums; Gene Barringer, trumpet; Leonard Sues, conducting); $1.95 cover.

To a vet ringsider, this is a passing parade of American comedy, executed by its master. Whether or not Milton Berle originated some of this material is academic because no one delivers it better. Whether he is handling a heckler, delivering his deft one-liners or gripping the audience with the pathos of vaude nostalgia, Berle is the Einstein of his craft.

He updates his act throughout with such lines as "Joseph Kennedy is doing an album — My sons, the government." But the boffs come thickest when he does the material that local patrons, like many others who have never seen Berle in a cafe, remember only as part of an act executed by a lesser member of the comedic fraternity.

Berle has surrounded himself with a brilliant display of talent. The Dunhills are on only a few minutes but their strong terping turn get the show off whirling and sets a pace that never lets up. Berle then comes on with a few choice bits and easily put down a group of hecklers with lines so familiar that it was amazing they still contained such effectiveness.

Leonard Sues, a big fave here, follows and scores easily with his standard trumpet impressions. He also shows an excellent way with a song, especially on his singing of "Mack, the Knife". The Amin Bros., as good a risley act that has played the city, get a solid mitt and close with a foot to foot handlong of Berle who seems remarkably agile for his 54 years.

After introducing the La Scala Quartet, Berle goes off for his clown change and comes back for the biggest laughs of the evening with the La Scalas serving perfectly as his foils. When the group closes with "Figaro" to cascading applause, Berle begins his reminiscing as he takes off his makeup.

The large firstnight audience that had been roaring with laughter for over an hour, then hung to his every line as he tells of his earlier days in vaude here and in other cities, of his days in tv and how Bishop Sheen, "with his better writers", forced him off tv.

Ralph DiStefano's Orch (14), with the help of Sues' conducting, Russ Long on drums and Gene Barringer on the trumpet, are with Berle all the way and sparkles in its dansapation. Al Morell's Organ Trio fascinated during the lulls.

Layout is in until Saturday (9). *Lit.*

Queen Elizabeth, Mont'l

Montreal, Feb. 27.

Davis & Reese, Denny Vaughan Orch (12), Salle Bonaventure Trio; $2.50 cover Mon. to Fri., $3 Sat; no Sunday show.

Pepper Davis and Tony Reese provide a welcome change of pace for the Salle Bonaventure, whose decor and atmosphere almost dictate a class-type act of the singing or dancing genre.

This is not to say that Davis & Reese lack class, nor that even a novelty turn is not welcome; merely that the type of patrons drawn here indicated pleasure at being able to relax at the uninhibited antics of Davis.

Reese, for his part, plays straight to Davis, and provides some melodic, warm singing which he doesn't take to seriously. This, too, goes well with the customers. Boys work in high-gear throughout their turn, perhaps a little too high, and it's obvious they could use some support in the way of an opening act to warm the crowd.

Fresh out of Vegas, they dish up material which is somewhat local from the Vegas viewpoint, but after the first few minutes, they got the message and did some fast-thinking switches. Some of their lines, though most of it is delivered for maximum impact, still has a familiar ring, such as the punch drunk boxer bit, or even the clowning orch conductor.

With it all, the boys pack a big chunk of talent into their 45 minutes, with some top terping, singing, and a general the-heck-with-it air. They had to beg off.

Denny Vaughan cuts a tough show nicely and, as usual, provides dansapation with arrangements as singable as they're danceable.

Opening March 11: Delta Rhythm Boys. *Lazo.*

Fontainebleau, M.B.

Miami Beach, March 3.

Tony Martin & Co., Jackie Clarke, Ossie & Anita Reyes, Len Dawson Orch; prix-fixe dinner minimum (opening night) $12.50 plus $5; thereafter $9-$7.50 minimum.

The Fontainebleau's Ben Novack is trying the one-show nightly policy (two Saturdays) with arrival of Tony Martin. With it, he took the upped-tariff tack opening night with a prix-fixe tag of $17.50 for dinner and beverages.

It worked, with a healthy complement of the black-tie set of first-nighters on hand for one of the more durable toppers to play this resort annually. In fact, this date marks return of Martin to a room he premiered when the hotel was officially opened.

It's still the same Martin story: The suave, smooth as silk delivery and demeanor backed with a canny book that contains clichs associated with him, via records and film roles. Always the smart showman, Martin again has a mixed quartet of singers along to provide the full blown choral background via electronic gadgetry. Shapely Blaine Tuvano steps out of the foursome for some finely honed duetings with Martin to heighten overall impact.

But it's Martin that keeps them enrapt, notably the distaffers. His vocability is full throated as ever; the peaking high ones hit sure and clear. He adds to the "full Company" effect with enlistment of dance duo Ossie & Anita Reyes for a singing Latino terp insert. The duo are also spry show openers with their zesty hip-swing patternings.

Jackie Clarke is the comedian traveling with Martin this year. The young newcomer found the opening night crowd in a "waiting for the star" mood, but kept knocking out his potpourri of gags until he got them to listen via a sock set of ad libs when his laugh lines got lost in the dinner-service noise. The asides grabbed attention midway through his stint to provide a warming finish.

Len Dawson and his orch (expanded, like all of the others in this area when a top song act is booked) backs in usual capable fashion.

Due March 15: Sammy Davis Jr. *Lary.*

Ritz Carlton, Mont'l

Montreal, Feb. 25.

Gigi Galon, Paul Notar Trio and Johnny Gallant. $1.50 cover weekdays, $2 Saturday; no sunday show.

There's lotsa talent poured into the petite frame of Gigi Galon, a bundle of personality whose range from special comedy material, to torch tunes, to laying pop songs down without flair or flourish, had the customers begging for more on night caught.

If there's any criticism, it's that Miss Galon gives a bit too much of herself. She's a small singer, physically, whose upswept coif makes her appear taller than is actually the case; but her close approach and expertly controlled vocalizing make her a good bet for any posh room.

Miss Galon kicks off with special material, drawing immediate audience response, then moves into a throaty version of "Summertime" with excellent articulation. Incidentally, she's been in show biz less than a year, having done secretarial work on the Coast before launching her singing career.

She scores with the Italian Mambo, but such standards as "I'll Take Romance" and "Too Close for Comfort" could easily be shelved because they break the pace. With a little editing, Miss Galon's stint could add up as palatable for any intimate class room.

Johnny Gallant at the ivories and the Paul Notar Trio neatly cut the show and provide the dansapation.

Miss Galon closes March 7, with chanteuse Sonya Corbeau opening the next night. *Low.*

Edgewater Beach, Chi

Chicago, Feb 23.

Dorothy Shay (with Buddy Freed), Edgewater Beach Guys & Dolls (10), Don Davis Orch (6); $2 cover.

That "Park Ave. Hillbilly" gambit is mighty durable. Not without good reason has Dorothy Shay been a perennial on the hotel circuit here these many years, and the corn-cum-class she dispenses still shows no sign of staling. If anything she's sharper and more verbally limber than ever before, and she kept the near-full opening night house laughing for 65 minutes.

It epitomizes her act that she stands smartly swathed in an expensive sequined gown and describes herself as "all gussied up." With that special brand of yokel sophistication that is her imprimatur, and hers alone, she offers some welcome new material, "Whatever Happened to Dec. 28?" and a medley on the evolution of her career. But it is of course the old standbys like "Uncle Fud," "Feudin', Fightin'" and "Sear & Roebuck" that the auditors clamor for and give top response to.

A firstrate comedienne, Miss Shay knows how to punctuate the double entendre with a sly facial movement or an ironic gesture of the arm, and her witty chatter seems impromptu. The intimacy of her delivery belies the cavernous dimensions of the Polynesian Room, soon to be made over and renamed, thankfully.

Fact that the headliner stayed on as long as she did and left 'em cheering is a tribute to her professionalism. She followed a 40-minute stint of musicomedy song and dance by the resident Edgewater Beach Guys and Dolls, making it an extremely long show. The Robert Simpson-directed unit is talented and courageous but only of the calibre of summer stock. There's at least one good voice in the group of 10, that of George Lee, but the unit wears out its welcome halfway through. The Don Davis house orch struggles to sound larger than it is.

Homer & Jethro come in March 18. *Les.*

Duplex, N. Y.

"Are You Ready for This," (An Instant Revue) with Paula Shaw, Gretchen Van Aken, Mark Malone, Danny Logan and Pat Nugent (piano); music and lyrics, Robert Lenn; sketches and direction, Logan; two and three drink minimums.

The Greenwich Village Duplex's upstairs Sinner and Saint Room, hosted and managed by Mark Malone and Danny Logan, has added this happy topical revue to the bountiful roster of same in topical revue happy New York.

This fresh entry, unlike most of the others, has little to do with the national and international scene. Aside from a scathing ape of Caroline Kennedy (she has a Frank Sinatra picture on the wall with moving eyes), "Are You Ready for This?" sticks mostly to show biz personalities and happenings with an occasional dig at the city scene (cops in drag, etc.)

In topic and presentation, "Ready" has a special appeal to young sophisticates. The sketches, blackouts and song parodies drip an almost steady flow of acid. If there's an occasional let up in the wit, it's okay, because the animation and enthusiasm of the cast and the zip pace carry through. Satire is sometimes bolstered by burlesque — pratfalls, choperaps etc. to effective contrast.

Quartet of performers acquits solid as a group, and Paula Shaw has notable comedic gifts. She's a glamourthy, stacked redhead with a professionally hyped irreverance in everything she does. Gretchen Van Aken has equal sight values and may be as potential a comedienne, but doesn't have nearly the exposure this outing as Miss Shaw.

Likewise, Miss Van Aken gives hint of genuine vocal skills in a ballad turn, but the number is interrupted every couple of bars with an ad slogan off television. If the bit unfortunately limits the singer's projection, it sure puts sharp focus on the lunacy of those never-never land citizens of video blurbville.

Co-manager-host, writer and director Danny Logan has many solid turns in the performance. Partner Mark Malone is in-person much less. He does an okay vocal bit, and has one of the most effective blackouts of the night with nothing but the opening lines to the national nightclub anthem current, "What Kind of Fool Am I?" Ballad query is answered off stage by the rest of the cast—"A fruity English one, that's what!" Blackout to a downed house. *Bill.*

Tidelands, Houston

Houston, Feb. 26.

Timi Yuro, Bob Charles, Don Goldie Orch (4); no cover or minimum.

Miss Yuro is a short femme with big pipes, and she had difficulty begging off in opener. Despite Japanese-sounding name, she is of Italian descent. She belts big, and when dropping to soft lower ranges she has a controlled huskiness that also adds to presentation.

There is no way to fault her pipes, and her presentation is good—if she would ease just a bit on her facial gymnastics. Miss Yuro has an excellent potential for most visual media.

Bob Charles is a promising comic, whose material verges on being very funny. Yet somehow, his best material is on why he isn't breaking up the audience, which means he can't use it when he's going good.

His bit on Dr. Frankenstein's monster is good, he also explores Superman, the Lone Ranger, patriots, football game broadcasters and the like, yet the point of some of his would-be sharp material is slightly dulled. At this stage, Charles appears to be slightly lacking in the necessary discipline.

Don Goldie's Orch (John Ulrich, 88s, Don Jones, bass, Jim Gall, skins, and Goldie on Trumpet) begins long stay, replacing Don Cannon's combo which was here for more than four years. Goldie has gathered a solid group, and he excells on trumpet.

Don Rickles, due in next, was excused for sudden film commitment. He'll be replaced by Ed Ames, who will compete with brothers who operate nitery here. *Skip.*

New Frontier, L.V.

Las Vegas, Feb. 28.

Belle Barth, Twin Tunes, Dick Rice Orch (4); presented by Warren Bayley, $2 minimum.

Belle Barth, in her Las Vegas debut has injected new life into the New Frontier's Venus Room, which, on opening night, was packed to SRO like it was when Judy Garland preemed there.

First night audiences (she does three shows with a "drinks only" policy at 8:15, 12:15, 2:15) were partially populated with a small army of Vice Squad men, sheriff's deputies and gaming commission members who heard words and phrases they've never heard before on the Strip—but they did nothing to indicate they would arrest Miss Barth or censor her shows in any way.

Her second show was spicier than the first, and the third bawdier than the second, so it may be that she will eventually get back to the type of performance for which she is known.

Most of the people in Miss Barth's initial audiences seemed to be entertained rather than shocked, probably because they knew what to expect. Her jokes and song parodies about bedroom manners, deviation, anatomy, and assorted sex get consistent yocks and applause, with only her Yiddish words and idioms failing to register, making it obvious that she should eliminate them.

Most of her pornographic dialog is of the double-entendre type, although she occasionally relies on outhouse humor for laughs. So far, she has by-passed the four-letter words except by implication.

Hotel chief Warren Bayley has remodeled the room, which seats about 400—drapes now funnel the stage so that Miss Barth's piano comes close to the audience for an intimate effect.

The Twin Tunes (Bruce and Boyd Coulter) do an up songalog to excellent effect as an audience-warmer. Backing entire show is a good four-piece combo, headed by 88er-conductor Dick Rice, with trumpet, bass, and drums.

Program is set for an indefinite run. *Duke.*

Diplomat, H'wood, Fla.

Hollywood Beach, Fla., March 3.

Eydie Gorme & Steve Lawrence, Morty Gunty, Van Smith Orch (Joe Guarico conducting), George Foster; $5-$6.50 minimum.

Eydie Gorme and Steve Lawrence have moved 15 miles up the Gold Coast from their usual winter booking situations on the Beach. And if the reception they grabbed from a crowded Cafe Cristal in this huge resort complex is any criterion, they'll be coming back next year.

The duo kick up a happy romp in song and banter that makes their tenure onstage seem much shorter than actual running time (over an hour). Morty Gunty's ditto click in the opening comedy spot gives it all an extra fillip for constant high-gear auditor response.

Gunty's also been seen on this circuit through past several years. The young ex-school teacher has now attained an authority that stems from a smartly devised set of material containing a lead of original lines and ideas. His rundown has out-of-the-news in basics; he serves up sharp lampoon on flamenco dancers, then hits the satire-impressions trail for more laugh build.

Gunty has a new twist on tv commercials that garners him howls. With it, he reveals hitherto unused knack for spinning out a funny yarn. He tops with his "Clown" trademark special for more of the quickie impreshes, and into a Danny Kaye take off to score a solid click.

The Lawrence-Gorme turn is as of before, but this time out with a new set of dialog to spice their soloings of disk best-sellers and duetings that wind from the cross fire chatter.

Lawrence is an engaging guy and displays a fine flair for comedy. His timing on lines tossed by the impish Miss Gorme is flawless, to pick up laughs in steady stream. Also tosses in some quickie impressions, some of them offbeat, to further add to the versatility note.

There are few songstresses around who can hit the sounds turned out by Miss Gorme; her high-riding arrangements are enthusiasm stirrers. Lawrence is very much the smooth, fully rounded songster. As noted, their duetings peak the artful staging. They're a happy team who leave the attendees in same happy mood, pounding for more.

Joe Guarico conducts the set Van Smith orch for the Lawrence-Gorme stint in fine style. George Foster, house emcee, keeps matter moving in smooth gait. *Lary.*

Latin Casino, N.J.

Cherry Hill, N.J., March 1.

Peggy Lee, Rickie Layne, Moro Landis Dancers (12), Marlyn King Orch (15); $3.50 minimum.

Peggy Lee seldom makes appearances in this area, usually confining her activities in the east to New York's Basin St. East. Her booking at the Latin Casino marks her first visit here in nine years and the avant garde chirp has a special following to augment the Jersey cafe's regular dining-out trade.

A top bracket swinger with patter mostly on the hip side, Miss Lee offers a wide variety of lieder, all of which (except for a Ray Charles medley) is given her own distinctive treatment. "Mack the Knife," for example, is handled in slow tempo resembling the original German version in the Kurt Weill "Three Penny Opera." "Days of Wine and Roses" gets a religioso backing. The finger-snapping star, with bongo and bass accompaniment, cues her hit number "Fever," a lyric centerpiece for the songalog.

Miss Lee believes in making each word intelligible and using arrangements geared to her knowing style. Her platinum tresses and white-on-white beaded dress with chiffon panels, plus shrewd lighting and well-timed movement all add to her assured stage presence.

Best received number is her current disk jockey hit, that matriarchal growler "I'm a Woman." She tallies also with "Alley Cat," a non-Latino "Fly Me to the Moon" and such robust lieder as "Big Bad Bill" and "Nice and Easy."

Vocalist is on 55 minutes and carries along eight musicians (bass, bongoes, guitar, piano, trumpet, trombone, drums and flute) to augment Marlyn King's 15-piece house band. Her bassist Max Bennett doubles as conductor.

In the warmup spot is ventriloquist Rickie Layne with Vel Vel, who bickers amusingly with his "mouthpiece" and the audience. The Moro Landis Dancers, eight terpers and four showgirls, provide the opening ensembles with Gayle Wachtel stepping out of the line for a vocal specialty.

Connie Francis opens March 11. *Gagh.*

Deauville, Miami B'ch

Miami Beach, Mar. 4.

Ethel Merman, Mattison Trio, Les Rhode Orch; $5-$7.50 minimum.

With rival bonifaces assessing high prix-fixe dinner and minimum tariffs at opening nights lately (Eden Roc $22.50 for Eddie Fisher and Fontainebleau $17.50 for Tony Martin), this hostelry's Morris Lansburgh decided to stay with his standard minimums for the debut of Ethel Merman on the tough cafe circuit here.

It may well turn out to have been a wise move. The attendance was healthy, albeit not of sellout status. Reason could be traced to her entry being last of the week, following Martin and the Gorme-Lawrence duo at the Diplomat, plus the continuing hold Fisher's had on the current vacationers' fancy, with nightly turnaways the rule.

With hotel row's cafes within minutes of each other, if not next door, plus tendency of the winterites to patronize established faves of seasons past, Miss Merman will have to hit the big-crowd pace via word of mouth praise, of which there should be plenty on basis of the thunderous reception she earned at opening show.

Hers is an all-out click in terms of entertainment values. She takes to a cafe stage with all the authority and assurance befitting a performer of her stature, belting out an hour or more of songalog that hits blockbuster proportions.

Churning up well over a score of tunes associated with her hit-studded musicomedy and film roles, plus inserts of a few "newies" in that highly stylized, lyric-clear delivery, Miss Merman hits a pace many of her femme confreres would have trouble holding to, for more than 20 minutes.

There's every number in nostalgia array from "I've Got Rhythm" down to her now classic "No Business Like Show Business." The arrangements and staging are tops, the lighting inventive, highlighting the peakings of an act that flows smoothly and builds constantly. The ovation at finale rolled long after she left the stage.

The Mattison trio open the bill with a miniature dance-revue, ranging the terping from Latino to a musicomedy excerpts capper that hit for sustained bowoff returns. Les Rhode and his expanded (to 22) orch are socko with the lengthy score for the proceedings.

Due March 15 Robert Goulet. *Lary.*

Mister Kelly's, Chi

Chicago, Feb. 26.

Bud & Travis, Barbara McNair, John Frigo Trio; $2.50 cover.

The Marienthal freres have a happy bill in the lively folktunes of Bud & Travis and the savvy balladry of Barbara McNair. There's a national road-builders confab in town, and the boys with the fawn-colored Stetson hats were much in evidence at this opening and undoubtedly will help biz at Mister Kelly's and elsewhere in Chi for the next 10 days.

Bud Dashiell and Travis Edmonson recently rejoined after two years apart. (Says Bud: "For a while it seemed that people were just not listening to our kind of music. Now they want to hear it.") The duo is ideally suited to one another, both musically and comedically. They have a musical singleness of purpose that comes through clearly in the guitar work and vocalizing.

Their songalog is comprised of the more durable folksongs, but their fresh charts, spirited playing and singing and personable patter keep it from sounding old hat. Noteworthy for their unstandard approach to folk staples are "Cielito Lindo", an uptempo version of "Delia's Gone", and a sock mock medley of folk chestnuts with comic interpolations. They are superbly assisted by the virile bass guitar accompaniment of Carlos Gonzalez.

Barbara McNair is a treat for the eyes and ears, and her contribution would seem to warrant co-headliner status with Bud & Travis. She's a pretty dish, and she sings with skill and feeling. Auditor response was enthusiastic for her renditions of "Some People", "The Best Is Yet To Come" by Cy Coleman (he was in the audience), an updated version of "Frankie and Johnny", "Irma La Douce" and a great, rocking closer in "Yes Indeed". She has an exceptionally pure voice and a nice direct singing style.

Bill is in for two weeks. *Mor.*

CURRENT BILLS

WEEK OF MARCH 6

NEW YORK CITY

[illegible]

AUSTRALIA

[illegible]

BRITAIN

[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

CHICAGO

[illegible]

LOS ANGELES

[illegible]

LAS VEGAS

[illegible]

RENO-TAHOE

[illegible]

MIAMI-MIAMI BEACH

[illegible]

SAN FRANCISCO

[illegible]

SAN JUAN

[illegible]

Irving Berlin

Continued from page 1

Burns, Fred Astaire, George Jessel (who emceed in rare form), Arthur Freed, Ginger Rogers, Stanley Adams, Groucho Marx, Bob Hope, Dinah Shore, Lawrence Weingarten, Dean Martin, Frank Sinatra, Danny Kaye, Rosalind Russell, Yvette Mimieux.

Congratulatory messages were read by Jessel from President John F. Kennedy and three former presidents, Herbert Hoover, Harry S. Truman and Dwight D. Eisenhower. And between the testimonials the Producers Guild took time out to announce its "bests" of the year in motion pictures and television, respectively, "Lawrence of Arabia" and "The Defenders."

It was a long night, from cocktail reception at 7 p.m. to windup a little after midnight, but Berlin showed no signs of strain. He appeared to break up only once at ribbing by Groucho who recalled that while Berlin wrote patriotic airs through two world wars and 28 little wars he had composed in 1916 a non-intervention ditty "Stay Down Here Where You Belong." Groucho appeared to be roughing up the composer by accusing him of not having been able to write a hit tune into the Marx Brothers show, "The Cocoanuts." Then came the snapper: "Always" had been cut out of the musical.

Sylvia Fine provided a parody (to Gilbert & Sullivan strains) for Danny Kaye, and Sammy Cahn delivered one of Berlin's "Just in Love" for Martin and Sinatra. Dinah Shore played it straight in a medley of tunes, "All Alone," "Remember," "It's Over All Over"—that was a high point of the evening.

They Call It Timing

Problem of when to stop and fact that it's unfair to expect comedians to top each other (try and stop 'em from trying) is something those who stage testimonials should give more thought to for future events. There's a point when diminishing audience reaction makes it too tough on the entertainers. As for instance, Bob Hope was seldom sharper than on Sunday night, but by the time he got on outfronters weren't reacting as keenly as earlier in proceedings and some of his jokes got undeserved delayed pickup, such as Berlin "had made more money out of Christmas than F.A.O. Schwartz."

Unreeling of clips from such Berlin filmed musicals as "Alexander's Ragtime Band," "Top Hat," "This Is The Army," "Holiday Inn" (out of which came "White Christmas"), "Blue Skies," "Easter Parade," "Call Me Madame," "Annie Get Your Gun" and "There's No Business Like Show Business."

Presence of Darryl F. Zanuck was a surprise to most in the room as word of his decision to attend did not arrive until Friday from Paris. DFZ, a former Milestone recipient hit town only a few hours before the dinner. He's here in Hollywood for the first time since becoming prexy of 20th-Fox last summer. He offered a few ironically humorous comments about the lady of the Nile in addition to warm words for the guest of honor.

"I have just left a lady named Cleopatra," observed Zanuck. "It took a great deal of courage for me to come here. We all know our history. Caesar was killed by her; Marc Anthony committed suicide and Spyros Skouras was beheaded."

Jessel in the course of emceeing remarked upon a little personal history. He noted that occasion marked his "68th speech" in the international room, no doubt a record, and after reading the Presidential telegrams, quipped "in contrast I get wires from the three Slate Bros."

New Acts

LUCHO GATICA
Songs
25 Mins.
Chateau Madrid, N.Y.

Lucho Gatica, an import from Chile, is a hot disk seller in the good-neighbor area. He's on the Odeon label (distributed by Capitol in the U.S.) and among the Latinos he's an item that really moves. This would contribute to the strong houses at the Angel Lopez nitery despite the advent of Lent.

Gatica sings in the romantic vein. He has a full-bodied voice kept under strict control with restraint as regard to volume. At the Chateau Madrid, he essays a series of pop tunes in a richly baroque manner. He lets loose with all the emotions. His style and tunes go over very well, and result in magnificent mitts.

There is one sequence at the guitar in which he shows a quieter side. But no matter how one listens to Gatica, he adds up to a singer of charm and affability. He is apparently not too conversant in English, as yet, since his one effort in the local tongue had the earmarks of being phonetically delivered. The few words he did speak also gave that feeling. He has the ability to move into many kinds of rooms, but he's at his best in a situation which has an international clientele. *Jose.*

APRIL AMES
Songs
30 Mins.
The Big Stick, Phoenix

This date is the first step in the comeback trail for Phoenix-born Ames. Several years ago, as Harry James' girl-singer and by recordings on the Gene Norman label, she had a burgeoning career working but chose to retire "to do something more important than singing."

Miss Ames is a casually coiffed, curvy, hummingbird-size warbler with kingsize pipes. She belts loud, clear and on-key. Wisely, the petite singer declines the temptation to go the "cute" route, electing instead to market a challenging catalog of evergreens and current pops delineated in a subtle jazz idiom.

Boniface Dave Manning's bistro, a fading Twist joint, has been happily revived by this booking. Chirper earns potent palming from her hip, avant-garde auditors with an uncluttered reading of "Blackbird," a cool "Misty," torching an effective "As Long As He Needs Me," and a jumping "Chicago," all impressively backed by Lou Garno and his five men. *O'Hal*

MARGOT & CHIVERTO
Ballroom
12 Mins.
Chateau Madrid, N.Y.

Margot & Chiverto are a well-drilled and disciplined Latino ballroom pair who display a sufficient amount of tricks to keep the customers interested. Despite the need for more color in their straight dance passages, the team adds up to an overall plus in the dance field.

They dwell largely in their nationalistic motifs, but infuse a ballet flavor to their terps. Much of their work is lively, their lifts being of unusual variety wherein the girl is hoisted aloft in positions which do not give the lad too much leverage. They complete their turn with unusual spins. Costuming is good, and work is good in most visual situations. *Jose.*

KARL BARRIE
Comedy
18 Mins.
Living Room, N. Y.

Karl Barrie has been about for a while, but hasn't been documented in the New Act file. He's a smooth and affable comic, with an easy conversational tone, and is able to make capital out of small talk. Sometimes his ease of operation handicaps him since he has to rely too much on material, and less on his own ability to point up the laughs.

However, the net effect is one of ease and comfort. Barrie mixes stories and one-liners so that he maintains a good pace. He has an attractive personality and ingratiates himself with the assemblage. The trick now is to put greater stress on his projection without losing that air of chumminess. *Jose.*

PAULA SYDNEY
Songs
30 Mins.
Living Room, N. Y.

Paula Sydney has been a promising newcomer for sometime. She is still gathering momentum in her song delivery, seems to be perfecting a style, adding dashes of comedy and is hypoing many facets of her presentation. Miss Sydney seems to dwell on each phrase individually. Sometimes her mode of delivery seems too clipped, but she makes it add up potently.

Miss Sydney hits her stride with standards, some of which have added lyrics. In addition, she also has developed a catalog of comedy movements which gives her a more ingratiating act. She makes a good floor appearance.

Singer shows a lot of promise in the vocal field and indicates that she can enlarge her sphere into legit as well. *Jose.*

JIM BLENDICK
Songs
20 Mins.
Club Morocco, Winnipeg

Formerly a member of a quartet, Jim Blendick works hard, has a pleasant manner and well-controlled pipes. Unfortunately his foursome training exposure is still too much in evidence. He is overdramatic and gives with the big sell, the hand movements, facial expressions and body gyrations, whether or not required.

His act is solid without them. Vocally he is strong, and rambles easily, though near physical exhausting, through "Bye Bye Blackbird," "Rockabye," "Ole Man River," among other standards. Best work is the rock encore, an Israeli folk song, during which he had the small but interested audience participating.

Potential is there. All that's required is some toning down of his stylized performance. With gyrations and dramatics pruned, Blendick should be in for some good turns in future. *Huca.*

THE HEARTBREAKERS (3)
Songs
25 Mins.
London Hotel, London, Ont.

Threesome of youthful lookers, The Heartbreakers, stage a solid stint of chirp that collects plenty mitting throughout. Canaries have nice arrangements both vocal and for backing, and work in adequate terping to add variety to staging and production.

From Cleveland are Kitty Semple, Arlene Bucci and Charlene Crable, two blonds, one brunet, who produce a sound reminiscent of but not as effervescent as the McGuire Sisters. Added sparkle to the stint would set it up neatly for lounge, nitery and television and there are good possibilities for disking. *Gorm.*

Outdoor Drama Agency Set Up at Chapel Hill

The Institute of Outdoor Drama has been established in Chapel Hill, N. C., as a clearing house for information, advice, auditions and production assistance in the area of al fresco dramatic pageants. William Trotman is director.

Paul Green and Kermit Hunter, who've authored several historical pageants, are among those on the administrative board. The institute is under the sponsorship of the Dept. of Dramatic Art of the Univ. of North Carolina.

Spanish Problem

Continued from page 1

ing foreign markets, authorities have leniently closed one eye to the periodic attempt at unauthorized anatomical exposure.

According to the syndicate source the exception is rapidly becoming the rule. As a result, the Spanish image contained in the special export prints will lead to frowning reports from Spain's diplomats abroad and a consequent tightening of censor supervision throughout the industry here.

The syndicate official seemed to feel that the injection of illegal libertinage might eventually induce government film authorities to assign a censor watchdog at producer expense to eliminate extra-curricula footage from films in production.

It's Summer In Argentina And 25 Legits, Some Al Fresco, Operate

Buenos Aires, March 5.

Last December, agitation again broke out on behalf of the acting profession, which complains of insufficient theatres in Buenos Aires, even though three of General San Martin theatres are in operation, plus four open-air theatres which operate in the present summer months here. This makes a total this summer of 25 legit theatres in operation, plus nine "Art" theatres, or independents, operated by Little Theatre groups.

Some of the little theatre groups are housed in municipal parks, viz: two in the Botanical gardens, one offering an uninspiring version of Shakespeare's "Midsummer Night's Dream," the other, more favorably reviewed, presenting Moliere's "Le Mari Confondu." Yet another open-air effort in Palermo Park, has a puppet show, mainly patronized by families with children.

By far the most popular of the open-air productions is Cecilio Madanes' production of "Lasde Barranco" (The Barranco Girls) a revival of Gregorio de Laferrere's comedy of manners of 54 years ago, beautifully produced and acted, with Gloria Ferrandiz in a part immortalized half a century ago by Orfilia Rico. This play is on in the Teatro Caminito (Theatre of the Little Street), now permanently a municipally-owned little theatre, which Madanes has directed now for six years, since Provisional President Pedro Aramburu took steps to help out legiters who suffered much under the Peron dictatorship, which Aramburu's forces overthrew. The "Caminito" is in the heart of the Boca port and factory district, and balconies of leading Boca citizens overlook the stage, nevertheless during performances no extraneous sounds are allowed to jar the players, and the Boca dwellers take a firm pride in this cultural effort in their midst, which incidentally brings considerable trade to the district's restaurants, cafes, etc. Even program coffee and lemonade vendors are all youngsters of the district, who have now acquired a healthy respect for legit art, and are proud to be taken on as supers.

This year's addition to the open-air summer theatres is housed in what is now known as the "Larreta Museum," former home of author Enrique Larreta, deeded by his heirs to the Municipality with its beautiful gardens in authentic spanish style, and with its collection of Spanish paintings and library, etc. This theatre presents "Conjuro," a historical opus of the Rosas period by F. Elizalde, with Luis Medina Castro and Maria Concepcion Cesar.

New Ford Fund Awards Totaling $83,325 Help Creative Arts Studies

Awards totaling $83,325 have been made by the Ford Foundation in its fourth series of fellowships for studies in the creative arts. The fellowships, ranging from $2,000 to $7,500, are designed primarily to assist persons not regularly associated with academic institutions to undertake research and writing on aspects of the creative arts about which they have special knowledge and experience.

The fellowship recipients and the subjects of their research include Harold Clurman, Broadway director and drama critic, a comparative analysis of the problems of the theatre in the U. S. and abroad; Denise Restout, musicologist, a study of the writing of Wanda Landowska; and Ben Schlanger, architect, a survey of design criteria for all types of theatrical stages.

Among others, whose prior fellowships have been renewed, are Sol Babitz, musicologist, preparation of a book and illustrative recordings on concert-performance techniques in 18th-century music; Mark Epstein, legit director and acting instructor, an analysis of staging and dramaturgy in the medieval theatre; and David Flaherty, film director and writer, a catalog of his brother Robert Flaherty's writings and photographs and a study guide of his films.

Canada Theatre School Sheds Stude Auditions

Montreal, March 5.

National Theatre School of Canada plans another talent search across Canada, beginning at the end of April, to recruit students for the government-assisted institution. The next semester begins Nov. 4 with classes in acting, direction, stage management, production management and design.

Auditions will be conducted in all major cities between Vancouver on the West Coast, and Halifax. The deadline for applications is April 20. Students in the acting classes must be between 18 and 23, though there's no age limit in the production course.

The school's directors are Jean Gascon, a French-Canadian actor-director; James de B. Domville, a producer; Powys Thomas, Welsh actor and director, and Jean-Pierre Ronfard.

Fete Rudolf Bing In 'New Harmony' Dinner-Concert

Concert Artists Guild, a relatively new organization, is staging a dinner-concert March 7 (Thurs.) at the Hotel Plaza, Manhattan. Occasion is notable (1) in hailing Rudolf Bing, managing director of the Metropolitan Opera and (2) by the conspicuous presence of the leaders of the various craft unions, including Herman D. Kenin of the American Federation of Musicians and Al Manuti of its Local 802.

Since the threatened cancellation of the 1961-1962 season at the Met, which was saved by Federal arbitration, there was a lull to allow passions to die down. More recently a trend toward "reconciliation" and better feeling between Met management and employes seems to have developed.

The dinner-concert dais will be decorated by Adlai Stevenson, Mrs. August Belmont, Mrs. John D. Rockefeller Jr., Maria Jeritza, Joseph L. Mankiewicz, Peter Grimm and Roger Blough of U.S. Steel.

City of New York's Handel Memorial Medal will go to Bing. Birgit Nilsson and Ralph Votapek will handle the concert department.

Unionists with reservations include Milton Weintraub of the Agents & Managers, Solly Pernick of the Stagehands, Anthony Cassar of Building Service Employes and Hy Faine of American Guild of Musical Artists.

On the arrangements committee are Anthony Bliss and Lauder Greenway of the Met board, Walter Reuther, Frank Stanton, Andre Mertens of Columbia Management, Richard Tucker, C. D. Jackson, Eric Johnston and others.

Cops Censor Strip 'Art'; Det. Stock 'Him' Goes On

Detroit, March 5.

The essence of art got tangled up with censorship over "Him," by e e cummings, and, as a result, "she" took off fewer clothes. "She" is Nancy Wayburn, who does a strip tease at the end of the second act of the play, which opened last Wednesday (27) at the Vanguard Playhouse.

Inspector Melville Bullach, of the police censor bureau, suggested fewer "deletions" of the things women usually wear. D. William Gregory, managing director of Detroit's repertory company, was indignant. He fumed about "essence" and "art" and so the authorities decided to have another look on Thursday night, as did quite a few others who took a sudden interest in "art" as a result of newspaper reports about the essence of the strip.

Friday night (1) Miss Wayburn deleted fewer garments and the play settled down in its two week search for essence and art.

Postpone Chi 'Caretaker' Because of Equity Rule

Chicago, March 5.

The Playwrights at Second City opening of Harold Pinter's "The Caretaker" has been delayed a week owing to an Actors' Equity ruling that New York rehearsals would define the production as a national touring company rather than an off-Loop show. As a result, the cast has been moved to Chicago for rehearsals and the opening postponed to tonight (Tues.).

Lou Gilbert, Tom Erhart and Mark Gordon are featured, and the play is being staged by George Morrison.

Chevalier Made 100G on 6-Week Gross of $281,517

Maurice Chevalier is figured to have earned over $100,000 on his appearances the last six weeks at the O'Keefe Centre, Toronto; the Ziegfeld Theatre, N.Y., and the Fisher Theatre, Detroit. That represents his personal take on a gross of $281,517 for the period, plus a slice of the profits. The vet French entertainer appeared at the legit houses in his one-man show, "An Evening With Maurice Chevalier," under the auspices of Broadway producer Alexander H. Cohen.

The 75-year-old performer was guaranteed a minimum of $75,000 against a percentage of the gross, as well as a share of the profits, for the six-stanza spread which ended last week in Detroit. The take at the Fisher was $56,763 for seven performances. During the preceding four weeks, the presentation grossed $173,367 in 28 performances at the Ziegfeld. Before opening in N.Y., the one-man entry put in seven performances at the O'Keefe for a gross of $51,387.

According to Cohen, the show not only recovered its $17,500 production cost in Toronto, but also earned around $9,000 profit there. The star's appearance was suggested and arranged by Sol Shapiro of the William Morris Agency. Cohen and his actress-wife, Hildy Parks, are due back in Manhattan today (Wed.) from a vacation in the Virgin Islands, following a visit to Puerto Rico.

'Interlude' Preem Starts At 1:30 P.M. Monday Subsequent Shows at 6

The opening performance of the Actors Studio Theatre revival of Eugene O'Neill's "Strange Interlude" at the Hudson Theatre, N.Y. will begin at 1:30 p.m. next Monday (11). The nine-act drama debuts in the afternoon to accommodate the press. There'll be a half-hour intermission starting at 4 p.m., with the marathon performance scheduled to end at 6:30 p.m.

Regular performances of the play will be confined to evenings only, with the curtain ringing up at 6 p.m. and falling at 11:30 p.m. That will include a one-hour dinner interval beginning at 8:30 p.m. Preview performances of the presentation, which the Actors Studio Theatre is sponsoring by arrangement with the Circle in the Square, N.Y., are being offered this week.

A name cast, including Betty Field, Jane Fonda, Ben Gazzara, Geoffrey Horne, Pat Hingle, Geraldine Page, William Prince and Franchot Tone, is appearing in the production, directed by Jose Quintero.

'Brigadoon' for Milwaukee

Milwaukee, March 5.

Karen Morrow, who has frequently worked Milwaukee spots, and Dennis Day (vocalist on Jack Benny show), are set in "Brigadoon," for a fortnight next Aug. 27 at Milwaukee Melody Top Musical Comedy Theatre. Producer is Bill Rach. A six-production summer season opens June 18.

Miss Morrow, onetime Milwaukeean, appeared in Fred Miller Theatre productions, also at Fazio's on Fifth, prior to trying Broadway.

Nederlander Gets Studebaker, Chi; Also Dickering for Opera House

Chicago, March 5.

James Nederlander, Detroit theatre operator associated with Herman Bernstein and others in Allstate Entertainment Corp., has leased the 1,500-seat Studebaker here for the four-week run of "A Shot In the Dark," opening April 24. He is also negotiating for the 3,600-seat Opera House for an indefinite run of "Camelot" when the Lyric Opera season ends next fall. If the deal jells, the musical will open Dec. 2, with the house trimmed down to a 2,500 to 3,000-seat capacity.

Last season, Nederlander and Bernstein took over the McVickers, a Loop picture house, and converted it to legit for three shows when the theatre shortage became critical. But they subsequently subleased it to Beacon Corp. for the Cinerama features, and that left the Windy City with only three practical houses for roadshows, the Shubert, Blackstone and Civic. The latter is too small for most shows and has had only one so far, "Come Blow Your Horn," for five weeks. The other two houses had been booked tight this season with "Carnival" and "Mary, Mary," respectively.

With "Carnival" closing this Saturday (9) and the Studebaker going back into use, the present season is suddenly gaining momentum. "Music at Midnight," the British production sponsored by Moral Re-Armament, opened the Civic this week for eight performances, and "Oh Dad, Poor Dad" goes in April 1 for four weeks as a Theatre Guild-American Theatre Society entry. A Detroit production of "The Threepenny Opera" is tentatively set to follow.

Also opening April 1 as a TG-ATS subscription show is the road edition of "Stop the World — I Want To Get Off" at the Shubert, to be followed on or about May 27 by "Milk and Honey," with the touring company of "How to Succeed" due Nov. 11 for an extended run. "Mary, Mary" is still holding well at the Blackstone after 26 weeks and is selling tickets into May.

'Man With the Oboe' Due For Illinois Univ. Test

"The Man With The Oboe," a new play by Webster Smalley, will be presented for four performances starting tonight (Wed.) at the Lincoln Hall Theatre of the Univ. of Illinois, Urbana. The play is the legit entry in the college's Biennial Festival of Contemporary Arts. Smalley has been associated with the university since 1955 as supervisor of its Playwrights' Workshop.

John Heffernan, who appeared off-Broadway recently in "A Man's a Man," has the lead male assignment in the production, directed by Clara Behringer, professor of speech of the university. Music for the play has been written by Lejaren A. Hiller, of the college School of Music.

'Mary' Gets Mixed Press in London; Seen OK for Run

London, March 5.

The Broadway hit, "Mary, Mary," got a mixed press on its opening at the Queen's Theatre last Wednesday (27). There were raps mixed with the praise for Jean Kerr's comedy, but only rhapsodic delight for the performance of the leading lady, Maggie Smith. She was rated The Best Actress of 1962 in the Evening Standard's last annual poll.

"Mary, Mary" was generally conceded to be bright, glossy and amusing, and Mrs. Kerr's brittle wisecracks were rated sufficiently lively to keep an audience entertained. But, underlying, was the suggestion that if the comedy is to have remotely as long a run as in New York the main credit must go to Miss Smith.

"Maggie-nificent" headlined David Nathan's review in the Herald and he described the star as superb in comedy, touching in pathos. She is a gem of an actress, an undeniable dish." Bernard Levin wrote in the Mail, "What one is apt to forget, as one revels in the effect of her performance, is the meticulous construction of it." The Times critic, who slammed the play, insisted that "Maggie Smith performs wonders in making dead lines appear to sparkle."

"Mary is played by Maggie Smith with the right mixture of sophistication and physical unease," said Herbert Kretzmer in the Express. "I hope she doesn't become a West End legend too soon. She is far too young and delicious for that."

"A perfectly stunning performance," opined Philip Hope-Wallace in the Guardian. "West End finds a new Comedy Queen," enthused Felix Barker in the News. Milton Shulman in the Standard said simply, "She is certainly one of our great comediennes."

The four other players received mixed notices. The show looks set for a run under the H. M. Tennent management.

Producing Actors Group Bows With 'Country Girl'

The recently-formed Producing Actors Co. launches a 13-week season of plays at the Theatre Shack, North Arlington, N.J., tonight (Wed.) with "The Country Girl." Also scheduled for production during the balance of season, running through June 1, are "I Am a Camera," "The Cave Dwellers" and a new drama, "Follow the Leader," by John J. Johnston.

The North Arlington venture also includes a children's theatre and an apprentice workshop. The first of the kiddie offerings, opening next Saturday afternoon (9), will be a new adaptation by Martha Hill Newell of "Rumpelstiltskin." The regular play program will run Wednesday - Saturday nights. John J. Johnston is president of the operation and George J. Longo is artistic director.

Dinner Theatre Starting April 15; Ginger Rogers, Keel, Johnson in Prospect

Pittsburgh, March 5.

Ginger Rogers in "Annie Get Your Gun" will kick off the new Vogue Terrace Dinner Theatre here on April 15. Engagement is for three weeks. "Kiss Me, Kate" follows May 6 with either Robert Horton or Howard Keel and on May 27, Van Johnson is due for three weeks with "Guys and Dolls."

Richard Scanga will produce the shows with Carl Low, tv and legit actor who owns the White Barn Theatre, a strawhatter here, as his associate. Scanga formerly was with the dinner theatre at Meadowbrook. Ken Brown will come here as general manager of the operation. Elmer Willett, who was the manager of the 900 seat house while it was Pitt's largest nitery, stays on as the dinner theatre manager.

Karl Krug, drama critic on WIIC and former theatre editor of the defunct Sun-Telegraph, is handling the publicity. He stated that upwards of $100,000 is to be spent on renovations, including air conditioning.

There will be no admission. Dinners will be $5.95 minimum. Drinks will not be served during the show but will be served at intermission and after the show when there will be music for dancing. There will be six performances weekly, Sundays off.

Plan Summer Musicals In Music Hall, Houston

Houston, March 5.

Jim Mendenhall, managing director of the Houston Theatre Centre Playhouse, is planning a series of six musicals for four-day weekends in the Music Hall here this summer. A bankroll of $75,000 is being sought, financed by bonds to be retired over a period of several years.

The Music Hall has a 3,000 seat capacity.

Shows on Broadway

Dear Me, the Sky Is Falling

Theatre Guild presentation of comedy in three acts (seven scenes), by Leonard Spigelgass, based on the novel, "Libby," by Gertrude Berg and James Yaffe. Staged by Herman Shumlin; scenery and lighting, Will Steven Armstrong; costumes, Edith Lutyens Bel Geddes. Stars Gertrude Berg; features Howard Da Silva, Jill Kraft, Trese Hughes, Michael Baseleon, Ron Leibman, [illegible]. Opened March 2, '63, at the Music Box, N.Y.; [illegible] top [illegible].

[illegible cast list]

So you want a comedy hit? So you should just team Gertrude Berg and Leonard Spigelgass. So you've got "Dear Me, the Sky Is Falling," which opened last Saturday night (2) at the Music Box. So it's a bullseye for Broadway, a natural for the road and stock, not to mention pictures. There's something wrong with that?

The Berg-Spigelgass combination, having scored a ringer with "A Majority of One," should have an even bigger wrap-up in this comedy, schmaltzy, funny and touching adaptation of a novel, "Libby," by Mrs. Berg and James Yaffe. Even the most guileless playgoer will recognize this as rich, ripe corn, but an alert observer may also perceive that it's done with rare skill, taste and, yes, sensitivity.

Mrs. Berg is, as usual, playing one of those Molly Goldberg characters, this time a doting, possessive and infuriatingly interfering momma with every line a query on a rising inflection. She's obviously supposed to be typical of Jewish family life, but is doubtless recognizable in just about every race and creed.

The special angle in this case is psychiatry—just about everyone goes to an analyst, the same one, as it happens, so there's lots of Freudian jargon, almost invariably good for laughs, and the solves-everything windup probably conforms to accepted psychiatric theory, besides being good sense. At any rate, when everyone in the household rebels against momma's benevolent but stifling dictatorship, there's the multiple crisis indicated in the title.

It's all done with expert technique and disarming finesse. Under Herman Shumlin's understanding and shrewdly varied direction, the performance is generally plausible and winning. The star is, of course, a virtuoso at this sort of thing, giving the impression of being the warm-hearted, foolish-but-wise busybody, not just playing the part. She has unerring skill, candor an inimitable blend of humor and poignance.

Although a forceful actor like Howard Da Silva hardly suggests a marital doormat, he's believable as the easygoing husband until the family uprising, when the strength of the character matches the vigor and dimension of his playing, and then he's not only convincing but impressive. Jill Kraft, who replaced Joan Hackett during rehearsals, is excellent as the mixed-up daughter, catching the proper combinations of dutifulness and independent spirit, and even giving credibility to the girl's confused feelings about her two suitors.

Trese Hughes makes the devoted but resentful sister comprehensible, and Michael Baseleon and Ron Leibman are passable as the contrasting men in the girl's life. William Daniels is acceptable, if somewhat lacking in mature authority, as the analyst, though he has a distracting resemblance in both appearance and manner to (and they can both sue for this) David Merrick.

An interesting touch in the show is the presence in a nicely played minor character role of Minerva Pious, the Mrs. Nussbaum of the old Fred Allen radio series. Will Steven Armstrong's single setting admirably suggests the comfortably cluttered living room of a gingerbread era house in New Rochelle, and his lighting is agreeably bright for comedy purposes. The Edith Lutyens Bel Geddes costumes are appropriate.

Although "Dear Me, the Sky Is Falling" is unabashed hokum with special appeal for Jewish audiences, it offers enjoyable entertainment for just about anyone.

Hobe.

Oklahoma

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of musical comedy in two acts (nine scenes), with music by Richard Rodgers, book and lyrics by Oscar Hammerstein 2d, based on the Lynn Riggs play, "Green Grow the Lilacs." [illegible] Agnes de Mille, restaged by Gemze de Lappe; [illegible]. Opened Feb. 27, '63, at the City Center, N.Y.; $4.95 top.

[illegible cast list]

The Medallion of the City of N.Y. was presented to Richard Rodgers on the stage of the N.Y. City Center during the intermission last Wednesday night (27) of the opening performance of a two-week revival of "Oklahoma." The composer of the musical, which debuted on Broadway 20 years ago this month as the first in a string of hits on which he collaborated with the late Oscar Hammerstein 2d, accepted the tribute with the regret "that the fellow who deserves more than half of it is not here to get it."

Rodgers need not have any regrets, though, about this fine anniversary presentation. Perhaps if it was being done as a regular commercial revival the casting might have been better in spots, but that's a minor point. What's important is that the show holds up as an effective blending of book, songs and dance. Its melodic tunes provide a sampling of the Hit Parade entries of two decades ago and now established as musical standards.

The book, adapted by Hammerstein from the Lynn Riggs play, "Green Grow the Lilacs," is somewhat tame by present-day comparisons. But his lyrics, which so adroitly carry the story, and the accompanying Rodgers score haven't lost their zest. It seems the only serious upset "Oklahoma" has suffered since its unveiling March 31, 1943, at the St. James Theatre, N.Y., is that it lost its standing of many years as the longest-running musical in Broadway history to "My Fair Lady."

Original Cast

Aunt Eller	Betty Garde
Curly	Alfred Drake
Laurey	Joan Roberts
Ike Skidmore	Barry Kelley
Fred	Edwin Clay
Slim	Herbert Rissman
Will Parker	Lee Dixon
Jud Fry	Howard Da Silva
Ado Annie Carnes	Celeste Holm
Ali Hakim	Joseph Buloff
Gertie Cummings	Jane Lawrence
Ellen	Katharine Sergava
Kate	Ellen Love
Sylvie	Joan McCracken
Armina	Kate Friedlich
Aggie	Bambi Linn
Andrew Carnes	Ralph Riggs
Cord Elam	Owen Martin
Jess	George Church
Chalmers	Marc Platt
Mike	Paul Shiers
Joe	George Irving
Sam	Hayes Gordon

Agnes de Mille, credited with solidifying the ballet on Broadway in "Oklahoma," also made a brief intermission appearance on the Center stage. She expressed her appreciation of the many dancers who've faithfully executed her trend-setting choreography over the years. Miss de Mille, with an assist from Gemze de Lappe, one of the six above-the-title stars in the Center revival of "Brigadoon" at the Center, has done another skillful job with the present offering. Appearing in the revival are two members of the original Broadway cast, Betty Garde and George Church. Miss Garde is again playing the likeable Aunt Eller and Church is dancing the part of Jud Fry, an assignment he handled in the initial production.

Peter Palmer, back at the Center after headlining in "Brigadoon," was a smart choice for the role of Curley. Louise O'Brien, an attractive recruit from television and stock, does well in her N.Y. legit debut as Laurey. Ann Fraser is delightful as Ado Annie and Gabriel Dell is slick as the Persian peddler.

Dell was also an asset to the "Wonderful Town" revival which preceded "Oklahoma" at the Center and Miss Fraser ably displayed her talent previously in "Brigadoon," the first of this mid-season series of three musical revivals presented by the municipally-owned theatre's Light Opera Co., under the direction of Jean Dalrymple. It could be that Miss Dalrymple is casting with an eye towards rotating performers, considering the carryovers from the preceding shows.

Miss de Lappe, Church, Kelly Brown and Judy Thelen are good as the key figures in the dream ballet. The other principal and chorus assignments are given generally satisfactory handling.

Jess.

'Oklahoma' Records

For the record: "Oklahoma," which the Theatre Guild produced in 1943 on a capitalization of $80,000, has thus far returned 2,500% on its investment. Its run of 2,212 performances at the St. James Theatre, N.Y., was outdistanced by the 2,717 performances registered by "My Fair Lady," which opened in 1956 at the Hellinger Theatre, N.Y., and moved in 1962 to the Broadhurst and then the Broadway theatres.

"Oklahoma" grossed $7,042,871 on its original New York run at a $4 top, compared to the $20,257,000 grossed by "Lady" on Broadway. "Oklahoma" virtually reestablished the Theatre Guild, which was on the verge of extinction when it produced the musical. All rights to the tuner, which opened out-of-town under title, "Away We Go," were subsequently purchased from the Guild by Rodgers & Hammerstein.

It's estimated that some 36,000,000 people throughout the world have seen companies of "Oklahoma" in the last 20 years.

London Shows

(Figures denote opening dates)

All in Good Time, Mermaid (2-6-63).
[illegible]
Beyond Fringe, Fortune (5-10-61).
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
Carnival, Lyric (2-8-63).
[illegible], Comedy (1-24-63).
[illegible]
[illegible]
[illegible]
Mary, Mary, Queens (2-27-63).
[illegible]
[illegible]
[illegible]
[illegible]
Next Time, Criterion (1-22-63).
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
Trap For Lonely Man, Savoy (2-8-63).
[illegible]

CLOSED

Bed Sitting Room, Mermaid (1-31-63); closed last Saturday (2) after limited engagement of 30 performances.
[illegible], Strand (6-26-62); closed last Saturday (2) after 290 performances.
[illegible], Royal Ct. (2-1-63); closed Feb. 23 after limited engagement of 21 performances.
[illegible], Lyric H'smith (1-28-63); closed last Saturday (2) after limited engagement of 40 performances.

SCHEDULED OPENINGS

Diary of Madman, R. Court (3-7-63).
[illegible], Strand (3-12-63).
[illegible]
Oh, What a Lovely, Royal E. (3-19-63).
[illegible], Cambridge (3-21-63).
[illegible], Shaftesbury (3-24-63).

Scheduled B'way Preems

[illegible], Cort (3-7-63).
Strange Interlude, Hudson (3-11-63).
[illegible]
[illegible], Miller (3-13-63).
[illegible], Broadway (3-18-63).
[illegible], Winter Garden (3-28-63).
[illegible], Plymouth (3-21-63).
[illegible], Majestic (3-26-63).
[illegible], Beck (3-28-63).
[illegible], Booth (4-17-63).
[illegible], O'Neill (4-22-63).
Sophie, Winter Garden (4-1-63).

Shows Out of Town

Sophie

Detroit, March 3.

Len Bedsow-Hal Grossman presentation of two-act musical, with book by Philip Pruneau, music and lyrics by Steve Allen. Staged by Gene Frankel; choreography, Donald Saddler. Features Libi Staiger. Opened March 4, '63, at the Fisher Theatre, Detroit.

[illegible cast list]

"Sophie," a musical about that Red Hot mama, is pretty much cold potatoes on the basis of its Detroit opening after a brief break-in at Columbus. The musical looks too flat for Broadway, and this version wouldn't make an acceptable scenario.

There is enough of a hint here to suggest that the life of Sophie Tucker and the era she spanned might make a good stage and screen show. The heroine is depicted as coldly calculating career-happy dame, however, whose unsatisfying success is no surprise to anyone in the audience. As a result, the song, "Red Hot Mama," a Sophie Tucker signature, seems forced and out-of-place.

Libi Staiger, in the title role, has a loud voice. Except in the "Red Hot Mama" number she makes no noticeable effort to ape Miss Tucker's mannerisms. She sounds more like Ethel Merman and acts like the Meadows Sisters.

On the basis of an inconclusive first hearing, the Steve Allen score seems to catch the tempo of the period. It must be classed, however, in the more serviceable than memorable category. Two songs, "They've Got a Lot to Learn" and "When I'm in Love," seem to have the best chance of catching on.

Art Lund is good as Mr. Sophie Tucker and the rest of the cast are fine. The sets and costumes are good, but the lighting was off cue at the opening.

"Sophie" is an uneven show, a collection of No. 2 spot vaude acts, only some of which were meant to actually be vaude sketches. Its length is about right.

Tew.

Memo

New Haven, Feb. 28.

Shepard Traube & Glenn Rose presentation of comedy-drama in three acts by Allan Scott. Directed by Traube; scenery and lighting, Will Steven Armstrong; costumes, Theoni V. Aldredge. Stars Macdonald Carey, Zia Mohyeddin, Fred Clark, Pippa Scott, Robert Elston, Nancy Berg, Alan Alda, Julie Parrish. Opened Feb. 28, '63, at the Shubert Theatre, New Haven; $4.80 top.

Hank Westmore	Macdonald Carey
Maria Alvarez	Julie Parrish
Willie Alvarez	Alan Alda
Father Espinosa	Zia Mohyeddin
Eugenia Gideon Cleary	Pippa Scott
John	Robert Elston
Walter Gideon	Fred Clark
Helen Gideon Plimpton	Nancy Berg

In the tag end of his play, author Allan Scott has something rather important to say, but he has preceded it with such a welter of inconsequentialities and diffusion that the full import of his message is considerably vitiated. The theme is an indictment of present-day philosophy, drawn against a background of Madison Ave. promotion of material conveniences and status symbols. It could be significant, but it's going to take ample skill to make it so.

The central character, Hank Westmore, is an ex-topflight producer of promotional spectaculars. He has shelved a fat income to get away from things and write a tell-all book on his reactions to the current rat race, and to find readjustment from a broken marriage with the boss' daughter. He finally delivers a lengthy, idealistic monolog that implies complete separation from his former shallow existence.

Macdonald Carey is okay as the ultimate idealist who gets off to a nebulous start, but builds to a strong finish. Zia Mohyeddin creates a favorable impression as a youthful parish priest. Fred Clark's blustering makes an interesting and amusing character as the boss, and Julie Parrish registers nicely as the Mexican sex appeal. Other players include Pippa Scott as a predatory sister-in-law, Robert Elston as a brother-in-law, Nancy Berg as the ex-wife and Alan Alda as a combination postman-golfer.

Will Steven Armstrong's handsome setting of a lush ranch living room is standout designing. Shepard Traube's staging catches fire only in the third act, so there's work ahead here for him as producer-director.

Bone.

N.Y. Critical Roundup

The following are capsule reactions of representative New York drama critics to recent Broadway openings. During the press strike, the reviews of the newspapers critics are generally not being published, except in First Nite, a special tabloid issued from time to time for that purpose.

Dear Me, Sky Falling

PRESS

John Chapman, News: "Warm, folksy, human and all that stuff, but it doesn't hit me as being funny enough and suspenseful enough to keep a dozen actors and an audience busy all evening."

Robert Coleman, Mirror: "It spells lusty laughs leaping from a springboard of thoughtful observation."

William Glover, Associated Press: "Casually pleasing."

Walter Kerr, Herald Tribune: "Dear me, the sky is brighter. It's brighter for Broadway, which now has an endearing new comedy to laugh at."

John McClain, Journal-American: "An amiable and amusing evening."

Norman Nadel, World-Telegram: "Well-engineered dramatic structure, built of prosaic, familiar but enduring comic materials."

Howard Taubman, Times: "In a world of frantic change, Mrs. Berg remains unalterable. If you are fond of her and the warmth she sheds on the stage, you know what to expect."

Richard Watts Jr., Post: "A highly endearing evening."

RADIO

Ilka Chase, guest, WNEW: "In a season where most audiences need a little psychiatric treatment after leaving the theatre, (it) comes as a gush of fresh and sparkling air."

Allan Jeffreys, WABC: "Guaranteed to make you want to shake hands with everybody in the theatre as the final curtain falls."

David Sonnabend, WINS: "Atones in pure fun for what it lacks in originality, and qualifies as good theatre."

The Heroine

PRESS

John Chapman, News: "A shoddy, depressing, footless and juvenile little comedy."

Jack Gaver, United Press-International: "Unrewarding attempt to make laugh capital out of a sex investment."

William Glover, Associated Press: "A play of appalling consistency. It begins bad and stays that way."

Walter Kerr, Herald Tribune: "No more than a near-sleeper."

John McClain, Journal-American: "I doubt that it has the strength to survive."

Norman Nadel, World-Telegram: "Earns a passing grade."

Howard Taubman, Times: "Take it all in all . . . a cheerful item."

Richard Watts Jr., Post: "A mild little fabrication that works its one joke into a final state of exhaustion."

TELEVISION

Jack Sharkey, WNEW-TV: "A long exercise in labored naughtiness that goes steadily downhill."

RADIO

Kenneth Banghart, WCBS: "'The Heroine' is Miss Medford. It's short, it's very lightweight . . . but in a season not noted for hilarity, it has more than its share of laughs."

Casper Citron, WRFM: "A basic

(Continued on page 60)

B'way Dives, But Four Shows SRO; 'Little Me' $57,690, 'Forum' $52,632, 'President' $49,232, 'Heroine' $7,856

The road caved in on Broadway last week. Severe drops, standard for the start of the Lenten period, were registered by virtually all shows. The decline for most entries more than offset the substantial increases tallied the prior session. According to the established boxoffice pattern, business this week will probably be spotty.

Holding in the capacity groove despite the general business dive were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver."

"The Beauty Part," which moved last week from the Music Box to the Plymouth, has announced that it's on a week-to-week basis and may close unless another desirable theatre on West 45th St. becomes available. That indicates the comedy will not be moving March 18, as advertised, to the Royale where "Lord Pengo" is berthed. The latter show has twofers in circulation now, redeemable through March 23.

There was only one closing last week, "Natural Affection." "Dear Me the Sky Is Falling," at the Music Box, and "Oklahoma," in for a two-week stand at the City Center, were last week's openings. The sole newcomer this stanza will be "The Riot Act," debuting tomorrow night (Thurs.) at the Cort.

The League of N.Y. Theatres last week dropped its paid radio-television promotion for the first time since the start of the newspaper blackout in N.Y. Nevertheless, calls received by the League's information service for Broadway shows (MU 7-[illegible]) hit 61,710 for the stanza, compared to the previous week's high of 77,801. The radio-tv promotion is understood to have run as high some weeks as $14,000 with that amount pro-rated among the League members.

The League's steering committee is scheduled to meet this week and it's presumed a point of discussion will be whether or not to retain the phone service under normal conditions when regular newspaper ad expenditures are in effect. Reginald Denenholz has been working with Willard Keefe, pressagent for the League, and his assistant, Gerald N. Gold, on the various League promotions during the blackout.

Notable in the off-Broadway area is the indefinite postponement by Roger L. Stevens of his production of Arthur Kopit's "Asylum or What the Gentlemen Are Up to Not to Mention the Ladies," which had been in rehearsal for a March 19 opening at the Theatre de Lys, N.Y.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show has cut-rate tickets in circulation.

Beauty Part, Plymouth (C) (10th wk; 77 p) ($7.50-$8.05; 900; $46,500) (Bert Lahr). Previous week, $34,136 at the Music Box Theatre.
Last week, $15,782. Notice has been posted that the comedy is continuing on a week-to-week basis.

Beyond the Fringe, Golden (R) (19th wk; 148 p) ($7.50; 773; $34,073). Previous week, $38,028 for nine performances.
Last week, $34,942.

Calculated Risk, Ambassador (D) (18th wk; 141 p) ($4.80-$7.50; 1,155; $42,[illegible]) (Joseph Cotten). Previous week, $20,070.
Last week, $16,427.

Dear Me, the Sky Is Falling, Music Box (C) (1st wk; 1 p) ($4.80-$7.50; 1,101; $40,100) (Gertrude Berg).
Last week, opened Saturday night (2), $10,001 for one performance and four previews.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (43d wk; 343 p) ($8.60-$9.40; 1,334; $68,000) (Zero Mostel). Previous week, $65,400.
Last week, $52,632.

Heroine, Lyceum (C) (2d wk; 15 p) ($6.90-$7.50; 995; $37,000). Previous week, $8,121 for seven performances and one preview.
Last week, $7,856.

Hollow Crown, Miller (D) (5th wk; 36 p) ($6.90-$7.50; 940; $32,000) (Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin). Previous week, $30,404.
Last week, $24,766. Ends limited engagement next Saturday (9).

How to Succeed in Business Without Really Trying, 46th St. (MC) (73d wk; 577 p) ($9.60; 1,342; $66,015). Previous week, $66,317.
Last week, $67,325.

Little Me, Lunt-Fontanne (MC) (10th wk; 121 p) ($9.60; 1,407; $75,801) (Sid Caesar). Previous week, $74,283 with parties.
Last week, $57,690 with parties.

***Lord Pengo,** Royale (C) (15th wk; 120 p) ($6.90-$7.50; 980; $42,000) (Charles Boyer). Previous week, $32,640.
Last week, $34,311 with parties.

***Man for All Seasons,** ANTA (D) (67th wk; 533 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $33,204.
Last week, $28,462.

Mary, Mary, Hayes (C) (104th wk; [illegible] p) ($6.90-$7.50; 1,139; $43,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $30,[illegible] for nine performances.
Last week, $21,737.

Milk Train Doesn't Stop Here Anymore, Morosco (D) (7th wk; 53 p) ($6.90-$7.50; 900; $41,000) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $28,204.
Last week, $21,161. Closing notice has been removed.

Mr. President, St. James (MC) (20th wk; 153 p) ($9.60; 1,615; $76,000) (Robert Ryan, Nanette Fabray). Previous week, $[illegible] with parties.
Last week, $49,232 with parties.

Never Too Late, Playhouse (C) (14th wk; 111 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,314 with parties.
Last week, $37,200 with parties.

No Strings, Broadhurst (MC) (51st wk; 404 p) ($9.20; 1,214; $62,637). Previous week, $52,400.
Last week, $34,720.

Oliver, Imperial (MD) (8th wk; 65 p) ($9.20; 1,428; $68,000) (Clive Revill, Georgia Brown). Previous week, $68,[illegible].
Last week, $68,731 with parties.

Photo Finish, Atkinson (C) (3d wk; 23 p) ($6.90-$7.50; 1,090; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $30,048.
Last week, $30,818 with parties.

School for Scandal, Majestic (MC) (10th wk; 44 p) ($7.50; 1,616; $68,[illegible]) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $43,413 with parties.
Last week, $37,265 with parties. Ends limited engagement March 16.

Seidman and Son, Belasco (C) (20th wk; 160 p) ($6.90-$7.50; 967; $39,325) (Sam Levene). Previous week, $20,963.
Last week, $14,264.

***Sound of Music,** Hellinger (MD) (160th wk; 1,323 p) ($9.60; 1,567; $81,500) (Nancy Dussault). Previous week, $35,774.
Last week, $34,312.

Stop the World—I Want to Get Off, Shubert (MC) (22d wk; 173 p) ($9.60; 1,461; $61,000) (Anthony Newley). Previous week, $54,100.
Last week, $[illegible]0,111.

Tchin-Tchin, Barrymore (CD) (10th wk; 148 p) ($4.80-$7.50; 1,007; $42,000) (Anthony Quinn, Margaret Leighton). Previous week, $34,228.
Last week, $27,530.

***Thousand Clowns,** O'Neill (C) (40th wk; 360 p) ($4.80-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $32,834.
Last week, $22,171. Dane Clark succeeds Robards next Monday (11).

Who's Afraid of Virginia Woolf? Rose (D) (21st wk; 160 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Kate Reid and Shepperd Strudwick). Previous week, $43,300.
Last week, $35,106.

Miscellaneous

Oklahoma, City Center (MC) (1st wk; 7 p) ($4.35; 2,935; $83,767) (Peter Palmer, Louise O'Brien, Ann Fraser, Richard France, Betty Garde, Gemze de Lappe, Daniel P. Hannafin, William Tierney).
Last week, $[illegible],616. Ends limited engagement next Sunday (10).

Closed Last Week

Natural Affection, Booth (D) (5th wk; 36 p) ($6.90-$7.50; 807; $32,400) (Kim Stanley, Harry Guardino, Tom Bosley). Previous week, $21,644.
Last week, $15,540. Closed Saturday (2) at an estimated loss in excess of its $75,000 investment.

Opening This Week

Riot Act, Cort (C) ($6.90-$7.50; 1,155; $43,323) (Dorothy Stickney). Emmett Rogers and Stanley Gordon, in association with Clement Stone, presentation of play by Will Greene; opens tomorrow night (Thurs.).

Other Theatres

Beck, Biltmore, Broadway, 54th St., Hudson, Longacre, Winter Garden, Ziegfeld.

Touring Shows

(Figures cover March 3-17)

Camelot—Music Hall, Cleve. (March 4-9); American, St. L. (March 11-16).
Carnival—Shubert, Chi (March 4-9, closes).
Carnival (bus-truck)—Split-week stands (March 4-16).
Enter Laughing (tryout)—Forrest, Philly (March 4-9, moves to N.Y.).
Here Today—Brown, L'ville (March 4-9); split-week stands (March 11-16).
Hollow Crown—Biltmore, L.A. (March 11-16).
Hot Spot (tryout)—Shubert, Philly (March 4-16).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Cincy (March 4-16).
I Can Get It for You Wholesale—O'Keefe, Toronto (March 4-9, closes).
Mary, Mary (2d Co.)—Blackstone, Chi (March 4-16).
Mary, Mary (bus-truck) — Split-week stands (March 4-11); Her Majesty's, Montreal (March 12-16).
Mary, Mary (4th Co.)—National, Wash. (March 4-16).
Memo (tryout)—Wilbur, Boston (March 4-16).
Milk and Honey—[illegible], Pitt (March 4-9); O'Keefe, Toronto (March 11-16).
My Fair Lady (bus-truck)—Split-week stands (March 4-16).
My Mother, My Father and Me (tryout)—Shubert, Boston (March 4-16).
Pajama Tops — Shubert, Det. (March 4-9); Royal Alexandra, Toronto (March 11-16).
Program for Two Players—Split-week stands (March 4-9, closes).
Shot in the Dark—Pabst, Milwaukee (March 4-9); Geary, S.F. (March 12-16).
Sophie (tryout)—Fisher, Det. (March 4-16).
Sound of Music (2d Co.)—Ford's, Balto (March 4-16).
Sound of Music (bus-truck)—Split-week stands (March 4-16).
Take Her, She's Mine—American, St. L. (March 4-9); Curran, S.F. (March 12-16).
Tovarich (tryout) — Colonial, Boston (March 4-9, moves to N.Y.).

Off-Broadway Shows

(Figures denote opening dates)

[illegible], Sher. Sq. (6-17-62).
Blacks, St. Marks (5-4-61).
Coach with the Six Insides, Village So. (11-26-62).
Connection, Living Theatre (1-15-63); in repertory with "Man Is Man."
Desire Under Elms, Circle (1-8-63).
[illegible], Theatre Four (2-[illegible]-63).
Fantasticks, Sullivan St. (5-3-60).
Hey You, Light Man, Mayfair (3-1-63).
Hostage, One Sheridan Sq. (12-12-61).
Importance Earnest, Mad. Ave. (2-25-63).
Laundry, Gate (2-18-63).
Man Is Man, Living Theatre (9-18-62); in repertory with "Connection."
Oh Dad, Poor Dad, Phoenix (2-26-62).
Pinter Plays, Cherry Lane (11-26-62).
Portrait Artist, Martinique (2-[illegible]-63).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
[illegible], Orpheum (2-6-63).
Vanity of Nothing, [illegible] (2-15-63).
Wide Open Cage, Wash. Sq. (12-[illegible]-62).
[illegible], Playhouse (2-4-63).
[illegible].

SCHEDULED OPENINGS
Taming of Shrew, Anderson (3-6-63).
Six Characters, Martinique (3-8-63).
[illegible], Pocket (3-8-63).
[illegible], Gramercy Arts (3-14-63).
Best Foot Forward, Stage 73 (3-19-63).
Call It Virtue, Astor Pl. (3-26-63).
Devil's Disciple, Anderson (4-11-63).
Emperor, Maidman (4-11-63).

Herman Bernstein, general manager for "The Sound of Music" and "Mr President," is due back next Wednesday (13) from a vacation in Puerto Rico.

'Sound' Sizzling $93,522, Hartford; 'Succeed' Record $63,625 in Cleve. 'Mother' 21G, Bost.; 'Soph' 12G (4), Col.

The major-city touring company of "The Sound of Music" was the top-grosser on the road last week with a powerhouse take in Hartford. "How to Succeed in Business Without Really Trying" registered a house record in the fourth week of its Cleveland engagement, with "Camelot" also big in the same city. The Broadway-bound "Tovarich" continued hot in Boston and "I Can Get It for You Wholesale" was in the chips in Toronto, where it closes next Saturday (9).

Also scheduled to shutter next Saturday are "Carnival" in Chicago and "Program for Two Players" in Wilmington. Not all the shows played to big business, the pace for several ranging from meagre to so-so.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus and truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Milk and Honey, Ford's (MC-RS) (2d wk) ($6.50; 1,819; $62,000) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $41,500 with Theatre Guild-American Theatre Society subscription.
Last week, $32,867.

BOSTON

My Mother, My Father and Me, Shubert (C-T) (1st wk) ($4.95-$5.50; 1,717; $46,500) (Ruth Gordon, Walter Matthau, Lili Darvas).
Opened here Feb. 25 to two affirmative notices (Doyle, Record American; Maloney, Traveler), one yes-no (Kelly, Globe) and two negative (Guidry, Monitor; Hughes, Herald).
Last week, $20,900 with TG-ATS subscription.

Riot Act, Wilbur (C-T) (3d wk) ($4.95-$5.50; 1,241; $37,126) (Dorothy Stickney). Previous week, $12,900.
Last week, $7,236.

Tovarich, Colonial (MC-T) (3d wk) ($7.50; 1,665; $72,877) (Vivien Leigh, Jean Pierre Aumont). Previous week, $70,500.
Last week, $70,136.

CHICAGO

Carnival, Shubert (MC-RS) (10th wk) ($5.95-$6.60; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $40,312.
Last week, $37,275. Closes here next Saturday (9).

Mary, Mary, Blackstone (C-RS) (26th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $26,772.
Last week, $24,677.

CLEVELAND

Camelot, Public Music Hall (MC-RS) (1st wk) ($6.50; 3,000; $85,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $80,743, Fisher, Detroit.
Last week, $73,466 with TG-ATS and Hanna Theatre subscription.

How to Succeed in Business Without Really Trying, Hanna (MC-RS) (4th wk) ($6.90; 1,515; $63,000). Previous week, $62,818.
Last week, house record, $63,625.

COLUMBUS

Sophie, Hartman (MC-T). Opened tryout tour here last Thursday night (28).
Last week, $11,996 for four performances.

DETROIT

Pajama Tops, Shubert (C-RS) (2d wk) ($5.50; 1,734; $57,000) (June Wilkinson). Previous week, $21,847 with twofers.
Last week, $23,236 with twofers.

HARTFORD

Sound of Music, Bushnell (MD-RS) (Barbara Meister, John Myhers). Previous week, $71,223, Auditorium, Rochester.
Last week, $93,522.

HERSHEY, PA.

My Fair Lady, Community (MC-BT) (Ronald Drake, Caylea Byrne). Previous week, $59,600 for seven-performance split.
Last week, $34,419.

MINNEAPOLIS

Shot in the Dark, Orpheum (C-RS) ($4.95-$5.50; 2,800; $76,783) (Elizabeth Seal, Zack Matalon). Previous week, $15,120 with TG-ATS subscription, Auditorium, St. Paul.
Last week, $26,083 with TG-ATS subscription.

NEW HAVEN

Memo, Shubert (C-T) ($4.80; 1,650; $27,800) (Macdonald Carey, Zia Mohyeddin). Opened tryout tour here last Wednesday night (27).
Last week, $10,846 for five performances.

PHILADELPHIA

Enter Laughing, Forrest (C-T) (1st wk) ($3.60-$4.80; 1,760; $38,000) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson). Previous week, $19,501 for five performances, Shubert, New Haven.
Opened here Feb. 26 to one so-so notice (Gaghan, News) and two pans (Murdock, Inquirer; Schier, Bulletin).
Last week, $12,787 for seven performances.

Hot Spot, Shubert (MC-T) (1st wk) ($6.60-$7.50; 1,870; $74,245) (Judy Holliday). Previous week, $60,[illegible], National, Washington.
Opened here last Wednesday night (27) to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).
Last week, $40,525 for six performances and one preview.

Program for Two Players, Walnut (DR-BT) ($5.40-$5.95; 1,378; $46,278) (Helen Hayes, Maurice Evans). Previous week, $30,507 for seven-performance split.
Opened Feb. 25 to three endorsements (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).
Last week, $20,900 with student discounts and after the deduction of various commissions. Closes next Saturday (9) in Wilmington.

ST. LOUIS

Here Today, American (C-RS) ($5.50; 1,669; $51,000) (Tallulah Bankhead, Estelle Winwood). Opened tour here Feb. 25.
Last week, $19,360.

ST. PAUL

Take Her, She's Mine, Auditorium (C-RS) ($4.95-$5.50; 2,097; $70,000) (Tom Ewell). Previous week, $18,462 with TG-ATS subscription, Pabst, Milwaukee.
Last week, $21,820 with TG-ATS subscription.

TORONTO

I Can Get It for You Wholesale, O'Keefe (MC-RS) (1st wk) ($5.50; 3,211; $96,675) (Lillian Roth, Larry Kert). Previous week, $28,576, American, St. Louis.
Last week, $65,554. Closes here next Saturday (9).

WASHINGTON

Mary, Mary, National (C-RS) (1st wk) ($4.95-$5.75; 1,673; $48,434) (Martha Wright, Biff McGuire, Michael Evans, Alan Bunce). Previous week, $58,018 with TG-ATS subscription, Forrest, Philadelphia.
Opened here Feb. 25 to three favorable reviews (Coe, Post; Donnelly, News; MacArthur, Star).
Last week, $33,842 with TG-ATS subscription.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $32,471 for seven-performances split.
Last week, $37,275 for six-performance split.

Mary, Mary (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $37,480 with TG-ATS subscription, Shubert, Cincinnati.
Last week, $31,520 for seven-performance split.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

OFF-BROADWAY

"Bluebay in Black" (D). Producer, Ashley Feinstein (40 E. 73d St., N.Y.; BU 8-3458). Available parts: man, early 30s, weak, sympathetic, defeated writer; man, 30-40, charming, distinguished looking, energetic; man, early 20s, Negro, tall, handsome, sensitive; femme, 30s, blond, attractive, crude; femme, 50s, haughty, talkative, narrow minded. Mail photos and resumes to producer at above address.

"Rise and Fall of Practically Nobody" (D). Producer, Gene Persson (111 W. 57th St., N.Y.; PL 7-0540). Available parts: femme, 25-30, blond, exotic, Jayne Mansfield type; character man, early 50s, small town banker; character man, mid-40s, timid; femme, 50, matronly, small town clubwoman; two character women, mid-40s. Casting mainly through agents but will accept photos and resumes by mail only, c/o above address. Do not phone or visit office.

"Saving Grace" (C). Producers, Gene Dingenary & Jane Gilliland (25 E. 10th St., N.Y. 3, N.Y., c/o CO 5-4100). Parts available for two women in their 30's and four men, 40-60. Mail photos and resumes to producers at the above address. Do not phone or visit.

"The Square Root of Wonderful" (CD). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Auditions next Monday (11), Tuesday (12), 10 a.m.-4 p.m. and March 13, 5:30 p.m.-10:30 p.m.—at ELT Rehearsal Studio (Master Institute, 103rd St. and Riverside Drive). No Non-Equity roles. Script available at Drama Book Shop or Library and actors should be familiar with it. Southern accents might be desired in several roles.

New York Shakespeare Festival. Producer, Joseph Papp (c/o N.Y. Shakespeare Festival, 118 W. 57th St., N.Y.; LT 1-[illegible]). Casting currently in progress. Auditions by appointment only. Do not phone. Send photos and resumes to above address. Plays include "Anthony and Cleopatra," "As You Like It" and "The Winter's Tale."

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (30 E. 40th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room [illegible] c/o the producer. Interviews by appointment only. Do not phone or visit.

"Irma La Douce" (MC). Producer, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with rehearsals to start in early June and to play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. No duplicates. Send to producers at above address. Do not phone or visit.

"Porgy And Bess" (MD). Producers, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with an opening scheduled for early April and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

"Stop the World—I Want To Get Off." (MC) Producer, David Merrick (246 West 44th St., N.Y.; LO 3-7520). Available parts: identical femme twins, young, five feet, five inches tall or less, hair color doesn't matter, must sing and move well. Contact Neil Hartley at above address.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions will be arranged either in New York or Massachusetts.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.; CI 6-2246). Nine-week season of musicals starts June 28. Auditions March 12 for Equity singers with legitimate voices who are good sightreaders, girls at 1 p.m. and men at 3 p.m., at Variety Arts Studios (225 W. 46th St., N.Y.).

FISH CREEK, WISC.

Peninsula Players. Producer, James B. McKenzie (c/o Kip Cohen-Peninsula Players, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Nine-week season starts June 28. Chicago and New York auditions will be held in April. Mail photos and resumes to above address.

JONES BEACH, N. Y.

"Around the World in 80 Days" (MC). Producer, Guy Lombardo (c/o GCL Productions, 104 East 40th St., N.Y.; TN 7-[illegible]). Auditions for Equity dancers March 21: girls at 10 a.m. and men at 2 p.m. Open call for dancers March 22: girls at 10 a.m. and men at 2 p.m. Equity girl singers March 25 at 10 a.m. and men, March 26 at 10 a.m. Open call singers March 27: men at 10 a.m. and girls at 2 p.m. —all at Choreographers Club (414 W. 51st St., N.Y.).

Films

"Nothing But a Man" (D). Producer, Roemer-Young Associates (Du Art, 245 W. 55th St., N.Y.; PL 7-4800). Feature film about a young Negro man in a small Southern town. All feature roles are Negro. Using SAG and non-SAG members. Available parts: leading man, mid 30s, rugged, masculine, railroad section hand; femme, early 20s, vivacious, independent, school teacher; Baptist minister, mid 40s; several men, 30-40; several character women, 30-50. Phone Chuck Gordone at the above number, 10 a.m.-4:30 p.m. daily, for appointment.

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WILLIAM McCAFFREY AGENCY

Show Abroad

The Deputy
(Der Stellvertreter)

Berlin, March 1.

Freie Volksbuehne Berlin production of tragedy in six acts, by Rolf Hochhuth. Staged by Erwin Piscator. Setting and costumes, Leo Kerz; musical accompaniment, Aleida Montijn; lighting, Willi Gellert. At Theater am Kurfuerstendamm, West Berlin. $3 top.

Riccardo Fontana	Guenther Tabor
Kurt Gerstein	Siegfried Wischnewski
Pope Pius XII	K. H. Kellermann
Cardinal	Hans Nielsen
Nuntius	Hans-Albert Martens
Count Fontana	Malte Jaeger
Pater General	J. P. Dornseif
Pater	Otto Czarski
Jacobson	Ernst Ronnecke
SS Doctor	Richard Muenzer
Monk	Hermann Kleinselbeck

"The Deputy" (Der Stellvertreter) has already exploded here in Berlin and may well have a chain reaction throughout the western alliance. It is a play by a young dramatist, age 31, of no prior fame, which slurs the good name of the late Pope Pius XII and hence must seem, to Catholics, and many others, an anti-Church work. Already the play is mentioned for staging in London and New York where it is likely to stir resentment. Many will regard this play as serving, perhaps unintendedly, the party line argument that the Vatican was so preoccupied with anti-Communism it was insufficiently exercised against anti-Semitism.

In brief, the dramatist contends that the Pope, as "Deputy of God," ought to have prevented the extermination policy of the Hitler regime. Catholics here were quick to offer countering assertions that the Vatican did all that it could. Suffice that this play is "loaded" with incitement to bad feeling.

Central figure in this play which author Rolf Hochhuth calls "a Christian tragedy" is a young (Italian) priest, Riccardo Fontana, who becomes aware of the persecution of the Jews in Germany. Deep depressions overcome him when he realizes that the Vatican sticks to its concordat with Hitler not to interfere in Nazi Germany's political matters even if they are inhuman.

In a desperate move to help the Jews, Fontana goes to the Pope himself and implores the Holy father to raise his voice against the Nazi tyranny even if it means a breach of the concordat. But the Pope remains silent, on the ground that things would get even worse for the Jews if he raised his voice. Play implies the Pope may have been tactically correct, but not Christian. The young priest sees no other way out than to join the victims. He puts the yellow star of David on his soutane and follows the Jews on their way to the gas chambers.

Another principal figure is a German, Kurt Gerstein, who joined the SS for religious reasons—to act as a spy in Hitler's murder corps against his own people ("only the traitors save the honor of Germany"). He, too, becomes a victim.

Partisans of Hochhuth declare that the play is not intended as anti-Church or anti-Catholic but only as anti-Pius XII. This is a distinction which will be lost on most Catholics, since the Pope is the Church in a very special sense. It is doubtful that blaming the extermination of the Jews on Pius XII can be divorced from the implications. Nor can it be forgotten that the Catholic Church is today's principal organized opposition to the Marxist dogma.

Assuming that the dramatist is sincerely motivated, and not a knowing or unknowing tool of political propaganda, he is attempting an over-simplification of complex historic issues and to pin on a single man, without military force, a responsibility for failure to thwart the fanaticism of the Nazis. Could the Pope by words alone frighten the Nazis, when united world opinion could not?

The play is gripping—and that's perhaps the most positive aspect about it. Fresh discussions of moral responsibility for the relapse into barbarity under Hitler must ensue.

As regards the acting, some portrayals are not exactly convincing. This, in particular, applies to the Pope. But could this be expected? Also the cardinal lacks conviction. He is, in words and gestures, nearly a caricature. Was this intended? But there is a highly impressive and touching performance turned in by Guenther Tabor who enacts Riccardo Fontana, the young Catholic priest. Another strong performance is contributed by Siegfried Wischnewski, the spy in SS uniform.

Erwin Piscator directed the play on elaborately tricky revolving stages of Leo Kerz's design. Both men are familiar to New York. Piscator went there as a refugee and was connected with various dramatic schools and avant-garde productions until returning to Germany after the war. Kerz was producer of "Rhinoceros" on Broadway not long ago. Together Piscator and Kerz have surely created the shock impact which seemingly was their intention in mounting this work.

N.Y. Critical Roundup

Continued from page 58

premise too hard for the playgoing public to swallow . . . a few funny lines . . . Miss Medford struggles in a losing cause."

Kay Gardella, guest, WNEW: "Might have made it as a vaudeville show, but as a major comedy work for Broadway it missed it's mark badly."

Allen Jeffreys, WABC: "Racy, adult, literate and very funny."

Correction: In the rundown of the reviews on "Lafenne," which has a Broadway run of four performances, VARIETY inadvertently credited John McClain with an unfavorable notice. His review was favorable.

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N.Y. Post

Continued from page 1

the familiar format of the original edition, that the Post was sold out on newsstands for the first edition only 10 minutes after delivery. Times Sq. newsstands saw queues lined up for the Post. Some newsboys were hawking it at 25c. a copy for the 10c daily. Only the last edition, delivered early evening, had some longevity on the newsstands, but they were soon gone. Advertisingwise, the Post's 80 pages bulged with paid material. Macy's and Gimbel's Dept. stores, however, refused to go along with the Post, preferring to sit it out sans ads until the newspaper situation was settled in its entirety and all papers resumed publishing.

Meanwhile, under pressure from Mayor Robert F. Wagner, both the printers and publishers are conducting marathon negotiations. The Mayor, particularly, is hopeful that a settlement can be reached shortly. The Post's defection from the ranks of the publishers, as yet, has no bearing on the publishers' will to hold out until "reasonable" terms can be reached.

Quick Stirrings

Bookings are currently in a sudden whirl as indications of early settlement loomed and some spots, which were "waiting until the papers started printing again," accelerated plans. The new Americana's Royal Box, for example, which appeared content to wait until Ella Fitzgerald came in April 10, now is stepping-up plans to spot-book some acts in earlier, for the Easter trade, etc. The Americana's exec v.p. and g.m., Claude C. Philippe, felt that this facelifted Royal Box (stage moved to the centre of the room, more to the liking of talent and customers alike) could hazard an April 10 Fitzgerald opening, even if the news blackout continued until then, but he was not as sanguine with other acts. (Ethel Merman, for example, refused to make her Gotham nitery bow at the Persian Room while the newspapers were still out.)

A not generally discussed footnote to the strike has been the secretarial problem for those columnists whom the papers supplied with such services. The girls, being Guild personnel, couldn't or wouldn't perform for their bylinerbosses, unless they came to their homes, and the columnists, in turn, have had to make special half-salary, and kindred compensation, deals with the girls.

N.Y. Filming

Continued from page 1

the ocean liner France last week.

Others

Shirley Clarke of "The Connection" is in the process of editing her directorial assignments in the local production, "Cool World." Produced by Fred Wiseman (a lawyer producing his first film) from Warren Miller's book of the same title, this pic was budgeted at $200,000 and ran into some difficulties from the International Alliance of Theatrical Stage Employees for not using IA crews but got finished in three months despite the difficulties. It was shot on location in Harlem from a script by Miss Clarke and Carl Lee.

Recently completed in Gotham is "Light Fantastic," produced by several indie filmmakers calling themselves the Light Fantastic Co. Some of those involved in this film were responsible for such shorts as "Rooftops of New York" and "Bowl of Cherries." Embassy Pictures coproduced the film with them and will distribute it this spring, opening in New York.

Beginning filming this Monday (11) is the filmization of Ossie Davis' legiter "Purlie Victorious." Pic will be lensing under Nicholas Webster's direction at Fox Movietone Studios. Davis, Webster and Philip Rose (who presented it on Broadway) are producing the comedy for Hammer Film Corp. with the original Broadway cast, including Davis and his actress-wife Ruby Dee. Davis and Webster collaborated on the film script and it has been slated for a three-week shooting schedule.

Beginning lensing probably in the fall is the Sammy Davis Jr.—Joe Levine coproduction "Burn, Killer, Burn." To star Davis on a budget of $600,000, the pic is an adaptation of an autobiographical tome by Paul Crump, convicted murderer recently reprieved from a death sentence. Louis Lomax is scripting and Lloyd Richards will direct. The film will be produced under the Trace-mark Productions banner, Davis' new pic production firm. Also planned to start production this summer is Michael Myerberg's filmization of Joyce MacIver's "Frog Pond," at the new L.I. Studios, presently under construction at Roosevelt Field.

Actually there are estimated to be about 200 film producers in the New York area, many of them working on commercial and industrial pictures and not features. But there are plenty of feature producers, and even more would-be producers. All Gotham film studios are working to capacity, its reported, and there's even said to be a shortage of studio space for the filming of features and teleseries, all of which adds up to increasingly busy film activity off-Hollywood.

USSR & 'Moderns'

Continued from page 1

writers — without the government they couldn't do any writing.

"Now this stuff that you people in France, America, etc., call 'modern' is experimental. It is special, for limited audiences. We have no objection to it, in principle, but the artists, we feel, must keep in mind the 'large audience'—which does not appreciate this 'special' stuff. What one man in a hundred likes does not matter. What matters is that 99 out of a hundred want their books, paintings, music and theatre to be simple and understandable. And since the 99 make it possible for the artist to exist, the artist must heed their preferences."

So now you know.

'The Deputy'

Continued from page 1

(by Peter Hall) and in New York (by Leo Kerz). The uncut text runs six hours. The Berlin production, shortened, uses four stage wagons running on circular tracks in and out of a permanently framed, huge transparency. Role of the late Pope is played by Dieter Borsche.

Play is getting much discussion in Berlin and is expected to have a run. It relates to the obsessive theme of German persecution of the Jews but, it is pointed out, introduces a new share-the-guilt or blame-it-on-somebody-else that Catholics have been quick to resent. The play carries the idea that Pius XII was so preoccupied with anti-Communism that he was less than alert and forthright regarding anti-Semitism.

Dramatic highlight of "The Deputy" has a young, disillusioned Italian priest pin the yellow Star of David on his robes and join a group of Jews en route to the Nazi murder camp at Auschwitz. He dies under the symbolic figure of Christ on the cross. The dramatist calls his play "A Christian tragedy."

German reviewers expressed admiration for the young playwright's writing skills but tended to deplore his political angles. There is much regret already expressed hereabouts that a new kind of hairtriggering has appeared.

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(As of March 5, closing)

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American Book Strat.	4⅝—	¼
American Heritage (OC)	8 —	¼
Book of Month (N.Y.)	20¼—	¼
Conde Nast (N.Y.)	10 +	1⅛
Cowles Mag. Co.	12¾—	⅜
Crowell Collier (N.Y.)	18¾—	1⅛
Curtis Pub. Co. (N.Y.)	7⅛	
Ginn & Co. (N.Y.)	26 —	¼
Grolier (OC)	43 +	1⅛
Grosset & Dunlap (OC)	12¾—	⅜
Harcourt Brace (N.Y.)	26¼+	⅜
Hayden Pub. (OC)	4⅛—	¼
Hearst (OC)	25	
Holt, R&W (N.Y.)	30 —	¼
L.A. Times-Mirror (OC)	30¾+	¼
Macfadden Bartell (AS)	2⅞	
McCall (N.Y.)	10¾—	¼
McGraw-Hill (N.Y.)	30¼	
Meredith Pub. Co. (OC)	33¼+	¼
Nat'l Per. Pub. (OC)	9⅛+	¼
New Yorker (OC)	95 —	1
Pocket Books (OC)	3⅛—	⅛
Prentice Hall (AS)	30¼—	¼
Ran'm House (N.Y.)	10⅝—	⅜
Scott Foresman (OC)	22⅞+	¼
H. W. Sams (OC)	32¼+	½
Time Inc. (OC)	71½+	2
Western Pub. (OC)	22⅛—	⅛
World Pub.	10⅛	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Maxim's Vaudables

Continued from page 1

had some of the hot-dog stands at the Fair bowed out when they were forfended from some supplementary advertising signs they planned as part of their deal which, at that time, was only for 11-12% of the gross. RA, subsequently, hooked up with Knott Hotels, which will operate the plush restaurant atop the heliport.

Vaudable says his Maxim's will be the "top" restaurant. There will be other soignee groceries-and-booze filling-stations, so the 1964 World's Fairers will not be wanting for class as well as mass nourishment.

Vaudable returned to Paris this week and is due back end-March to get rolling on the Chi Maxim's which has an architectural firm building and bankrolling it. He will not invest but merely endow all the operations with his haut cuisine know-how, viands, vintages, menus, service standards, the "billing" of course, and the like. The Chi Maxim's may be ready next fall.

Puerto Rico has been a longtime brewing thing.

Maxim's is also in the champagne exporting business, plus canned goods, and of course has been the longtime caterer to Pan-American Airways on international flights to the U.S. and to the Far East.

Meantime the French Pavilion is going forward as a private venture, headed by Anthony B. Goliff, an American. France, having given its "official" nod to Century 21, last years' Seattle Expo, claims it is forfended from "officially" participating in the Gotham undertaking under an International Expositions Conference (based abroad) which allocates "official" entries.

Goliff claims the "Folies Bergere" will also be part of the French Pavilion. That show, of course, is now in its third year at Las Vegas' Tropicana, where it has been doing OK b.o. A Grand Guignol (dramatic shockers) replica is also planned.

Sinatra & Martin

Continued from page 2

cock Raceway Inc., worth an estimated $500,000.

In testimony under sometimes angry cross-examination in Suffolk superior court, Dr. Furcolo also named B. A. Dario, owner of Lincoln Downs; Charles R. Carson, Springfield tax accountant; and Salvatore A. Rizzo, president of the Raceway Corp., in the alleged conspiracy. Furcolo is suing Carson for return of the stock Carson held, according to Furcolo, as his "straw." Carson sold the stock, which was in his name, to Rizzo for $150,000.

Literati

No 'Times' Dividend

The N.Y. Times took no action on the quarterly common stock dividend at its board meeting last week. Normally the $1.25 dividend would have been declared for payment in March.

The regular $1.37½ dividend on the 5½% cumulative prior preference stock will be paid to stockholders of record on March 14.

Cantor's Book

Eddie Cantor's "In One Era Out the Other" will be published by Duell, Sloan & Pearce. It's an updated compilation of his Diner's Club Magazine weekly stint of show biz reminiscences, and will run some 40,000 words with 30 pictures from his memoribilia collection.

DSP wants to bring it out next spring ('64) but Cantor is trying to get it into shape for the Xmas '63 trade.

'Max Gordon Presents'

Max Gordon memoirs, "Max Gordon Presents", will be published by Bernard Geis Associates in September. N. Y. Times drama editor Lewis Funke collabed.

Geis, which specializes in show biz books and has Groucho Marx, Goodson-Todman, John Guedel et al. as "Associates," also has Dick Clark's "To Goof or Not to Goof" slated for June. It's addressed to teenagers, just as is Debbie Reynolds' just published "If I Knew Then."

British Theatre Annual

"Theatre World Annual, No. 13," written and compiled by Frances Stephens (Macmillan; $5.95), continues eminent series of yearly reporting on British stage. In addition to customary vital statistics of London's West End, June 1, 1961-May 31, 1962, tome summarizes Old Vic season, Royal Shakespeare Co. productions, opera, ballet, and offers special paragraphs on outstanding theatre people of the year.

With hundreds of well-reproduced photos and carefully-edited text, volume abets fine tradition of series. *Rado.*

All-Color Newspaper

An all-color newspaper? Don't laugh. It's a reality in Shizuoka, Japan, where the Shizuoka Shimbun, a 100,000-circulation daily, is putting out an eight-page weekly edition in four colors. An executive of the paper told Honolulu interviewers it takes up to nine hours to ready the 32 plates. Photos, ads and headlines all are in color.

The color-full weekly was launched last October and may switch from ordinary newsprint to a smoother paper. To get away from the built-in harshness of ordinary process colors, the paper is experimenting with an eight-color process that produces softer hues.

'Obscenity' Hypo Demands

Since five controversial novels were considered "obscene" (by petitioners, 100 of same) who wrote Oshkosh (Wis.) City Manager Ray Harbaugh to that effect, the Oshkosh Public Library is unable to supply books to fill demand by book borrowers.

Books in question: "Peyton Place," "The Carpetbaggers," "Return to Peyton Place," "The Lion Pit," "Strangers When We Meet," were suggested removed by petitioners' request in written form.

Oshkosh Public Library had gone along with the criterion of American Library Assn. That creed holds that a basic American right is that of any person to decide what they prefer to read.

According to Oshkosh Library director Leonard Archer the library board had no plans of removing the books, and referred to the ALA stand on such matters.

Archer indicated his concern was the publicity "certain" titles had received. The petitions voiced objection to spending of money from "public funds" for obscene books, particularly those containing "sex deviation" written material.

CHATTER

John T. Geoghegan, prez and editor-in-chief of Coward-McCann, to the Coast to visit Hollywood and Frisco authors. Due this weekend at the Beverly Hills Hotel and SF the ensuing week.

Leo A. Farrell, 82, onetime political editor of The Atlanta Constitution, died Feb. 21 in Washington.

Cleburn E. Gregory, 77, former political editor of The Atlanta Journal, died Feb. 18 in Atlanta.

Mal Borke named editor of new Los Angeles magazine, Good Taste, published by Roy T. Werbel. Borke is former managing editor of L.A. Daily News and more recently in charge of broadcast programming for J. Walter Thompson in Chicago.

Burt Hirschfeld's "Stagestruck: Your Career in the Theatre" is a Messner book primed for the juveniles of highschool age. Another blog for the juves is "Printer's Devil to Publisher: Adolph S. Ochs of the New York Times," by Doris Faber. It's a Junior Literary Guild selection. This, too, published by Messner.

Richard Condon's next year's novel for Random House, "An Infinity of Mirrors," themed during the Nazi occupation of Paris, will be followed by an original musicomedy on which he has been working. Based in Anieres (Geneva), Condon commutes to London, Paris and Rome from his Swiss base, on film chores and the like. His "Manchurian Candidate" (Sinatra) is a current "Oscar" contender.

Mrs. Laura (Yard) Vitray, 70, first woman to serve as city editor of the old N.Y. Graphic, died Feb. 3 in Conway, N.H., where she had been a resident for several years. She had also been a reporter for the N.Y. Journal, Sunday editor of the Washington Post, fiction editor for McCall's, overseas correspondent for the United Nations World Magazine, and articles editor for the American Girl Magazine, as well as writing several books for teenagers.

Harry Golden, author and editor-publisher of The Carolina Israelite, was invited to the Emancipation Proclamation celebration —"me and about 900 others," he writes, "but a personal friend, the President's sister Eunice Shriver, said, 'Come with me and you'll have a few minutes alone with him.' It was very thoughtful of her and very generous of him." Golden's newest book, "The Forgotten Pioneer"—about the oldtime pack-peddler in America—will be published by World in July.

John E. Thompson, 76, longtime news telegrapher and father of Mims Thompson, prexy of United Press International, died Feb. 13 in Knoxville, Tenn.

Just as Little Brown brought out H. Allen Smith's "Two-Thirds of a Coconut Tree," he turned in the mss. of "A Short History of Fingers," which means he's now one full book ahead of schedule. Latter is a collection of some 40 odd essays and stories including "The Big Blackout," his byliner in the last VARIETY Anniversary Number. It will be published early in '64.

"Bringing The Heiress to the stage was like getting an obstreperously drunken friend home from a party…"

WATCHMAN, WHAT OF THE NIGHT?

by JED HARRIS

The true story behind the Opening Night of a play that made money, ulcers and theatrical history. With some of the funniest theatre stories you don't already know.

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DOUBLEDAY

Broadway

New sign in the Vassar College gym locker room: "Jackie Kennedy would never throw paper towels on the floor."

Brooks Costume Co. Inc., of New York, has changed its name to B C Co., Inc., according to papers filed in Albany.

Another Hurok client to duck Manhattan recital because of newspaper blackout: Leonie Rysanek, previously set for March 17 at Philharmonic.

Ted McNulty of Newsweek joins the [illegible] Service at Princeton, N.J. He's the cousin of John McNulty of Lincoln Center pubrelations.

Violinist Yehudi Menuhin has bought a to-be-converted white-washed peasants' house on the rocky and stony island of Mykonos (Greece) in the Aegean sea.

Producer Michael Iannucci and Ann Corio throwing a party at the Trieste Lounge tonight (Wed.) marking the first anni of "This Was Burlesque," off-Broadwayer.

New Regency Hotel (Park and 61) being introduced to the press via a series of "champagne breakfasts" hosted by Pierre Bultinck, v.p. and g.m. It's the newest Loew's Tisch hostelry.

Zvi Zeitlin, Israeli violinist, presenting new Paul Ben-Haim concerto with Miami Symph March 3-4, then hopped to BBC concertizing in London. Concerto was commissioned by America-Israel Cultural Foundation.

Playwright Dwight Taylor's 11-year-old Laurie was participant in a St. Valentine's tv kiddie panel on "sweethearts," and after some said "Romeo and Juliet," "Antony and Cleopatra" etc., she came up with "Sodom and Gomorrah."

Actor-cum-art-expert Vincent Price, a lecture circuit vet (Colston Leigh), has added "Artists On Art" as a new talk and breaks it in next week (March 11-12) in two spiels at the Library of Congress, Washington, D.C. Leigh has him set on this, his sixth annual tour, in 25 cities (14 states) in March.

More than 15,000 postcards of the Mona Lisa have been bought at the Metropolitan Museum. There were 30 salesmen posted at six different strategic points, selling Mona Lisa prints, books, souvenirs and cards. A colored reproduction was to be had for $2 but the proper frame to go with it cost $23. Famed da Vinci masterpiece is now on route back to its home in Paris' Louvre.

Playwright Howard M. Teichmann, on a roving commission for the Shuberts in o.o. 'ing the pre-Broadway tryouts for Lawrence Shubert Lawrence Jr., was slated to segue from Boston ("Tovarich," "The Riot Act" etc.) to Columbus (where "Sophie" first broke in) but got hit by ptomaine and rushed back to Gotham to recupe.

Charles Masson, ex-Henri Soule's Le Pavillon and for the past nine years chief steward on the SS Independence, is now his own boniface at La Grenouille. It was formerly the Copenhagen, on East 52d St. (just east of 5th) spot until it suffered serious fire and had to be rebuilt from the ground up. Masson has several ex-Soule staffers with him.

Variety Club and Cinema Lodge are jointly conducting a fund-raising benefit June 18 when they have obtained the entire 1,800-seat Rivoli theatre for a $25 top showing of "Cleopatra." This will be the seventh night after the film's world preem. Tickets are also being sold at $15, $10 and $5, depending on location, and are being offered exclusively to the respective organizations before solicitation of outside sources.

Actor William Gargan, himself a cancer victim (he speaks through a "soundbox"), will be "the Outstanding American of Irish Descent" honored at the annual St. Patrick's Day Parade (Bishop Weldon, JFK when he was Senator, and Hearst's Bob Considine were the only three predecessor honorees) in N.Y. Gargan is on an American Cancer Society ("Lost Chord Club") rehabilitation tour which takes him into Canada until April 10. First Gargan Golf Trophy match for annual American Cancer Golf Tournament is slated for March 22.

Puerto Rico Americana Hotel (Loew's) v.p. and g.m. Neal Lang sets rumor at rest on his exiting the San Juan operation. "My problem here is the weather. I just cannot take the consistent tropical heat. I did not at first realize how much warmer it is here than in Miami Beach. You will recall I operated the Roney-Plaza for four years following the war but we closed the first of May and did not reopen until December. Getting away each summer made the situation a palatable one." Lang has advised Loew's Hotels prexy Bob Tisch of his desire to transfer to more temperate clime but that he is waiting for his son to get out of school June 1.

Lucius Beebe and Perle Mesta did the cutting-of-the-ribbon bit for the new Regency Hotel, plush Loew's Theatres & Hotels latest link on Park and 61 St., last Friday (1). Soiree that night competed with Hy Uchitel preeming his new Voisin, posh restaurant at its new 65th and Park site. Lucien Pic, from the Hotel de Paris, Monte Carlo, new chef, succeeding Richard Clark, who retired at 70; Michel, for 30 years at the old Park and 63d St. location, remains maitre d'hotel. Eatery is in the new Colony House, and the DuPonts, landlords, collabed with boniface Uchitel in sharing the reported $1,000,000 cost for the Ellen Lehman McCluskey-designed restaurant.

Nashville, Tenn.

By Red O'Donnell
(Alpine 5-5401)

Archie Campbell cut his second comedy album for Starday.

Lawrence Welk and Music-Makers booked for one-nighter April 2 at Municipal Auditorium.

Songwriter-pianist-singer Hank Fort in for appearance at Exchange Club annual party.

Dick Barstow in from New York to produce a nightclub act for The Casual 3, local instrumental group.

Impresario Harry Draper booked Jane Grosse & Fred Waring and his Pennsylvanians for Ryman Auditorium next season.

Juanita Jones, Girl Friday to Chet Atkins at RCA-Victor's local office, joined ASCAP's newly-established Nashville branch, to handle membership relations.

Tree Music Publishers, Broadcast Music Inc., and Mercury Records moving offices from uptown to 800 block on 16th Ave. S., which is becoming known as "Music Row" here.

Jim Reeves checks out this week for South Africa where he'll star in pic to be shot in Johannesburg.

Brenda Lee jets to Europe for six-week concert tour. Brenda is spotlighted on Bob Hope's NBC-TVer, March 14.

Ringling Brothers and Barnum & Bailey performers pleased with new Municipal Auditorium where they played for first time last week. More than 20,000 for four performances despite light snow and freezing temperatures.

Paris

By Gene Moskowitz
(68 Ave Breteuil; SUF 2800)

The nods for the best film about youth going to Robert Dhery for his "La Belle Americaine."

Robert Bresson will direct the Genesis section of the forthcoming Italo pic production, "The Bible."

French actress Juliette Mayniel set for a top role in Sam Taylor's forthcoming Yank pic to be made in Italy, "Murder Made in Italy."

"Snow White and Seven Dwarfs" (BV) took 204,700 admissions in its firstrun and is now getting extensive subsequents. It is the third biggest grosser of year.

Charles Aznavour winding a successful six week one-man singing stint at the big Olympia Music Hall. He does a one nighter at N.Y. Carnegie Hall in March.

Robert Hossein will film his play, "Six Hommes En Question" after its run at the Theatre Antoine. He has written, directed and is starring in the legit version.

Film writers and directors willing to share risks with pic producers, by deferments, if they get their percentages on films, plus an advance, from the top on grosses.

Compilation pic on the Spanish Revolution, "Mourir a Madrid" (Die In Madrid), of Frederic Rossif, being held up for a month because of visiting Spanish officials.

Noted writer Francois Mauriac reportedly adapting Marcel Proust's "Swann's Way," to be filmed by Luchino Visconti as a French-Italo co-production in French. Brigitte Bardot has the lead.

Champs-Elysees firstrun pic house Balzac becomes an arty spot this week with its first pic, "A Taste of Honey" to be followed by the French "Les Abysses" (The Depths), a first pic by Nico Papatakis.

London

(HYde Park 4561/2/3)

Patrick McGoohan signed for title role in Walt Disney's next British film, "Doctor Syn."

G. H. Elliott, vaude's "Chocolate Colored Coon," left $50,580. Comedian Norman Evans left $6,670.

In town: Ross Hunter, Stuart Millar, Nicholas Ray, The Kingston Trio, Phil Stein and Robert Rossen.

Kay Walsh added to the cast of the film "80,000 Suspects," which Val Guest is making for Rank release.

George Mikell being paced for the lead in a new French play, "Hortense," skedded soon for the West End.

Restaurateur Jack Isow won a Max Factor beauty casket in the raffle at last week's Variety Club annual ball.

The cast of "Sparrows Can't Sing," Joan Littlewood's first film, were on parade at a Warner-Pathe lunch for the press, following the special showing for the scribes.

A top Tory M.P., Sir William Teeling, has become an active director of Robert Bradford Productions. Firm's current production is "The Golden Touch," with Irving Rapper directing.

Monty Norman, who wrote the theme music for the click film, "Doctor No," based on Ian Fleming's fictional hero, James Bond, is prepping a stage musical in which Bond will appear.

Actress Catherine Lacey, playing in "Peer Gynt" at the Old Vic, fell six feet and fractured her pelvis during a performance. An understudy took over. Miss Lacey faces a month's hospitalization.

Pop singer Mary May is giving the royalties on her latest disk, "Our Day Will Come," to Lady Hoare's "Thalidomide Fund." Decision came when the thrush saw a BBC program on the subject.

Boston

By Guy Livingston
(368 Little Bldg.; 338-7580)

Tommy Sands opens at Caesar Tamagno's Monticello March 7 for week.

Cinema Lodge B'nai B'rith sponsoring opening night of "How West Was Won" when it opens here.

Dion hit a high record in his nitery stay at Blinstrub's 1,700-seater in south Boston, with hordes of teeners crowding in.

Harry Segal, First National Pictures, has a combo of "First Space Ship on Venus" and "Varan the Unbelievable" set for opening at the Pilgrim April 10.

Operators of the present Fine Arts Theatre, James Vlamos, Steve Prentoulis and Alfredo Quintero, building a 600-seat house to be called Paris Cinema opposite the new Prudential Center Building.

E. M. Loew readying a new theatre on the site of his former Lancaster at North Station. With a policy of firstrun and arty films, it is skedded to open in a few months.

"Days of Wine and Roses" set for opening at Paramount on March 16.

Otto Preminger's "Cardinal" unit's headquarters at Hotel Kenmore looming as shooting continues in Boston, Quincy, Lynn and surrounding areas. The world preem of the film will be held at the Saxon Theatre in Boston next December. Ten houses have already been sold in advance for the event.

Philadelphia

By Jerry Gaghan
(919 N. 10th St.; LOcust 4-4848)

Sue and Harry Steinrein recently celebrated the 40th anni of their Russian Inn.

Mike Weiss, ex-Paramount Pictures publicist in this area, joined Universal International.

Ringling Brothers and Barnum & Bailey Circus set for its annual run at Convention Hall, March 27-31.

Charles Munch opens a two-week engagement as guest conductor of Philadelphia Orchestra on March 7.

The Stan Lee Broza, who conducted the M&M "Children's Hour" for many years, leaving soon for a three-month, round-world trip.

The Charlotte Cushman Club presented its 1962 award to Helen Hayes, now appearing with Maurice Evans in "A Program for Two Players," at Walnut St. Theatre.

Promoter Ray Fox, who went into Hahnemann Hospital after his Odetta concert (held during the transit strike), has recovered and is dickering for future Town Hall dates with Oscar Brown Jr. and Barbara Streisand.

Andre Kostelanetz returned as guest conductor of Philadelphia Orchestra for third and final pop concert of season last week (2) at Academy of Music. Sessions, resumed this year after a 10-year hiatus, proved so successful that plans are being made for an expanded series of light programs next year.

4½ Hrs. From B'way

By Walter Winchell

Ciro's on the L.A. Strip surrendered. It once was a Big-Timer along the national cafe-circuit.

Nobody knows when the Strip's Playboy branch will open.

Bobby Darin's Grove booking (advertised for 3 weeks) was for only 10 nights. Too busy making movie money to work for a living.

Paddy Chayevsky's "Tenth Man" ends its run at Civic Playhouse March 10.

Mike Romanoff, mended from an illness, seems so lonely in a booth at the Beverly Hills Brown Derby.

More cars than ever sold in H'wood and banks report more savings deposits than last year. Then why are all those Drive-Ins folding?

The Cafe de Paris, a huge commissary, is open again on the 20th lot. They expect this studio to go-go-go about mid-April.

LaRue captains actually offer you back half your tip when you over-tip.

Just doesn't seem right with Ben Blue's closed.

The Bob De Voye Trio, one of the best adagio acts in show biz, open the show everywhere except in Vegas where the Sands made them follow Lena. That trio has its third girl. They keep getting married.

Best thing about a long distance call to NYC is finding out it's freezing when it's 76 at the Ambassador pool.

Harry Sobol, B'way planter for Warners, confab'd with studio brass for "Spencer's Mountain," Radio City's next opus. His greeting to this reporter before noon: "This is the first time I've ever seen you in the daytime!"

Madrid

By Hank Werba
(Avda Hybena, 86; Tel. 2500407)

Flamenco topbiller Carmen Carrera is boffoing at Torres Bermejas.

Elder Barber is back from a series of chant performances on Argentine tv.

Maria Marques holds the Fado spotlight at the new, intimately styled eatery, Lisboa Antigua.

Bill Caram, who was brought in from Argentina a year or so ago to publicize RCA Espanola, has been boosted to general manager.

In a brief visit to Madrid, Allan Jones waxed a new version of "Donkey's Serenade" among a dozen tunes he made popular in the past.

Legit stars Emma Penella, Angel Picazo and Arturo Lopez celebrated the 300th performance of "Micaela" with playwright Calvo Sotelo at the Teatro Lara.

Columbia Records prexy Goddard Lieberson was a guest here of Jose Manuel Vidal, head of Hispavox, new outlet for Columbia discs in Spain.

Gilbert Becaud in a one-night SRO appearance at Biombo Chino after entertaining beauty contesters in Majorca and tv audiences on "Los Amigos de Lunes."

Tokyo

By Dave Jampel
(Press Club — 211-3161)

Songstress Helen Merrill launched return tour of Japan.

The Platters playing local top clubs on wrapup of return swing.

Los Espanoles into Copa again after long run at that club some weeks ago.

Thrush Fubuki Koshiji back into Monaboche in show that again features Jerry Ito.

In effort to gain collective strength, a number of Nippon's top singers are organizing an association.

Bob Crosby may come here with Dixie band for promoter Tom Nomura, which would include vet tooters Matty Matlock, Eddie Miller and Nappy Lamar.

Chubby Checker opened week of Tokyo area dates Feb. 15 under Tats Nagashima. He was at New Latin Quarter Feb. 10-10, with all other shows at U.S. military clubs.

Chicago

(DElaware 7-4984)

Yancy hodded with a mild heart attack in the Joliet (Ill.) hospital.

Mahalia Jackson and her manager Lou Mindling in Hawaii on a concert tour.

"Dear Ruth," with Mr. and Mrs. Pat O'Brien, opened yesterday (Tues.) at Drury Lane Theatre.

Joe Levine due in next weekend to promote "7 Capital Sins," which opens March 8 at the World Playhouse.

Metopera star Lauritz Melchoir had to cancel a visit to Chi commemorating the 50th anni of his operatic debut.

Dick Taylor, ex of the Balaban & Katz office, and freelancer Lina Hammer joined to form a new puffery, Taylor-Hammer Inc.

Loyola Univ. annual variety show, this year titled "America On Review," set for next weekend (8-10) at Loyola Community Theatre.

Chicago Guitar Society presented WBKB staff musician Patrick Fererri in debut classic guitar recital at McCormick Place last week.

Joe Burton and his trio have taken over as the resident act in Porterhouse Lounge of Sherman House after a long stay by the Ink Spots.

Wolfe Kaufman, Paris contributor to VARIETY, has had almost weekly features in Panorama, the new arts section in the Chicago Daily News.

Jeanne Arnold leaving the cast of "Put It In Writing" revue at Happy Medium to move to Coast where her husband, Lee Henry, is working in legit.

"Janus" is the current entry at Country Club Theatre in Prospect Heights. Included in the cast are Ann Gordon, Ed Albrecht, Gordon Oas Heim, Kathryn Dorrell and Norman Rice.

Variety Club of Illinois honors Walter E. (Doc) Blanford with a "King For a Day" testimonial lunch at the Congress Hotel this week (5). Blanford is a retired veteran of the MGM office here.

Mpls.-St. Paul

By Bob Rees
(2300 Kenwood Parkway; 374-4018)

White House has Joan and Dave Brown preeming new nitery routine.

Minneapolis Symphony off on 6,500 mile tour of 21 Southern cities. Will return here on March 15.

Capp Towers, newest Minneapolis motel opening shortly, to boast Rooftop Caribbean Room, three restaurants.

Thrush Dorothy Collins inked for title role in St. Paul Civic Opera's April production of "Unsinkable Molly Brown."

Conrad Hilton will put up $500,000 toward construction of $12,000,000 Hilton Hotel in St. Paul. Local businessmen will raise $5,500,000 to help finance the project. New 300-room Sheraton Hotel in Minneapolis, scheduled to open Sept. 1, has been renamed the Sheraton Ritz.

Key Club, resisting Minneapolis city fathers' efforts to shutter it, has reopened three nights a week and is advertising warbler Dakota Staton as "coming soon" for return engagement.

Anna Russell to give concert at St. Cloud State College March 7.

Albuquerque

By Chuck Hillebrandt
(Diamond 4-1886)

Jose Greco troupe set for Albuquerque booking in March.

Johnny Farmer's club has reopened under name of 400 Club.

The $2,000,000 renovation program at Carlsbad Caverns, in southern New Mexico, now underway.

Carlton Wilson former UPI staffer in Dallas, named United Press International bureau chief in Albuquerque.

Construction due to start in a few weeks on new Autoscope Drive-In Theatre here, following approval of idea by Albuquerque City Commission.

Bill Prevost, local radio personality who has been on the west coast for two years, returned to local scene. Now doing deejay show on KARA indie radio.

Two new niteries opened here in last couple of weeks. One is Albuquerque's first Oriental cocktail lounge, Kung Fei, attached to New Chinatown eatery. Other is Trader Horn's with decor in Polynesian theme.

OBITUARIES

ROBERT E. DUNVILLE

Robert E. Dunville, 57, president of Crosley Broadcasting Corp. since 1949 died Feb. 28 in Cincinnati after brief hospitalization. He had been in failing health since undergoing surgery last year.

He joined Crosley in 1937 as assistant to James D. Shouse, then v.p. in charge of broadcasting. Both had previously been execs with KMOX, St. Louis, and advanced to prominence in radio.

Dunville served as general manager of WSAI before its sale to Crosley, was general sales manager of that station and WLW, became a CBC veep and general manager of WLW in 1944.

As president he had administrative responsibility for clear channel WLW and Crosley tv stations in Dayton, Columbus, Indianapolis and Atlanta and the Voice of America operations for the Government at Crosley shortwave transmitters near Cincy. His chief concern in recent years was for advancement of color tv.

Surviving are his wife, daughter and son.

GEORGE W. ENGLES

George W. Engles, 79, former NBC veepee in charge of the Artists' Bureau, died of a heart attack Feb. 21 in Falmouth, Mass., on Cape Cod, where he had retired several months ago.

During his long career in concert management, Engles handled such talents as Flagstad, Schumann-Heink, Paderewski, Melchior, Swarthout, Jeritza, Heifetz, Lily Pons and others. He also managed the New York Symphony under Walter Damrosch in the 1920's, touring Europe with the orch.

He joined NBC in 1928 and became head of the newly-formed Artists' Service, and in the next decade piloted the careers of hundreds of top radio, concert and motion picture talents. Survivors include a son.

Sid

DEC. 11, 1898—MAR. 10, 1950

LEE MORTIMER

Lee Mortimer, 56, syndicated columnist for the N.Y. Mirror and King Features Syndicate, died March 1 in New York, of a heart attack. He had been suffering with a heart ailment for some time and had been inactive, of late, because of his illness.

In recent years, Mortimer substituting periodically for Walter Winchell, was a prolific writer on gangland doings. He was one of the earliest of the latterday reporters to theorize that the Mafia never went out of business, and accused some of the top gang figures of the day of being subservient to the will of that organization. He was a very vocal anti-Communist as well.

Mortimer started at the N.Y. Mirror in 1926 as a writer for its magazine section. He later expanded into features and subsequently became film critic and night columnist. In attending nitery openings, he was rarely without the company of an Oriental girl. In fact, wives No. 2, 4 and 5 were of Oriental extraction. He is survived by Mariko Harada whom he recently married, as well as a brother, Robert Lieberman.

He was also author of a series of "Confidential" books. The first three of these tomes, "Chicago Confidential," "New York Confidential" and "Washington Confidential" were written with Jack Lait, longtime editor of the N.Y. Mirror as well as one of the Hecht-MacArthur school of Chicago newspapermen. Lait was also a VARIETY staffer at one time. After Lait's death, he wrote "Around the World Confidential" and "U.S.A. Confidential." It was in connection with one of these books that he and his publishers were sued for libel by the Neiman Marcus department store of Dallas, and the publishers were forced to retract. Mortimer fought the case for some years afterward, but eventually made a settlement. Mortimer also lectured and did radio scripts as well.

Because of his predilection for the Oriental influence, he had a piece of a New York nitery, the China Doll, via boniface-producer Tom Ball. He helped plug that room into big grosses for a while. In later years, prior to his heart attack, he made Chez Vito the subject of his adulation and helped that spot into the bigleague cafe columns. He was also very partial in his columns to El Morocco.

Lee Mortimer was born Mortimer Lieberman and spent his boyhood in Chicago. He was first married to a showgirl very briefly. He described this marriage as having been done on a dare. He and radio gabber Jack Eigen married in a double ceremony. Eigen's marriage still survives. His fourth wife, Ann Koga, a Hawaiian, died some years ago of cancer at the age of 28. He established a foundation in her memory and waxed sentimental in his columns about her. Although Mortimer died of a heart ailment, it's been requested that in lieu of flowers, contributions be sent to the American Cancer Assn. Services were private.

GUY EMPEY

Arthur Guy Empey, 79, author of "Over the Top" and other books of the World War I era, died Feb. 22 in Wadsworth, Kans. He was president of the Guy Empey Pictures Corp. that made "Over the Top" into a film in which he also played the lead and took part in its direction.

He also wrote and played the lead in "The Undercurrent." His other films included "The Danger Tide," "Just Orphans" and "Millionaire for a Day." His other books included "The Enemy Within," "The Madonna of the Hills," "Liquid Gold," "First Call" and "Tales from a Dugout." He appeared in a comedy-drama, "Pack Up Your Troubles" which starred Rose Stahl. He authored more than 30 short stories for Collier's and other mags.

A daughter survives.

THEODORE NEWTON

Theodore Newton, 58, stage screen and tv actor, died of cancer Feb. 23 in Hollywood. Beginning his career in 1926, he first achieved prominence in "Dead End" in 1935. Among his other legit credits were "The Big Knife," "The Man Who Came to Dinner," "My Sister Eileen" and "American Landscape."

Newton appeared in such tv series as "Alfred Hitchcock Presents" and "Wagon Train." His last film role was in Allied Artists' 1956 release of "Friendly Persuasion."

His wife, son, brother and a sister survive.

ARTHUR R. VINTON

Arthur R. Vinton, veteran actor who was best known for his portrayal of radio's "The Shadow" in the 1940s, died Feb. 26 in Guadalajara, Mexico, where he resided for the last three years.

Vinton, who also had appeared in films and legit, had his first professional role in the early 1920s. He was seen in such Broadway productions as "Arms and the Man." He retired in 1940.

GERHART VON WESTERMAN

Dr. Gerhart von Westerman, 68, director of the annual Berlin Cultural Festival, died Feb. 14 in Berlin after several years' illness.

Born in Riga, he studied music in Berlin and Munich. From 1924 to 1933, he was head of the music department of Radio Munich and later became that station's deputy superintendent. After posts with Radio Berlin and Radio Saarbruecken in the 1930s, he was appointed superintendent of the Berlin Philharmonic Orchestra in 1939. He remained there until the war's end and resumed the berth from 1952 until 1959.

In 1951, the West Berlin Senate commissioned him to establish the Berlin Cultural Festival. Westerman's successor is said to be Russian-born American Nicolas Nabokov.

SARA ENRIGHT

Sara Enright, 75, former actress and longtime actors' agent, died Feb. 28 in New York. Miss Enright, who made her acting debut in "Our Mrs. McChesney" in 1915, became an agent in 1930 and at the time of her death had clients working in the Broadway production of "Calculated Risk" and the touring presentation of "Take Her, She's Mine."

Her career as an actress also took in Main Stem assignments in the 1922 production of "Rain" and the 1927 presentation of "The Wild Man of Borneo." She was franchised as an agent by Actors Equity in 1930 when she teamed up with Fay Drake and about a year later was on her own as an agent. She also did most of the casting for many years for producers Brock Pemberton and Antoinette Perry.

Survived by her sister, Mrs. Irene E. Gawne, playwright and former actress under her maiden name, Irene Enright.

HY C. GEIS

Hy C. Geis, 80, longtime theatre organist, died Feb. 15 in his native Cincinnati, where his engagements were limited since suffering a heart attack in 1954. A church choir organist in boyhood, his first pro job was as pianist at Cincy's Bijou for silent films when 18.

With the birth of community singing in theatres he was featured in New York houses, the Lafayette, Buffalo; Albee and other theatres in Cincy, where he also worked niteries and restaurants.

A near seven-footer, he was born John A. Geis and adopted the name of Hy C. after "The Eiffel Tower of Organists" billing given him in N. Y. For several years he was organ supervisor for Grauman Theatres in L. A. Later he was a Hammond Organ rep.

Survived by his wife, son, three sisters and two brothers.

WILLIAM ROSS

William Ross, 38, a leading actor in the Pittsburgh Playhouse, died Feb. 25 in Pittsburgh. He had been ill since December when he suffered a heart attack while appearing in "Write Me a Murder" on the Playhouse stage. Beside the Playhouse, he appeared on many off-Broadway stages and radio shows. He made one film and also did summer stock in Richmond, Va., and Rochester, N.Y.

Survived by his wife Char, who is a Playhouse instructor, his daughter and parents.

ROLF MEYER

Rolf Meyer, 52, founder and former chief of the West German Jungen Filmunion (Young Film Union), died Feb. 1 in Luwawtuel, West Germany. A former script writer, he formed the Young Film Union after the end of World War II, and is credited with making the first German postwar film, "Zugvoegel" (Bird of Passage).

He also turned out other early German films, "Die Suenderin," "Wege im Zwielicht" and "Czardasfuerstin." He helped revive the German film industry in Bendestorf, and for several years was also mayor of the village. His film company later went bankrupt.

JAMES FORSYTH

James Forsyth, 74, former film publicity man, died Feb. 18 at St. Leonard's-on-Sea, Eng.

He started in the business as assistant manager of the Shaftesbury Pavilion and then managed the Shepherd's Bush Pavilion.

From 1930 to 1948 Forsyth was director of publicity for Gaumont British Pictures and stayed on for a year with Rank when Cinema Management Assn. was formed. He was awarded the Order of the British Empire for his work in connection with the film industry's efforts for charity.

Survived by wife, daughter and son, who is general manager of the Rank Organization Tenpin Bowling Division.

MARIAN QUINTILE

Marian Quintile, 54, veteran second harpist with the Cincinnati Symphony Orchestra, died Feb. 20 in that city, five days after a concert performance. She was the widow of Joseph Quintile, first harpist with the orchestra and formerly of the MGM studio orchestra in Hollywood.

She also played piano, organ and harp and was accompanist to voice teachers at the Cincy College-Conservatory of Music. She filled engagements with the Dayton Symphony, and at summer music festivals at Brevard, N.C., and Fish Creek, Wis.

Survived by her mother.

MATTHEW D. SULLIVAN

Matthew D. Sullivan, 50, brother of Edward E. Sullivan, former 20th-Fox publicity director, died Monday (4) at Buffalo General Hospital. Sullivan had been living in Buffalo since 1934 and had served there as branch manager for United Artists and Warner Bros. He left the film industry in 1960 and at the time of his death was president of the Metal Structures Co.

In addition to his brother, he is survived by his widow and three sisters.

FRED L. MARKEY

Fred L. Markey, 80, longtime manager of the Ioka Theatre, Exeter, N. H., who also operated the Frolics nitery in Salisbury Beach, Mass., died Feb. 9 in Exeter. Aside from his other show biz interests, he designed various amusement games and penny arcade equipment.

Markey was secretary-treasurer of the New England Assn. of Amusement Parks & Beaches and treasurer of the American Recreational Equipment Assn.

FERENC FRICSAY

Ferenc Fricsay, 48, director of the West Berlin Opera and the Berlin Radio Symphony Orchestra, died of a liver ailment Feb. 20 in Basel, Switzerland. Born in Hungary, he studied under Bela Bartok and Zoltan Kodaly.

Fricsay, who was director of the Budapest State Opera during World War II, escaped to the West after the war. He was named director of the Munich State Opera in 1956, but two years later he returned to Berlin.

FRANK J. RIGBY

Frank J. Rigby, 100, believed to be the nation's oldest music teacher, died Feb. 13 in Portland, Me. He taught one pupil a day even after reaching the century mark.

Rigby, who was the oldest living graduate of the New England Conservatory of Music in Boston, was bandmaster at Fort Williams, Me., and Fort Eustis, Va., during World War I.

His wife died in 1951. There are no close survivors.

JAMES H. MEACHUM

James H. "Dad" Meachum, 70, onetime minstrel man who later appeared on radio and tv, died of a heart attack Feb. 24 in Los Angeles. A native of Shelbyville, Ind., he started his career with the Al G. Field Minstrels. In more recent years he worked with his wife on Columbus, O., radio-tv stations in a program billed as "Dad and Blanche."

Surviving are his wife and a daughter.

PHILIP RICHARDSON

Philip Richardson, 87, former editor of The Dancing Times and a pioneer in British ballroom dancing, died Feb. 17 in London. He took over, together with the late T. M. Middleton, "The Dancing Times" in 1910 when it was merely a teacher's magazine.

In 1920 he became one of the cofounders of the Association of Operatic Dancing, which subsequently became the Royal Academy of Dancing.

ALEX GOODWIN

Alexander Goodwin, 70, longtime musician who became Glasgow's best known street music maestro, died recently in that city after a short illness. He was a former cinema violinist who lost his job when talkies arrived.

When he first started as a street busker, he wore a mask to hide his shyness. He was a familiar figure on Glasgow's fashionable Sauchiehall and Buchanan streets.

INGRAM B. PICKETT

Ingram B. "Seven Foot" Pickett, 64, New Mexico political leader and former silent screen actor, died Feb. 14 in Santa Fe following a long illness. Pickett, who stood 6'10-1-2" tall, was a member of the Mack Sennett Keystone Kops of the silent film era. He moved to New Mexico in 1926 and was an unsuccessful candidate for governor in three elections.

Wife, son, and sister survive.

BENJAMIN F. FRANKLIN

Benjamin F. Franklin, 88, one of the last surviving members of the Frank Dumont Minstrels, died Feb. 22 in Philadelphia.

He joined Dumont Minstrels in 1900, and stayed with the group for 20 years. In the summers he acted as singer and endman for Murphy's Minstrels and the Emmett Welch troupe at Atlantic City.

Three daughters survive.

LESLIE BACON

Leslie Bacon, 55, film technician, died Feb. 26 in Ruislip, Eng. In 1930, he organized sound recording equipment for British Acoustic Films throughout the world.

In 1946, he switched to the then Gaumont-Kalee setup and was responsible for maintenance and installation of its sound equipment.

Erwin G. Gramm, 57, Warner Bros sound projectionist, died Feb. 21 in Hollywood. His wife, son and mother survive.

MARRIAGES

Jean Russell to Jerry Gardner, Hollywood, Feb. 22. Bride's a nitery chirp; he's an actor.

Elizabeth Langmore to Nicholas Luard, London, Feb. 25. He owns the Establishment nightclub.

Patricia A. Jackman to Robert W. Kellogg, Vergennes, Vt., Feb. 16. He's an account exec at radio station WBBX, Portsmouth, N.H.

Mary Troy to Desmond Fennell, Dublin, Feb. 16. He is a radio and tv gabber with Telefis Eireann (Irish TV).

BIRTHS

Mr. and Mrs. Joseph Michitsch, son, Feb. 25, Brooklyn. Mother is Peggy Maujer, former switchboard operator at VARIETY.

Mr. and Mrs. Don Smith, twins, son and daughter, Cleveland, Feb. 21. Father is with KYW accounting dept.

Mr. and Mrs. Ted White, daughter, Feb. 28, New York. Mother is dancer Mimi Alexander; father is a news editor at WOR, N.Y.

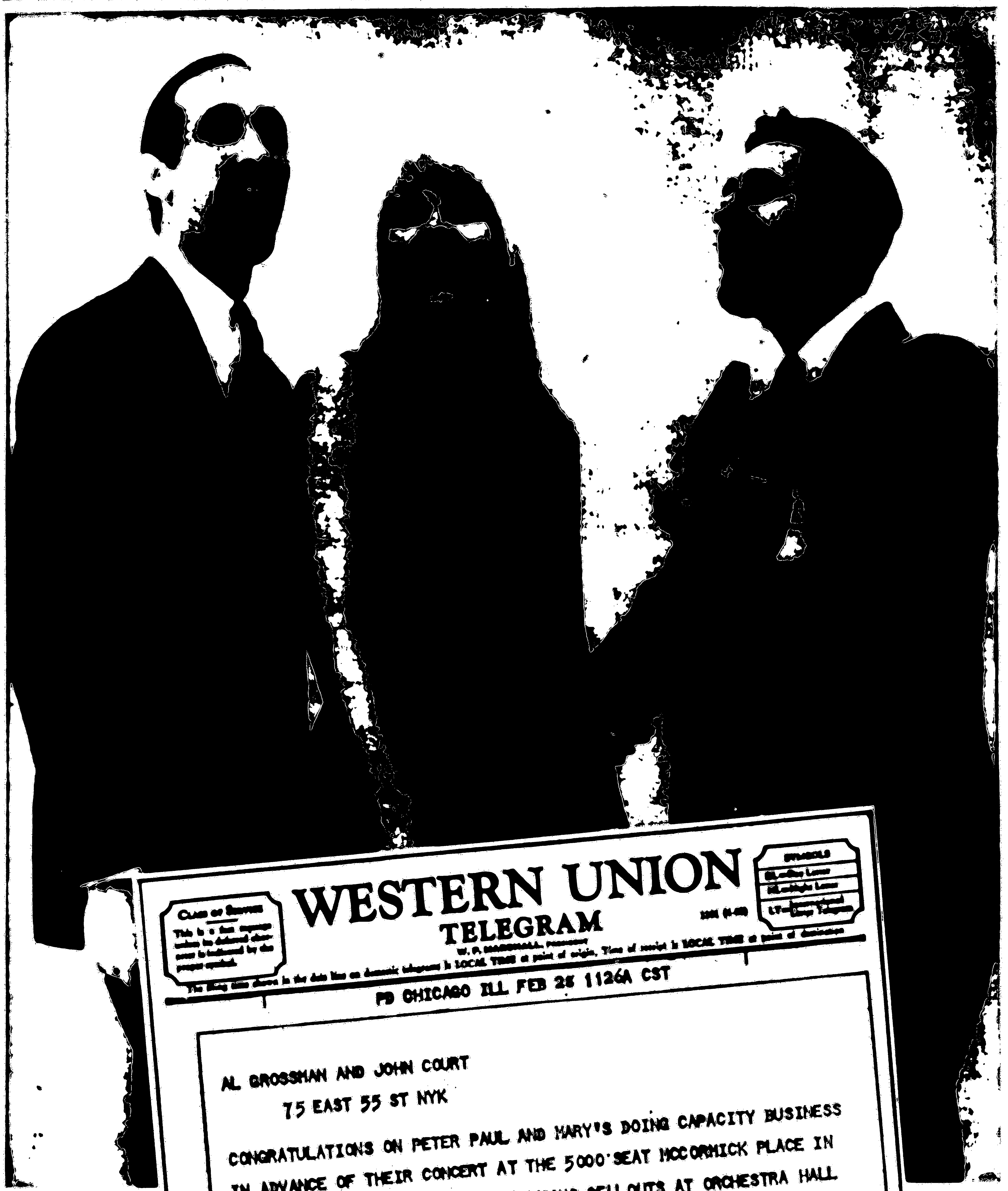
Mr. and Mrs. Larry Amato, son, Feb. 24, New York. Mother is singer Rita Harris; father is a singer.

Mr. and Mrs. Dave Parker, daughter, Pittsburgh, Feb. 25. Father is newsman at KDKA.

Mr. and Mrs. Mark Davis, daughter, Houston, recently. Father is production manager in that city for KPRC-TV.

Mr. and Mrs. Herb Kassoff, daughter, March 2, New York. Father is an account executive with the U. S. Tele-Service Corp.

Mr. and Mrs. Clifton Daniel, son, March 3, New York. Mother is a singer and daughter of ex-President Truman; father is assistant managing editor of the N.Y. Times.



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Published Weekly at [illegible] West [illegible] Street, New York [illegible], N. Y., by Variety, Inc. Annual subscription, $[illegible]. Single copies, [illegible] cents.
Second Class Postage at New York, N. Y.
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Vol. 230 No. 3 | NEW YORK, WEDNESDAY, MARCH 13, 1963 | 80 PAGES

SOVIET TALENT SHARES NO RISK

Nothing Blocks Want-To-See Shows, Observes Cleveland Legit Operator

Cleveland, March 12.

Newspaper blackouts and blizzards are apparently only minor boxoffice irritants for shows the public wants to see. That's been demonstrated here during the last five weeks by the tremendous business registered by the touring productions of "How to Succeed in Business Without Really Trying" and "Camelot." "Succeed," in four weeks at the Hanna Theatre, grossed $[illegible] and "Camelot," in a fortnight's stand at the Public Music Hall, grossed $[illegible].

"Succeed" ended its Hanna engagement March 2 and "Camelot" exited the Music Hall after the evening performance last Saturday (9). Both shows had to buck the continuing blackout of the city's two major newspapers (Plain Dealer and Press-News), as well as a series of snowstorms. The two musicals, which were in competition only one week, were both sponsored locally by the Hanna Theatre-T. M. Gregan Co.

On the week, the two musicals were running against each other, "Succeed" took in a record $[illegible] at the 1,[illegible]-seat Hanna at a $[illegible] top and "Camelot" scored $[illegible] at the 3,[illegible]-seat Music Hall at a $[illegible] top. The "Camelot" take at the Music Hall last week soared

(Continued on page 78)

U.S. Tourists Complain That Puerto Rico Tabs Now at Miami Levels

Puerto Rico economics have moved up to the Miami Beach heights, according to travelers recently returned from that resort. The hotels in and around San Juan have had their biggest season in history, with grosses as well as prices being at the highest level, in some instances even topping the expense of a Florida stay.

There are similar grumblings about the costs of nitery entertainment, with prevailing cover and minimum charges making it difficult to get out with a dinner tab of less than $[illegible] for a couple. In brief, the same complaints that have been common for the past few years in Miami Beach have now become chronic in Puerto Rico.

Whether this will drive out the budget spenders remains to be seen. Already a number of other islands are willing to accommodate the more careful spenders. For example, the Dominican Republic, which under the Trujillo regime tried to promote tourism, is making a renewed attempt. There are several hotels there and it's conceivable that the government would make construction of more inns attractive to hoteliers if some guarantee of occupancy and operation would be given. Jamaica and

(Continued on page 79)

Man Shoot in Tint?

NBC-TV would like to cover the next U. S. man shoot in color, but so far no approval has been forthcoming from the National Aeronautics & Space Administration. Same time, that has been voted down within the Radio-TV Pool.

NBC has requested that certain pool locations be covered with a color camera for both the color and black & white pools, or that a second camera (color) be set up along side b&w cameras. Understood that the Space Administration is in favor of color coverage.

N.Y. TV-Radio Segueing Into Post-Strike Era

More news on tv and radio in N.Y. will be one of the lasting consequences of the marathon newspaper strike, still affecting all daily metropolitan papers other than the N.Y. Post.

When the over 13 week strike ends, hopefully at the end of this week, N. Y. broadcasters will breathe a sigh of relief and worry about such relative mundane matters as listings, reviews and column planting. Many broadcasters, though, have learned a lesson from the newspaper blackout, and intend to feed more news shows to the public than provided in their pre-strike schedule.

The added shows, however, will be only a relatively small percentage of the big news push which was

(Continued on page 71)

USSR SNUBS HABIMAH AT STANISLAVSKY FETE

Tel Aviv, March 12.

The Habimah Theatre, the only formal Stanislavsky group in the world outside Russia, was not invited to Moscow for the Stanislavsky celebrations on the 100th birthday of the actor who originated the "Method" that bears his name. Lee Strasberg, one of the heads of the Actors Studio, a New York group which uses and publicly endorses the "Method," was invited.

The press attache of the Soviet embassy in Tel Aviv was asked to explain omission of the Habimah from the Moscow guest-list but said had no information about it. The slight was apparently intentional, as Israelis are notably less

(Continued on page 78)

'YOU CAN'T MAKE A RUBLE'—RUBIN

By JOE COHEN

Importation of Russian attractions is reaching diminishing returns for Yanks in the opinion of Edwin Rubin, of the General Artists Corp. concert dept., who recently returned from a trip to the Soviet Union. Although Rubin went with the idea of contracting various Soviet attractions, he found himself unable to make a deal, "unless I wanted to bankrupt GAC."

According to Rubin, an impresario has to shell out several millions with the possibility of losing much of it, in order to make a comparatively small profit for his outlay and efforts. Most attractions sold to Americans by the Soviet Union, says Rubin, are on the basis that the U.S. importer pay one way fares, all the domestic transportation and hotel charges in the U.S., as well as weekly salaries to the troupers. On the other hand, the Russians, while paying for the one-way fares of return trip, have consistently refused to provide similar compensation to American showmen who have brought shows into

(Continued on page 79)

Sol Hurok's 50th Year as Impresario

London, March 12.

Marking his golden anniversary season in the business, concert and legit impresario Sol Hurok is skedded to take $6,000,000 worth of European talent to the States topped by the Royal Ballet from Britain, the Bolshoi from Russia, Ballet Folklorico from Mexico, Theatre de France, Vienna Boys' Choir, the Mazowsze Dance Company from Poland and David and Igor Oistrakh with the Bolshoi Ensemble.

Giving out the news at a confab of ballet and music scribes here (well aware of the N.Y. newspaper strike), Hurok opined that "with happiness, success and security there is no chance of you getting ill or having to give up work . . . I always look forward to finding something new, something even greater than I have found before. Today the taste of the public is better than it has ever been but we in the business have a new and deep responsibility to see that the increasing leisure that the mass of the public enjoys shall be filled with good quality entertainment."

He added: "In 50 years in this game I have learned that it is wrong to take the public for granted. Don't be fooled; it knows more than you think it does."

Royal Ballet from Covent Gar-

(Continued on page 60)

Miami Beach Paradox: Hotel Rooms SRO But Niteries Lack Big Spenders

By LARY SOLLOWAY

Miami Beach, March 12.

The Gold Coast season-story this year is an anomalous one for its hoteliers: a boom in rooms-sales with turnaways the rule for past seven or eight weeks yet spotty attendance at big inns' cafes that feature the more glamorous of name acts.

Compounding that puzzler was a noticeable lack of the big spenders of other years when an attraction arrived that did lure healthy patronage. Natural target for the blame is the Internal Revenue Service's Mortimer Caplin with his pronouncements of expense account spending. However, some bonifaces are inclined to other reasons for the drop in both patronage and take, pointing to such a decline as inevitable in this fiercely competitive circuit where payoffs for toppers reach Las Vegas figures, with no casinos to make up for cafe losses. Not one of the bookers here has come up with a solid reason, but many familiar alibis have been advanced.

Prime factor, most hotel men insist, is lack of a pool of surefire attractions. When one does come along to score a resounding click at the b.o., the competitive fires begin burning bright for the act's services for following year. Witness the constant switching from one

(Continued on page 78)

To Lick Runaway

Hollywood, March 12.

California State Legislature will ask the U.S. Post Office for a commemorative stamp hailing Hollywood as "Centre of the Entertainment Industry."

Target date for new stamp is June, 1964, projected date for opening of Hollywood Museum. Assemblyman Charles Conrad, parttime actor as well as longtime legislator, sparked drive.

Checker Cancels Japan Tour After Slur on His Race

Tokyo, March 12.

Twist exponent Chubby Checker stormed off the stage at the Golden Dragon Yokohama Officers Club last week with four numbers remaining on his program and winged to the U. S. the next evening, forcing cancellation of his last three performances at U. S. military installations in this area of his week's Japan tour.

Sources present at the aborted performance say Checker became upset at the sight of guests sitting ringside in blackface, the residue of the tasteless amateur minstrel show which preceded him, and an array of hanging Confederate flags. His temper had been aroused earlier in the evening when he saw for the first time, prominently posted, a clipping of an unfavor-

(Continued on page 78)

DEENA'S TV COUP: COLLINS VS. MINOW

Washington, March 12

Washington producer and socialite Deena Clark has arranged the first joint tv appearance between LeRoy Collins and Newton Minow.

NAB prexy Collins and FCC chairman Minow will appear on Mrs. Clark's NBC program "A Moment With . . ."

The show will be taped March 19 and playback date will be announced soon.

The joint appearance is a departure from the usual format when two guests appear solo.

Following the show's pattern, Mrs. Clark will introduce Minow and Collins and then let them swing into uninterrupted discussion.

Her show is aired here on NBC o&o WRC-TV and in New York.

Gallic Dickery Junketing 150 Paris Celebs in For Aznavour's N.Y. One-Niter

Charles Aznavour's first concert at New York's Carnegie Hall on March 30 will have an authentic international flavor. About 150 Parisian celebs have organized a special chartered flight to attend the French singer's one-nighter in Gotham.

The Aznavour contingent from Paris will be guests of French music publisher and disk company head Eddie Barclay. They're expected to hole up at N.Y.'s Americana Hotel during the brief visit here. Barclay is taking care of arrangements on both sides of the Atlantic.

Among celebs expected on the junket are Johnny Halliday, Dalida, Sacha Distel, Bruno Coquatrix, producer at Paris' Olympia Theatre; Jonas Stark, European producer-promoter and Jacqueline Cartier, newspaper femme on France-Soir.

Aznavour, a top singer-composer in France, will appear on [illegible] night before the concert. The Carnegie date is being promoted by Felix G. Gerstman in association with Henri Goldgran. Goldgran, incidentally, has a three-year deal with Aznavour to represent

(Continued on page 60)

Danzigers Plan 300-Seat Theatre As Part of Their May Fair Hotel

London, March 12.

Film producer Edward J. Danziger, who on Monday (11) arrived in New York on a three-week business trip, left behind him in London and nearing completion, a project which puts him and his brother, Harry, among the leaders of new show biz ideas hereabouts. Their May Fair hotel is having part of its inside gouged out to house a 300-seat fully equipped theatre. It will make the May Fair London's only completely self supporting hotel and add another showcase to London's theatrical scene.

The Danzigers are spending more than $170,000 converting the hotel's Candlelight Room, onetime smart pub of London society nightlife into a legit auditorium. With the aid of modern stage construction design the brothers expect to be able to offer producers any shape or format of a theatre.

Just before he left, Danziger explained that while neither he nor his brother had exalted cultural notions ("We're just aiming to make things more convenient for our clients") he hoped that as well as being commercially successful they would be able to help new dramatic and writing talent to get exposure in London.

"When the theatre opens, we hope in June, residents in the May Fair Hotel will be able to dine, dance, go to a cinema or see a live theatre show without budging outside the confines of the hotel," he said.

"We are sure that this is the biggest departure from traditional concepts of hotel life attempted in Europe, possibly the world. And it is not a gimmick. The new theatre will be a fully equipped auditorium." The stage will be 25 feet deep and 30 feet wide. Along one

(Continued on page 70)

Absent Soprano Her Own Electronic Sub for All 'Ring' Soprano Roles

Bayreuth, March 12.

Grand opera's quest of novelty in the present age may reach a new peak thanks to electronic playback and technical contrivances of recent perfection. In this summer's "Ring" cycle the young soprano, Anja Silja, will sing all the female parts, though she herself will be absent in Salzburg singing "Salome."

Silja's voice will be reproduced in the roles of Fricka, Freia, Erda, Sieglinde, Bruennhilde, Waltraute, Gutrune and even Forest Bird, Rhine Maidens and Valkyries. An electronic wizard of German television, Kurt Wilhelm, will handle this radical experiment. The roles will be enacted by dancers trained by Gertrud Wagner, wife of Wieland Wagner, grandson-impresario.

Soviet Poet Big B.O. At Paris Sports Palace

Paris, March 12.

Soviet poet Evgeny Evtushenko drew over 4,000 people to the Maubert Mutalite and more than 3,000 to the Palais des Sports for his two poetry recitals. The 29-year-old poet's poems were then read in translation by local actor Laurent Terzieff.

That poetry can be show biz was evidenced by the turnaway trade. Evtushenko's fervent reciting, rugged good looks and availability for interviews led to plenty of press space. Evtushenko said he criticized certain aspects of Soviet life and believed in personal statements.

Jackie Kennedy's Bouffant, Lincoln on His Deathbed In New 400G Fla. Waxworks

By ODIE ANDERSON

St. Petersburg, March 12.

Jackie Kennedy's brown tresses were teased into a chic bouffant shortly before her debut on Florida's Suncoast. The First Lady is among the 80 life-size wax figures in the newest branch of the London Wax Museum which opened last week at St. Petersburg Beach.

The $400,000 structure, with its smallscale Tower of London entrance, also features Castro and Khrushchev in an embrace along with world notables ranging from Shakespeare to Beethoven. A question directed at a tired tourist type, casually seated in one corner, won't get an answer. That's a dummy too.

Some 16 panoramic scenes and a chamber of horror sideline the dim corridors. Hour after hour Lincoln silently draws his last breath, on a perfectly duplicated deathbed. The Sleeping Beauty is similarly supplied with mechanical breathing apparatus in her ornate casket.

Most believable are Jose Gaspar of pirate fame and others of the

(Continued on page 70)

Ringling Circus Set For Paris Next Sept.

Paris, March 12.

John Ringling North has revealed that the three-ring Ringling Bros.-Barnum & Bailey Circus will visit Paris next September for the first time since 1952. Big Top will bow at the Palais des Sports similar to its N.Y. date which is at the Madison Square Garden.

North pointed out that the essentials of this big show have remained the same if streamlined in costuming, music and presentation. He regretted the impossibility of a parade like the old days, traffic conditions being blamed.

BASIL BOVA

20th Century Fox record chief says:

"PAUL ANKA'S tune 'The Longest Day' is a great one. We're releasing two versions—Dixie and March by Morty Jay.

"We're also using PAUL ANKA'S theme in our ready to be released Sound Track Album.

"This Darryl F. Zanuck film classic, in which PAUL ANKA also appears, has been accorded five Academy Award nominations."

Another 'Widow' Makes Claim As Mrs. John Shubert

The late John Shubert's attorneys, Gerald Schoenfeld and Bernard Jacobs, representing the estate, are of the opinion that since Nancy E. Shubert, who also claims to be the legal widow of the late scion of the Shubert dynasty, was not mentioned in the will, the so-called "battle" will not be of long duration. Mrs. Kerttu Helena Eklund (Mrs. John) Shubert, of 17 West 56th St., New York, was named residuary legatee under Shubert's will dated Dec. 6, 1960. Her attorneys identify the other litigant to the widow's rights as Nancy Mae Eyerman.

N.Y. Surrogate Joseph A. Cox appointed the latter guardian of two children, who are with her in Florida, and also named attorney Arthur N. Field to represent the interests of the two children. Jacob H. Howard represents Nancy. She claims John Shubert is the father of Sally, 4, and John, 2, both born in New York. Nancy

(Continued on page 70)

Heflin Among U.S. Party to Del Plata

With Gene Kelly cancelling his attendance at the Mar Del Plata (Arg.) festival on reported illness, Van Heflin has been recruited to attend in Kelly's place. Other members of the U.S. delegation to the fest, which starts today (Wed.), include John Cassavetes, director of the U.S. entry, "A Child Is Waiting," and Mrs. Cassavetes (Gena Rowlands), who is featured in the pic.

Others skedded to attend from the States are George Hamilton, Joseph von Sternberg and Rouben Mamoulian. Latter will be the U.S. rep on the fest jury.

Widow's Estate Wholly Bequeathed to Melchior

Los Angeles, March 12.

Maria Melchior left her entire estate, listed at "in excess of $10,000," to her widower, Lauritz Melchior.

Mrs. Melchior, who died Feb. 20, requested that the singer invest her estate in property.

'Ben Casey' Vegas Bow

Vince Edwards, tv's "Ben Casey," makes his nitery bow at the Riviera, Las Vegas, starting April 9. Sidney Miller, who is the partner of Donald O'Connor, will stage and direct the musical portions of Edwards' act, and with Sid Kuller will write it.

Edwards recently disked two albums for Decca.

A Dream Newspaper Staff

By NOEL MEADOW

While other applicants will be carefully screened before being dumped, I note these job assignments:

Society Editor: Emmett Kelly.
Travel Editor: Joseph E. Levine.
Foreign Editor: Darryl F. Zanuck.
Sports Editor: Zsa Zsa Gabor.
Night Club Editor: Adam Clayton Powell.
Staff Photographer: Senator Ted Kennedy.
Men's Fashions: Brigitte Bardot.
Horoscope Editor: Barry Goldwater.
Advice to the Lovelorn: Henry Miller.
Literary Editor: Phil Foster.
Art Critic: Jimmy Durante.
Financial Editor: Billie Sol Estes.
Chief Editorial Writer: Al Kelly.
Food & Beverage Editor: Jackie Gleason.

High Society 'Sings Along With Perle' At Her Washington Hootenanny Fete

Washington, March 12.

The hootenanny has arrived in Washington's high society in a big way, and Perle Mesta is responsible.

Always with an eye out for something new and different for her friends in the top echelon of Government and society here, the hostess with the mostest (as Irving Berlin dubbed her in song) sent out invitations to a "hootenanny party." They went to various political and social biggies who didn't know what it was all about. They also went to a large group of college kids in the area who did. (Hootenanny is the term used to describe an informal meeting of singers, instrumentalists, and dancers. Now its used to describe a jam session for folksinging. Some say it derives from the derogatory crack, "She's a hootin' Annie.")

With advance plans to turn it into a "Sing Along With Perle" session, she felt she needed people who knew the words to the songs. She called presidents of colleges in the area and asked them

(Continued on page 70)

Dallas Fete to Accolade Carrie & Chas. Freeman

Dallas, March 12.

The 1963 Dallas Entertainment (Billy) Awards, scheduled for March 25 at the Hotel Adolphus Century Room, will be highlighted by presentation of a statuette to the person who has done most to help talented Dallas youngsters.

The 1963 choice is Carrie and Charlie Freeman, a team which has been instrumental in providing a break to many homegrown acts. They have also presented hospital shows for sick and wounded veterans. Freeman has been a member of the Interstate Theatre circuit's executive staff for more than 40 years.

'Divorce' Producer Sez Academy Had Sporting Spirit on Selections

Rome, March 12.

"A democratic, sporting, open-minded, and loyal people" is the enthusiastic summary of America by Franco Cristaldi, whose Vides Films produced the triple Oscar candidate, "Divorce, Italian Style." Cristaldi feels that inclusion of "Divorce" in the Academy race has in this respect a significance which

(Continued on page 70)

Sinatra Exits Raceway, Deano Never Figured

Hollywood, March 12.

Frank Sinatra is no longer a stockholder in the Hancock Raceways, according to his attorneys, Gang, Tyre, Rudin & Brown, and Dean Martin, whose firm also reps, had never made any investment in the concern, to the best of their knowledge.

Record to this effect was in answer to a statement made by Rep.

(Continued on page 70)

Cozy Cole, Back From African Tour, Wins Top Plaudits of State Dept.

Washington, March 12.

Cozy Cole and members of his troupe flew into New York Friday (8) after a four and one-half month tour of West Africa, playing 40 cities in 15 countries under State Dept. sponsorship.

In Washington, a spokesman for the State Dept. characterized Cole & Co. as "one of the most highly successful cultural tours ever conducted in behalf of the Government."

"The Cole troupe," the spokesman added, "not only was a howling success as performing artists, but also each member of the group conducted himself as a fine representative of America off-stage."

3/13

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ABEL GREEN, Editor

Volume 230 Number 3

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

$20 a year. $25 Foreign.

TITANUS FACES READJUSTMENT

Amusement Stock Quotations

Week Ended Tues. (12)

N. Y. Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21¾	11¼	ABC Vending	30	13¼	12⅞	13⅛	—⅛
47½	22¾	Am Br-Pr Th	165	32¾	31⅛	32½	+1
30⅝	10	Ampex	326	15½	14⅞	15⅛	
53	31¼	CBS	501	53	51½	51¾	—⅛
33⅝	8¼	Chris Craft	62	13⅞	13¼	13⅜	—⅛
31	14	Col Pix	106	25½	23⅞	24	—¾
61½	34½	Decca	14	45½	45¼	45½	+¼
40⅞	21	Disney	56	35	33¾	35	+1
117⅝	85	Eastman Kdk.	206	115½	113⅛	114½	+½
6¼	4¼	EMI	95	6	5⅞	5⅞	
14⅝	8⅝	Glen Alden	130	11⅞	11½	11¾	
47½	17⅝	Loew's Thea.	142	18⅝	18	18⅛	—⅜
78⅝	33	MCA Inc.	46	51½	40½	40¼	—⅝
19⅝	10⅝	Metromedia	243	21½	20⅛	20⅞	+⅜
39⅛	26⅝	MGM	747	33¼	30⅝	33⅛	+2¼
12¾	5¼	Nat. G. Corp.	329	11⅜	10⅞	11⅜	+⅜
25½	10	Outlet	†330	22	21¼	21½	
39½	31	Paramount	91	37¼	35¼	37⅛	+⅜
221	81½	Polaroid	314	140¾	136⅛	139¾	+2¼
66⅞	38⅝	RCA	667	62⅝	60½	61⅝	+⅜
12⅝	6½	Republic	51	9¼	8⅞	9	
17	12½	Rep., pfd.	5	15¾	15¼	15½	—¼
40½	10⅝	Stanley War.	45	21½	21⅛	21⅛	—⅛
35⅝	27½	Storer	32	34½	33½	33¾	+¼
39⅝	18⅝	20th-Fox	119	25½	24⅜	25½	+¼
36½	22⅝	United Artists	27	30½	30½	30½	—½
30⅝	10½	Warner Bros.	34	14	13⅝	13¾	—¼
73⅝	42¾	Zenith	310	53½	51	52⅞	+⅛

American Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6⅝	2½	Allied Artists	7	3¼	3⅛	3⅛	..
9	3⅝	Ballt'nt GAC	42	8	7⅝	7⅝	—½
21½	10½	Cap. Cit. Bdc.	30	19⅝	19⅛	19½	+⅜
20⅝	8½	Cinerama Inc.	201	16¼	15⅛	15⅝	+⅜
12	6½	Desilu Prods.	15	7⅝	7½	7½	—½
9⅝	4½	Filmways	40	6⅝	6⅛	6½	
14⅝	3½	MPO Vid.	14	8⅛	7½	7⅝	—⅜
*2⅝	⅝	Nat'l Telefilm	56	⅞	¾	13/16	+1/16
3½	2	Reeves Sdcst.	10	2⅝	2⅝	2⅝	—¼
7½	2¾	Reeves Ind.	69	3½	3⅛	3⅛	—⅛
22¾	13	Screen Gems	28	17⅝	17¼	17½	
20⅝	6⅝	Technicolor	322	11⅛	9⅞	10⅝	+⅝
16⅞	4¼	Telepromt'r	41	5⅛	5	5	—¼
3	1⅛	Tele Indus	47	2⅝	1½	1½	—1
10¼	10	Trans-Lux	14	13	12½	12⅞	—⅛

* Week Ended Mon. (11).
† Actual Volume.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.*)

Over-the-Counter Securities

	Bid	Ask	
Ameco Corp.	1	1⅜	—¼
Commonwealth Theatres of Puerto Rico	7	7⅞	—⅛
Four Star Television	9¼	10½	—½
Gen Aniline & FA	330	352	—5
General Drive-In	9⅝	10½	—⅜
Magna Pictures	2¼	2⅝	—⅛
Medallion Pictures	5⅝	6¾	
Music Fair Enterprises	4½	5	—¼
Premier Albums	7¼	8	—⅜
Rust Craft Greeting Cards	10½	11¾	+¼
Seven Arts Productions	9	9¾	+½
Transcontinental Television	14¾	16	..
U. A. Theatres	5	5¾	..
Walter Reade-Sterling Inc.	1⅞	2¼	..
Wometco Enterprises	19½	20⅝	..
Wrather Corp.	3⅞	4½	+¼

(*Source: National Assn. of Securities Dealers Inc.*)

LOMBARDO HITS ALARMIST TOLLS

By ROBERT F. HAWKINS

Rome, March 12.

Reports of a crisis in Rome's Titanus Film company are partially borne out despite initial exaggeration of its actual dimensions. Word here is that Titanus has suspended all future production plans for the time being and has pink-slipped a number of people—perhaps as many as 60—in the production department. Further trimming is expected in other departments as well, to slash overhead. Silvio Clementelli, chief of production, has been relieved of his contract. Company veep Franco DeSimone is expected to move to an important post at Fiuggi, Italo health resort.

Meanwhile, company continues to function as distribution organization—one of Italy's most important ones—under guidance of recently named general manager Giuseppe Tavama, who is reported to have been granted extraordinary powers to deal with critical period. Production of three Titanus pix already under way, "Il Demonio" (The Demon), "La Giovane Europa" (Young Europe), and "Tonio Kroger," is expected to continue.

Arrangements are currently under way to settle and/or extend contracts of already pacted directors and writers linked to Titanus on longrange schemes. More personnel is expected to be released from the publicity department as well, where foreign pub-ad topper Syd Stogel recently left to resume a Stateside post.

Titanus prexy Goffredo Lombardo has denied reports that he has already sold his Titanus Farnesina and Titanus Appia Studios, and that he has made an agreement for use of the new Dino DeLaurentiis Studios now building here. However, that sale of Farnesina setup has long been contemplated also because of its high real estate value which alone is rated capable of wiping out an unconfirmed but variously reported Titanus deficit of close to $3,000,000.

"It would be silly," Lombardo has said, "to keep alive a studio in a real estate area which alone is worth many billions of lire." There is a possibility that Titanus itself will handle the area development.

Rumors Fly

Midst a riddle of conflicting reports, rumors, and statements—most of them unofficial off-record pronouncements—the true situation appears to be that of a company which has taken drastic steps in order to avoid further troubles, and which hopes, after the current period of readjustment and costparing, during which revenue from new pix should balance things to get back into the production swing on a more modest and realistic basis.

In a sharp rebuttal of early alarmistic reports here on the situation, Lombardo lashed out at political speculation designed, he said, "in every and any way to damage our industry."

Lombardo noted that the company's 1962 foreign film Oscar contender, "Four Days of Naples" had, in only three months, grossed over $800,000 on the Italian market and was headed for the $1,000,000 mark, topping his own most optimistic hopes.

"The Leopard," which stars Burt Lancaster under Luchino Visconti's direction, and which 20th releases throughout the world outside of Italy, cost, Lombardo said, about $5,000,000. It will be released in eight Italian keys on March 29 after a gala Rome premiere on March 27. Pic will be re-released nationally in October.

"The Leopard" has also been invited by the Cannes Film Festival, Lombardo added, and would have a gala premiere May 27th at London's Carlton Theatre in the presence of the Duke of Edinburgh.

Titanus prexy is further quoted here as saying "It's obvious . . . that I intend to redimension my

(Continued on page 21)

Acting Under Consent Decree, MCA Prices 215 Post-'48 U Pix: $21,500,000 and 50% of Rentals

One of the stipulations in the Consent Decree which last September allowed Music Corp. of America to merg with and become boss of Decca Records and Universal Pictures involved the selloff to tv of Universal features. This ruling, that U put its post-'48 features up for distribution by June, 1963, has resulted in the block of 215 post '48 features (including releases through 1956) being priced "no lower than $21,500,000" plus a percentage of no more than 50% of the gross.

Reason for the stated bottom price is that the decree had stipulated that, at the time of its making the post-48s available, Universal was to reveal an "upset price" or minimum. It was also stated that neither MCA nor Universal could become the distributor at this time. However, the decree said, if U gets no offer by Oct. 1, 1963, from a distrib, then the company can do whatever it wants with the pix, except offer them to MCA. That is it can distribute them itself to tv or file them away again, or whatever.

Actually, its remembered, Universal has 229 1948-1956 features but 14 were exempted from the selloff ruling for various reasons. Screen Gems distributes the company's pre-48s.

Universal has put the features up for a seven-year distribution license, with this license providing for payment to U of $21,500,000 (approximately one-third of which would be payable on execution of the agreement) plus a percentage not in excess of 50% of the proceeds after recoupment by the distrib of a distribution fee, the guaranteed payment to Universal and other allowable expenditures.

As far as potential customers go, reports have been filtering from London of interest from Independent Television Corp., which which is said to have already bid $31,000,000 for the package. As far as why U choose to make its selloff announcement at this time, a company spokesman commented that management had simply decided "it was timely to do so."

Disclosure came at a time when the company's domestic branch sales personnel were all assembled in New York for a national sales convention where it was projected by Milton R. Rackmil, U prez, and other execs that the company seemed headed for its biggest fiscal year ever. Anyway, June is only two and a half months away.

What Price Gesture?

Tel Aviv, March 12.

An infrequent filmgoer, Prime Minister David Ben-Gurion recently showed up unexpectedly at the Ben Yehuda Theatre here, wishing to see a documentary film on old Palestine. Management was flabbergasted, could not take care of the entourage but "borrowed" two seats from the reservation rack to accommodate the Prime Minister and his wife.

When the disappointed holder of the tickets, which were confiscated, was told the story, he went off in a brooding mood. Next day he sued the theatre for $100, covering damages, inconvenience and babysitter fees.

Columbia, Half Yr., Down to $817,000

Columbia for the six months ended Dec. 30 had gross earnings of $1,707,000, reduced after taxes to $817,000, or 46c per share. This compares with a gross of $1,880,000 for the corresponding period of the previous year and a net of $1,037,000, or 80c per share.

Net earnings were reduced by the fact that the new period required full federal taxes while the previous period had the benefit of a tax-loss carry forward.

Col president Abe Schneider was upbeat on the full current year. He said "Lawrence of Arabia" could emerge as "one of the boxoffice champions of all time" and added that "Barabbas" and "Diamond Head" are doing unusually well both in the United States and abroad. The revenue impact of these productions will not be reflected until the final portion of the current fiscal year.

'Fiasco In Milan' Leads New ATU Distributor In American Market

First feature to be released by ATU Pictures, newly formed independent distributor, will be the Italo comedy, "Fiasco in Milan," starring Claudia Cardinale and Vittorio Gassman. Due to follow this into release are the Israeli "Sinaia," German "Liquor Always Helps," Swedish "Devil's Messenger," and two indie Hollywood pix, "Carnival of Souls" and "Tomorrow You Die."

ATU is partnered by Jerome Balsam, Morton Lightstone, Carl J. Porte and Thomas Posin.

LEON FROMKESS' FIVE FOR ALLIED ARTISTS, '63

Leon Fromkess will be making five pix for Allied Artists this year, the first of which, "The Long Corridor," is currently shooting. Producer has now set May 6 as the starting date for production of the second, titled "Blood on the Arrow."

Latter is a Mark Hanna script which Fromkess acquired from Paramount Pictures. It will be shot partly on location in Arizona and partly in Hollywood. "Corridor" stars Peter Brek, Constance Towers and Gene Evans, under the direction of producer-writer Samuel Fuller.

Trans-Lux Pays 15c

Trans-Lux Corp. last week declared a regular quarterly dividend of 15c a common share.

Divvy is payable March 29 to holders of record March 15.

No Talks Last Week As New York Producers And Directors Reach Hiatus

Screen Directors International Guild contract with New York film procedures expired last Thursday (7) with no settlement in sight. In fact no new negotiations were held during the week, with talks to resume this stanza. Conflict of executive availabilities was described as reason for the no-talks week.

Pending is a union demand for a 35% increase in scales over the $300 weekly staff salary on a 26-week contract and the $135.50 freelance daily rate presently in force. Other elements include SDIG demands for the institution of overtime and the placing of virtually all commercial film directors on staff with minimum management payroll burden rather than freelance basis. Guild director working for a firm, whether as a director or not, would have to have staff director salary if he directs even once. And other matters.

Representing majority of film production interests in the contract talks is the Film Producers Assn., a 60 member outfit whose members handle about 75% of the commercial film work done in the New York area.

Gremlins Haunting Metro's Kalvar

Metro-Kalvar, jointly owned by MGM and Kalvar Corp., has hit a snag in development of its new kind of film processing operation. The tieup was a bolstering factor for the film company some time ago when it was envisioned that major savings would be the result of the system. Wall Streeters among others then went bullish on MGM particularly.

It's now known that MGM demonstrated the system nine months ago, and it worked satisfactorily, but mysteriously something has since gone wrong with the formula. Basically it calls for the development of film through the application of heat. The demonstration, wherein it worked, was before a group of television technicians. Since that time some gremlins have crept in and both MGM and Kalvar are at a loss for explanation.

All that's revealed is that the potential is there, or so it's believed, and research and experiment are going on on a starting-from-scratch basis.

Morbidly Fascinating?

Washington, March 12.

Internal Revenue Service is pleased with its new found success in the motion picture business. "Then and Now" a ten minute color film on the history of U.S. taxes since the Civil War is getting bookings in Hollywood, New York, Detroit, St. Louis, Pittsburgh and several smaller cities.

Produced by Milner-Fenwick of Baltimore, the IRS film is being distributed by 20th Century Fox in the Gotham metropolitan area and by Fox, MGM and Paramount in Hollywood.

Revenuers reported at least 150 bookings in Hollywood and 125 in Pittsburgh.

New Universal Producer Is Arthur Loew Jr.

Hollywood, March 12.

Arthur Loew Jr. has been inked as a producer to a term contract by Universal, checking into studio yesterday.

Company now has eight producers under pact, including Robert Arthur, Sy Bartlett, George England, Ross Hunter, George Gelltzen, Harry Keller and Stanley Shapiro.

Plata's Absent Stars: Gotham Critics; Argentina Seeks Key To U. S. Dates

By VINCENT CANBY

Mar Del Plata, March 12.

As the top distributors and producers of Latin America gather in this booming Argentine resort city for the start of the fifth international film festival tomorrow (Wed.), principal topic of discussion is the means for effecting a closer cooperation among the Latino film industries of Argentina, Brazil, Venezuela, Mexico and Spain.

However, running a close second in interest (and of equal importance) are tere sessions re the continued failure of the Latin American film industries to make any appreciable dent in the highly lucrative u.s. arty market.

Despite hopeful predictions made in the course of the 1962 Mar Del Plata fest, the last 12 months have hardly been noteworthy for lingo product in the north temperate zone. There seems to have been a slight upbeat in the Argentine share of the Spanish-speaking Yankee market (heretofore almost completely monopolized by the Mexican industry), but top quality Latino pix have yet to score commercially in the growing norte americano art film market.

The record of the past year was dismal:

Only one recognizably Argentine film, Leopoldo Torre - Nilsson's "Summerskin," was given an artie release in the States (via Angel Productions) and, having failed to impress the all - important New York critics (particularly Bosley Crowther of the New York Times), it failed to secure more than a handful of dates in other parts of the country. The stateless "No Exit," based on Sartre's French play, produced by Argentines in Buenos Aires, and directed and acted by Americans, also was a disappointment. Another extremely respectable Spanish language film, Mexico's "The Important

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John Gavin Backs Out Of 'Assassins'; Dispute Over 'Promised' Rewrite

Madrid, March 12.

John Gavin and Italian-Spanish-French coproducers now filming "Assassins" reached common accord not to agree, and the Hollywood actor was replaced as male lead by Hugh O'Brian.

Gavin told VARIETY that he had had the "Assassins" script under consideration since last fall, continued to find it unacceptable, came to Madrid with a script approval clause in his contract and on understanding the screenplay would be rewritten on local soil, only to find that cameras began turning two days after he planed in.

Instead of a script rewrite, Gavin said he found himself backed to the wall in his effort to defend his right to final script okay.

Producers, after unsuccessfully submitting dialog changes and general script reformation, nevertheless went ahead with production and finally hired Hugh O'Brian in the face of what they considered to be star recalcitrance.

Gavin's dispute was principally with APO Films, the Italian coproducers dealing with the Rome branch of the talent agency handling him.

Hugh O'Brian arrived March 3 and was already at work the following day. Meanwhile, John Gavin flew to Rome for talks with Titanus regarding an upcoming assignment.

"Assassins" also stars Cyd Charisse, Alberto Closas, Alberto Dalbes, Juliette Mayniel, Memo Carlonsito and French cyclist champion, Louison Bobet. Coproducers are APO Film of Rome, MIDEGA Films (Madrid) and DICIFRANCE (Paris).

WILDER PLUGS ETHICS; AND STARS NEED 'EM

Hollywood, March 12.

Director Billy Wilder is Mr. Dubious about participation of the press and about the housekeeping habits typical of film companies. He doesn't mean that cheating is going on but only that there's something fouled up in the accountancy. He leans to a preference for some sort of sharing by creative talent comparable to the legitimate theatre where the talent really shares in a hit week by week but not to the exclusion of the business elements.

Wilder sees the film industries of other nations—Italy, France, Germany—showing the same kind of nervousness as Hollywood's. He is encouraged as to American solution of basic troubles by the great amount of worry and attention centered on them. He is very bullish on the contribution possible if the proposed Samuel Goldwyn code of ethics is adopted.

As things stand now, per Wilder, "distribution expenses are totally uncontrollable." However, Wilder is not blind to abuses that have been committed by certain stars, either through displays of temperament that range from plain pouting to outright obstructionist tactics, such as showing up late, not knowing their dialog. While the Screen Actors Guild has the machinery to discipline arrogant performers, it requires a complaint by the producer to set the wheels going. This is not done very often for a simple reason. When a producer's in the middle of a picture that costs $1,000,000 upwards his (and the director's) "first responsibility," Wilder admits, "is to try to finish the picture in the best possible manner." In the theatre, the director or the producer, can "replace a performer with an understudy."

Mar Del Plata More Cautious As to 'Guests'

By NED EIGNER

Buenos Aires, March 12.

Mario Lozano, President of the fifth Mar Del Plata International Festival, has returned from a European trip connected with entries and guests. Chastened by past experience, the Organizing Committee is this time making no sanguine "announcements" as to celebrities. The new stress is on qualified rapture.

These "expected" include Gina Lollobrigida, for the presentation of "Venus Imperial," and Orson Welles with his Kafka opus, "The Trial." Others "mentioned" are Leslie Caron, Romana Schneider, Rossana Podesta, Sarita Montiel, Mel Ferrer, Martin Held, Anita Hoffer, Helmut Kautner, Roberto Rossellini (he's a perennial case of promise) and Luis Garcia Berlanga.

Spain's entry will be "Noche de Verano" (Summer Night), directed by Jorge Grau with Paco Rabal; Britain's a Tony Richardson effort with Michael Redgrave; Germany's the "Red White and Black Tester Bed," directed by Rolf Thiele, with Dahlia Lavi Windemann's "Only a Woman," with Maria Schell as an invited entry. The U.S. entry is to be "A Child is Waiting," a Stanley Kramer production directed by John Cassavetes.

U.S. to Europe

Ellen Atterbury
Malcolm Atterbury
Cecil Bernstein
Salvatore Billitteri
Alexander M. Cohen
Alfred Diez
Robert L. Joseph
Betsy Kalson
Ryan MacDonald
Hildy Parks
Manny Reiner
Henri Rene
Annette Segal
Omar Sharif
Irving Wormser

Foreign Press Assn. Picks

Hollywood, March 12.

Hollywood Foreign Press Assn. keeps enlarging its annual laurel handouts. Here's partial list in its Golden Globe Awards.

Best Motion Picture Of Year: (1) Drama, "Lawrence of Arabia" (Col); (2) Musical, "Gypsy," (WB); (3) Comedy, "Touch of Mink" (U).

Best Stars (1) Doris Day and (2) Gregory Peck as World Favorites; (3) Marcello Mastroianni, for Comedy, "Divorce, Italian Style"; (4) Rosalind Russell for Musical, "Gypsy" (WB); (5) Geraldine Page, for drama, "Sweet Bird of Youth" (Metro).

Picture Best Promoting Human Understanding: "To Kill a Mockingbird" (U).

Best Foreign Film: Golden Globe, "Divorce, Italian Style"; Silver Globe, "Best of Enemies."

International Contribution to Recording (new award): Nat King Cole.

Best Supporting Actor: Omar Sharif, "Lawrence of Arabia" (Col).

Best Supporting Actress: Angela Lansbury, "Manchurian Candidate" (UA).

Association selected a number of television programs for honors, to wit, "Dick Powell Show," "The Defenders," "Mister Ed." Also Donna Reed and Richard Chamberlain as performers and producer-director Rod Serling.

Big Argentina Film Colony in Spain

Mexico's Relations Also Cordial Though Diplomatic Contact Cut Off — Latin Triangle Grows

By HANK WERBA

Madrid, March 12.

The biggest foreign colony within Spain film fraternity is made up of Argentinians, many of whom settled here years ago. Actors like Fernando Fernan-Gomez, Alberto Closas, Enrique Diosdado, Jorge Rigaud and actresses Analia Gade, Mabel Carr, Zully Moreno and Diana Maggi have been on the local scene so many years they have come to be regarded as native Spanish artists.

This is equally true of an impressive list of film directors headed by Luis Cesar Amadori, Enrique Cahen Salaberry, Luis Klimovsky and Enrique Carreras, who have contributed innumerable pix to Spain's production output in the past five years.

Until recently, Argentine-Spanish collaboration was a one-sided emigration of Argentine talent to Spanish shores and the incoming wave was brilliantly dotted with such leading land-of-the-pampa stars as Alberto de Mendoza, Carlos Estrada, Alfredo Alaria, Milo Quesada, Perla Cristal, Olga Zubarry, Luis Davila, Enzo Viena and Alberto Dalves.

Distance is no longer a limiting factor in the growing trend toward coproductions with Argentina, particularly when film authorities of both countries have conveniently formulated the two-film co-package which makes it possible to produce one entirely in Spain and another entirely in Argentina. In the past three years over 15 co-ventures have come off this extended transatlantic assembly line.

Some of the standout film titles to come forward during this period are "La Mano en la Trampa," (Hand in a Trap), "A Hierro Muere" (Death from Cold Steel), "Mi Buenos Aires Querido," "Barcos de Papel" (Paper Boats), "La Sed" (Thirst), and the recent "Los Inocentes" (The Guiltless).

Although Mexico has no diplomatic relations with Spain, the industries of both countries have formed a cordial modus operandi which made it possible to co-produce "Viridiana" and several pix starring child chirper Joselito, to continue a policy of joint film-making that began in 1950 when director Juan Antonio Bardem made "Sonatas," held in Spain and half in Mexico.

Under the banner of the Union Cinematografica Hispanoamericana (U.C.H.A.) representatives of Spain, Argentina and Mexico will pursue the common aim of further consolidation among the three countries as well as a cohesive campaign to strengthen U.C.H.A. member product in the Spanish language market, as well as in all other markets. Concrete results are expected at the Mar del Plata film fest parleys.

N.Y. to L.A.

Ruth Bowen
Ernest A. Chambers
Sandra Church
Tom Kerman
Irving M. Ludwig
Dale Olson
John Pransky
George Weltner

Puerto Rican Contract For Libertad Leblanc; She's Learning Pronto

Libertad Leblanc, platinum blonde Argentine actress who received $800 for her first starring role about 18 months ago, is rising (and learning) fast. In New York last week, at the conclusion of a personal appearance on behalf of her "Acosada" in the Spanish language theatres, she reported that she's made a deal with Orestes Trucco, head of Argentine Film Enterprises in New York, to star in a film to be shot in Puerto Rico. Her take: a "reasonable" advance and all distribution rights in two Spanish-speaking markets, one of which she'd like to be the U.S., although Trucco is objecting.

The actress must first wind up her last picture under a three-picture deal with Argentine producer Emilio Spitz who gave her her first break. It's tentatively skedded to go in May in Brazil. She also has a Spanish-Argentine-German coproduction on tap. Trucco reports that both financing (mostly Argentine) and script (by Argentine writer Abel Santa Cruz) are ready, and that the P. R. venture can go just as soon as the star gets her timetable straight and he and Miss Leblanc agree on which territories she'll own.

'WEST,' THEN 'GRIMM' INTO CASINO IN B.A.

Buenos Aires, March 12.

Jack Mindie Vel Mindys, Cinerama's supervisor for South America, has signed a deal with the Casino theatre covering exclusive presentation of Cinerama's first two story films at that theatre in the course of 1963. These are the "How The West Was Won" and the "Wonderful World of the Brothers Grimm."

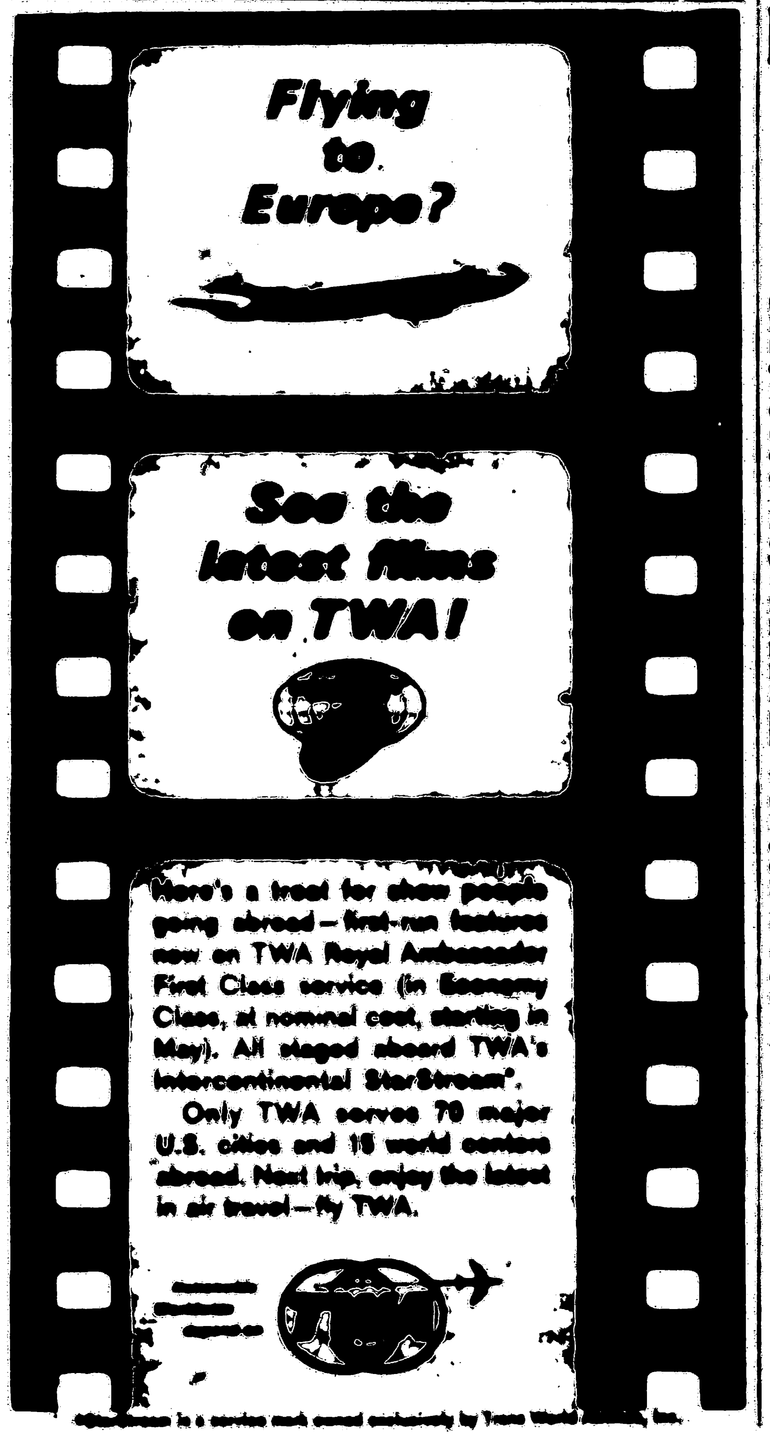
"Adventures in the South Seas" is now in a 35th week at that theatre. "West" succeeds it on April 4.

L.A. to N.Y.

Mel Blanc
Herman Cohen
Bobby Darin
Keir Dullea
Robert S. Ferguson
William Haughton
Tippi Hedren
Alfred Hitchcock
Bob Hope
Shirley Knight
Susan Kohner
Robert Little
Marilyn Maxwell
Noel Meadow
Alan Pakula
Edward G. Robinson
Louis Teicher
Hugh Wedlock
Cornel Wilde
Jonathan Winters
Joseph Youngerman

Europe to U. S.

Edward J. Danziger
Eddie Elbert
Sol Hurok
Stanley Dorer
Morris Engel
Paul N. Lazarus Jr.



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TRADE COMMISH EYES PICTURES

Spain's Theatremen on Forced Admish Cuts: 'Why Only Film Business?'

Madrid, March 12.

Spain's film exhibitors continue to bewail their fate as victims of the price decrease campaign waged in the Spanish press following the elimination of municipal, luxury and consumer taxes.

According to the owners who expected the local tax annulment to compensate for the price scale freeze at the boxoffice during the past seven years, they were in most instances forced to adjust the boxoffice tab downwards proportionate to the tax removal.

Indignant exhibs claim their enforced price reduction was the only one registered nationally. On the other hand they point sardonically to the pending 25% increase in the price of newspapers. Publishers used 1935 statistics to prove that newsprint costs are 13 times higher today, but exhibs say they overlook a hike in revenue from sharply increased advertising during the same period.

If, as the exhibitors claim, their tax gain is offset by price cuts, they will actually be worse off today than they were before tax adjustments were decreed, for the cost of manual labor was recently given a big boost by government edict, and has already set off a flurry of corresponding increases film exhibitors will be compelled to absorb.

No-Namer Doing Well

"Village of the Damned," which started out as a rather obscure entry on the Metro lineup, has proved itself a surprising moneymaker.

It was a no-name item brought in at a negative cost of $270,000. It has now grossed $2,000,000 on the world market.

Company played it hard as an exploitation special, increasing the ad-pub effort after the initial dates made it clear that the public wanted to buy.

Poe More Potent In 20th Affairs; Named Exec VP

Seymour Poe, global sales veep of 20th-Fox since shortly after Darryl F. Zanuck's election to the presidency last summer, has now been elected exec vicepresident of the corporation. At the same time, Poe has been given a seat on the board of directors.

Poe's new title, voted at a special board meeting in New York late Monday (11), comes as no surprise to the trade. As global sales veep, Poe has been functioning as the number two man in the company, overseeing not only sales but also ad-publicity and other administrative operations. Prior to Zanuck's election to the presidency, 20th had two exec veeps, W. C. Michel and Pete Levathes, who was exec veep in charge of production. Michel, who had been planning to do so anyway, retired and Levathes departed.

Monday's board meeting also saw the election of Joseph M. Sugar, roadshow manager, to vicepresident in charge of domestic sales. Bob Conn, who has been exec assistant to Poe in charge of domestic sales, remains under Sugar, but he'll probably get a new title.

Daniel O. Hastings, who has been a 20th director for 33 years, resigned Monday to make room for Poe on the board. Donald A. Henderson, 20th's financial veepee and a veteran member of 20th's management team, was elected to the board to fill the vacancy caused by the resignation earlier of producer-director William Wyler. Latter resigned to avoid any "conflict of interests" when he was signed last week to produce and direct "Sound of Music" for the company.

Hastings, who is 80, resigned, according to an official statement, in order to be able to devote his time to his private legal practice.

Embassy Dicker With So. Africa

Embassy Pictures has set a deal for distribution in South Africa of certain of its pix which Ster-Film will handle. Joseph E. Levine will be making a trip there following the Academy Award presentations in Hollywood on April 8.

Pix to be distributed by Ster-Film include "Boccaccio '70," "Madame," "Constantine and the Cross," the German "Threepenny Opera" and "Light Fantastic." Negotiations are also in works for the SA firm to handle some other Embassy product.

"Madame" is currently playing there in Capetown and Johannesburg. Another Embassy project in South Africa is the lensing of "Zulu," a feature the sets for which are currently under construction with shooting due to start shortly.

The company is also dickering a W. German distrib branch and Lenny Lightstone, Embassy exec v.p., will be planing to that country later this week for huddles on this deal. And in yet another area, Puerto Rico, a deal has been made with Commonwealth Theatres of Puerto Rico for the distribution of "Boccaccio '70" and "Divorce—Italian Style." "Boccaccio" will bow the end of June at the Metropolitan Theatre, Santurce, on a two-a-day, three-on-Sunday roadshow basis with a $2 top. No opening date has yet been set for "Divorce."

Shoot New York Film Of 'Purlie Victorious'; Davis & Dee Repeat

Production started in New York Monday (11) on the film version of last year's Broadway play, "Purlie Victorious," which was written by Ossie Davis who also starred in the show with his wife Ruby Dee. Pair are recreating their roles in the film version which Davis is coproducing with Philip Rose and Nicholas Webster. Webster, a television director, also is directing at 20th-Fox plant.

Boris Kaufman is cameraman and Ralph Rosenblum is editor. Both performed the same chores on "Long Day's Journey Into Night," also made in New York.

NEW UNIVERSAL FUN FILM TO MUSIC HALL

Universal's "The Thrill of It All" has been tagged for its world preem at Radio City Music Hall, N.Y., this summer. Pic will go into general release in August.

The Doris Day-James Garner-Arlene Francis starrer will be the fourth U comedy to play the Music Hall starting with "Operation Petticoat" and including "Lover Come Back" and "That Touch of Mink," the latter the all-time grosser in more than 30 years at the Hall. A Ross Hunter-Martin Melcher production, "Thrill" was directed by Norman Jewison.

In another area, Universal's Marlon Brando starrer, "The Ugly American," will have its U.S. preem at the RKO Pantages Theatre, Hollywood, April 4. Brando and producer-director George Englund will return from the Bangkok world debut of the film in time for this event. It's the inaugural at the new Trans-Lux East, N.Y., on April 10.

FILMS ON LIST TO INVESTIGATE

In a move which could have a significant bearing on the operation of the motion picture industry, the Federal Trade Commission has gotten underway with an investigation to learn how antitrust decrees affecting the film business of late has been working out.

FTC specifically is determined on establishing the net results of the court edicts which were entered within the course of the Dept. of Justice monopoly and conspiracy case against the eight top film corporations some 15 years ago.

Actually, when the Kennedy Administration moved in, some 40 decree-affected industries were placed on the agenda for probe; FTC is just now getting around to films. But this looksee could be especially meaningful in that in many cases the amicus curiae parties who took sides with Justice in its case against the integrated film outfits are now sorry anent the consequences. These parties are, of course, exhibitors—the same theatremen who had wanted so many changes in trade practices, such as restraints against block booking, and who now say such curbs on the distributors are causing a shortage of product.

These exhibs concede that the film companies, not apprised of just how many customers they'll be having for their product, are timid when it comes to making any kind of abundance of product.

FTC examiners are quietly at work at United Artists, 20th-Fox, Paramount and Metro. When the once-over on these companies is completed there will be the follow-up throughout the rest of the trade.

The examiners say it's all routine, this consultation with the books and question-and-answer sessions with company reps. But certain, though not all, film lawyers are of the opinion that the probers are out to discover (1) whether the companies are adhering to terms of the trust decrees, and (2) if any changes are called for.

Labor Unions and Industry Fright; U.S. 'Standbys' Vs O'Seas 'Runaway'; Preminger's Boston Grievances

Labor unions have been foregrounded by recent events, notably last week's anti-featherbedding decision by the U.S. Supreme Court. It seems probable that this whole complex of delicate issues are due for fresh ventilation as to motion picture industry pressures. These pressures are two-way (1) the unions clamoring against "runaway" and wanting Congress or the Dept. of Labor to limit it, and (2) the answering wail of producers that the unions' own policy of unnecessary crew and standbys on U.S. location are a chief cause of "runaway", which the unions chose to ignore and refuse ever to discuss.

New York as the rallying point of small-monied, indie film producers, very much on the make, hears a lot about the demands for large crews and high scales. However, against that sort of gripe over grips there is the recent instance of the crafts making a conspicious gesture of cooperation and concession in the yet-to-be-tested-in-daily-operation pact of theirs with Michael Myerberg's now-building Long Island Studios.

But what of the individuals themselves, the workers, technicians and their relations with producers. Says Otto Preminger, "If

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Fatten Up Marty

A casual diner at Leone's in New York last Wednesday night (6) was surprised and made with the double-take as Paramount homeoffice execs trekked in and were ushered down to the wine cellar.

It turned out to be a surprise party for Martin Davis, newly elected Par Distributing v.p., wherein he was welcomed as "a member of the family" by Barney Balaban, George Weltner, Paul Raibourn, Charles Boasberg and others of the hierarchy. Lattc got a similar soiree when he joined Par some months ago.

'Cardinal' Unit To Vienna; Catholics There Rap Script

Otto Preminger's "The Cardinal" ended four weeks of shooting in Boston last Friday (8) and left bag and baggage (6,000 lbs worth) for New York. On Saturday (9), the producer-director, crew and some cast members, planed out of Gotham for Vienna and lensing activities there.

The company will spend four weeks in Vienna and then it'll be off to Rome for three-and-a-half weeks in and around that city, after which the group returns to the States and Hollywood to wind production. Accompanying Preminger on the Boston-N.Y.-Vienna journey were director of photography Leon Shamroy, assistant director Gerry O'Hara, title actor Tom Tryon and others, numbering 35 in all. Awaiting them there were about 12 crew members, in-

(Continued on page 15)

Inside Stuff—Pictures

Producer-director Billy Wilder apparently erred in his highly publicized prediction last fall—following the tiff between 20th-Fox prexy Darryl F. Zanuck and director Joseph L. Mankiewicz—that no "self-respecting Hollywoodites would ever work for 20th because of Zanuck's highhanded methods on the "Cleopatra" editing.

The 20th president's product list last week contained a large number of Hollywoodites, most of whom, one would assume, are self-respecting.

Included in 20th's new product line-up are such stars as Doris Day, James Stewart, Ingrid Bergman, Anthony Quinn, Sandra Dee, and, it's understood now, Rock Hudson. Among the producer-directors are William Wyler and Robert Wise, with probably successful negotiations now going on with John Ford and Mark Robson.

Directors and writers signed by Zanuck include Henry Koster, Daniel Taradash, Harry Kurnitz, Alfred Hayes, Sidney Boehm, Michael Gordon, Philip Dunne, Nunnally Johnson, Bernhard Wicki, Harold Medford, Ben Barzman and Ernest Lehman.

There is even a chance that Mankiewicz himself, who settled his differences with Zanuck to direct the added "Cleo" footage, will write and direct "Justine" for 20th.

Joseph E. Levine is coproducing a documentary feature with Pierre-Dominique Gaisseau, director of last year's Oscar winner, "The Sky Above—the Mud Below," which Levine's Embassy Pictures distributed. Gaisseau will also direct the current project, to be called "Only One New York." A feature-length color film, "Only One New York" is currently shooting in Gotham. Its intention is to essay the various ethnic areas of the City and show the mores and folkways practiced in these locales.

Gallup of Argentina conducted a general probe recently, proving once again that amid so many economic problems, Argentines go heavily for light entertainment forms. Of those quizzed 8% confirmed the critics' opinion that "Divorzio a la Italiana" was the best picture of 1962; right behind was "El Cid," which had a 4% rating, and "West Side Story" with 3%. But ruining the argument, Ingmar Bergman's "Through a Glass Darkly" rated 2%.

Dino de Laurentiis has invited the U.S. judge, Michael Musmanno, to advise him on his forthcoming picture "Sacco and Vanzetti." Musmanno was the pairs' lawyer in 1921 (they were executed in 1927). Exteriors are to be made on Italian-produced film in Boston next spring. All actors will be Americans.

Columbia is toying with the idea of dubbing the songs in "Bye Bye Birdie" for the key foreign markets as a means of overcoming the overseas resistance to Yank musicals. Also with an eye to the global outlets, filmization placed the accent on choreography, rather than the language-barrier vocals.

IFI, Barcelona, Sets 8 Features

Madrid, March 12.

Film producer Ignacio Iquino has disclosed an ambitious program of eight features to be filmed principally at his IFI Studios in Barcelona. Already in production is "Jose Maria" under the direction of Jose Maria Faun. Spread through the balance of 1963 are "Presence of an Assassin" which Miguel Lluch will direct; "The Baker's Wife, the Ibis and the Lamb," which will star tot Juan Jose and comedian Gila, "South of Inferno", "The Girl and the Major", the previously banned "Jimena" (Chimene), which will mark the debut as director for Miguel Angel Picaso; and "Practical Jokers" to be directed by another newcomer, Mario Camus.

Equino will round out the year with a gilt-edged budgeter, entitled "Napoleon's Girl Friend," which Equino himself will direct.

Fuse U.S. Talent Offices; Reggiano Heads Rome's Gen'l Artists-NCE Staff

General Artists Corp has merged its Rome operations with NCE, which was formerly the MCA branch in that city until its talent agency operations were dissolved last July. With this move, GAC has closed its own office there and moved in with NCE. New operation will be known as GAC-NCE and will be headed by Franco Reggiano who was head of MCA's Italian operation. His aides are Fausta Frezetti and Gerando Ghia. The Rome office will be a film operation essentially although other branches of the entertainment industry will also be serviced there.

Deal was made during the recent visit to Italy by GAC board chairman Herbert J. Siegel and Marty Baum, general manager of GAC's west coast operations. GAC-NCE's territory will include Italy, Spain and Yugoslavia.

Fate of the GAC Rome office had been in the air for some weeks after the agency concluded that it needed Italian personnel to handle operations in that country. Bill Josephy who had been with the GAC will senior on the Coast, had topped the operation but he returned to the U.S. some weeks ago.

The Courtship Of Eddie's Father
(PANAVISION—COLOR)

Bleeding romantically as a dramatic base. Bright writing, lavish production and lively acting make it a hot b.o. bet in the family sphere.

Hollywood, March 6.

Metro release of Joe Pasternak production. Stars Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill; features Ronny Howard, Roberta Sherwood, Jerry Van Dyke. Directed by Vincente Minnelli. Screenplay, John Gay, based on novel by Mark Toby; camera (Metrocolor), Milton Krasner; editor, Adrienne Fazan; music, George Stoll; asst. director, William McGarry. Reviewed at Westwood Village Theatre, March 6, '63. Running time, 118 MINS.

Tom Corbett ... Glenn Ford
Elizabeth Marten ... Shirley Jones
Dollye Daly ... Stella Stevens
Rita Behrens ... Dina Merrill
Mrs. Livingston ... Roberta Sherwood
Eddie ... Ronny Howard
Norman Jones ... Jerry Van Dyke

Metro has a solid boxoffice contender in "The Courtship Of Eddie's Father," a wholesome blend of comedy and sentiment aimed at the family trade, to which Hollywood picturemakers have been pointedly catering this year with a steady stream of nourishing product. The story of a dad and a lad and their divergent views on what constitutes desirable stepmotherhood, the Joe Pasternak production is richly mounted, wittily written and engagingly played by an expert, spirited and attractive cast. To be sure, once or twice along the way there are bothersome exchanges which have been overstated or exaggerated far out of proportion with reality, and the storyline itself is about as unpredictable as an election in Russia, but the overall effect is nevertheless charming and entertaining.

In adapting the novel by Mark Toby, John Gay has penned an aware, clever and generally well-constructed scenario that stalls only during those few errant and widely scattered interludes where it slips into artificial postures of miscalculated cuteness. Glenn Ford portrays a widower who, in rearing his precocious six-and-a-half year old son (Ronny Howard) must, in the course of his romantic pursuits, take into account the future maternal preferences of the boy, whose comic-book-eye-view of candidate wives is inclined to judge statistically on the basis of bustlines and eyeballs (make-believe females in the funnies invariably have "skinny eyes" and big bosoms). It so happens that papa's choice (Dina Merrill) has rather skinny orbs compared with those of next-door-neighbor Shirley Jones, who is little Ronny's idea of an ideal mommy. There's never really any doubt about the outcome of this contest.

Ford handles his assignment with finesse. He creates a warm, likable personality and is especially smooth in his reaction takes in scenes with his charge, although it is in one or two of these exchanges that writer Gay has gotten carried away and allowed the freshness of childhood observation (which is fine, if depicted naturally) to lapse into overly-cute precocity simply to get a rise and a yuk out of the audience. This portrayal further establishes Master Howard, who was so delightful as lisping Winthrop in "Music Man," as the outstanding moppet actor extant in Hollywood filmdom. He does wee wonders, even when the script is contriving to rule him a candidate for a good spanking.

Never any question about Miss Jones' credentials as the kind of woman any red-blooded American-type would love to call mommy, bustline notwithstanding. Dina Merrill, more glamorous than ever with locks gone brunette, is an attractive loser. The darker tresses make her a natural for a lucrative career of Gail Patrick-type sophisticated "other woman" roles. Stella Stevens, also altered from blonde to redhead, comes on like gangbusters in her enactment of a brainy but inhibited doll from Montana. It's a sizzling comedy performance of a kook, one that out-MacLaines MacLaine.

Some unusual casting ingenuity went into the making of this picture, for which producer Pasternak is to be congratulated. Both Roberta Sherwood and Jerry Van Dyke, for example, make their film debuts and each makes a strong, vivid impression. Miss Sherwood scores as a housekeeper boning up on Spanish for an unsure trip to Portuguese Brazil, and raises a threat to the domestic domain heretofore the almost exclusive casting property of Thelma Ritter. Van Dyke chips in with a gregarious and disarming performance as a morning deejay who likes to get a rise out of his dated listeners.

Vincente Minnelli's direction leans toward melodramatic heaviness in some of the early "serious" going and some exaggeration in several comic passages, but overall he has managed well enough, coaxed some bright performances from his cast and concluded his film with an inventive and winning fadeout scene.

The production is slick and attractive in appearance, thanks in no small measure to Milton Krasner's eye-appealing photography, Adrienne Fazan's smooth editing, Helen Rose's chic costumes, Sydney Guilaroff's color-conscious hairstyling, the rich and sturdy sets by George W. Davis and Urie McCleary and the observant set decoration of Henry Grace and Keogh Gleason. George Stoll's music is obtrusively ominous in spots, but on the whole helpfully in sync with the action of the story.

Tube.

Vice and Virtue
(Le Vice Et La Vertu)
(FRENCH—FRANSCOPE)

Paris, March 12.

Metro release of Gaumont-International, Trianon, Ulysse Films production. Stars Annie Girardot, Robert Hossein, Catherine Deneuve; features [illegible]. Directed by Roger Vadim. Screenplay, Roger Vailland, Vadim from the novel "Justine" by the Marquis De Sade; camera, [illegible]; editor, [illegible]. At Marignan, Paris. Running time, [illegible] MINS.

[illegible] ... Annie Girardot
[illegible] ... Catherine Deneuve
[illegible] ... Robert Hossein
[illegible] ... O. E. Hasse
[illegible] ... Philippe Lemaire
[illegible] ... Serge Marquand
[illegible] ... Luciana Paluzzi

This film is a hoked-up look at Nazism, laced with symbolic studies of vice and virtue, as exemplified by the two heroines. There is canny and veiled eroticism in this, too. It shapes a probable exploitation bet on its tale, theme and treatment.

Vaguely based on two works of the Marquis De Sade, "Justine" and "Juliette," this traces the fate of two sisters caught up in the Nazi stream near the end of the last war. One sister has thrown in her lot with the Nazis and the other with the resistance movement. Latter's future husband is arrested on her wedding day and she goes to her sister for help.

This gets her embroiled because a Gestapo man, who wipes out the sister's protector, has her arrested so as to have no witnesses, and takes the vice-ridden sister as a mistress.

The virtuous one is sent to a brothel run for Nazi officers. The girls there are dressed as vestal virgins, given numbers and are at the pick and whim of a rather addled-looking, semi-comic bunch of degenerates.

Director Roger Vadim has tried to give the film a heavy Teutonic tang via overdressed, baroque sets, pseudo-type Wagnerian music and scenes of torture, Nazi decadence, cowardice, hysteria and elegant sensuality.

But its symbolical, rather than real characters, its lack of depth and its naive plotting and emoting make it a chancier arty house item. Like his updating of another controversial 18th Century book, "Les Liaisons Dangereuses," Vadim and scripter Roger Vailland have tried to make a statement on modern times.

Imagery is slick and the playing one-dimensional. Annie Girardot, as the symbol of vice, manages to retain some human outlooks if she is ready to sacrifice all to live. Passing a group of hanged people she is moved as much as when she is made to witness torture. She asks her fanatic Nazi lover whether he ever has any feeling and whether he ever was a child.

Catherine Deneuve, Vadim's present fiancee, and a girl he apparently trying to mold as he did Brigitte Bardot, has a pouting pouchiness and almost complete lack of thespic ability. She is comely but without the more earthy spark that ignited Miss Bardot into stardom.

A massive use of stock war footage makes the synthetic tale seem even more unreal. This may have been deliberate but Vadim's calculated direction rarely manages to make a universal comment on Fascism or give insight into its characters and actions.

Film has some comily concocted debauchery, such as a party alongside a swimming pool with fighting, necking, etc., and suggested but practically concealed nudity.

Mosk.

Three-Penny Opera
(GERMAN—MUSICAL)

German remake of long-run legiter. Sammy Davis Jr. adds potency for U.S. market. Mixed values but more pluses than minuses.

Munich, March 8.

Gloria release of Kurt Ulrich production; U.S. distribution, Embassy Pictures. Stars Sammy Davis Jr., Curt Jurgens, June Ritchie, Hildegard Knef, Gert Froebe, Lino Ventura; features [illegible]. Directed by Wolfgang Staudte. [illegible]. Running time, [illegible] MINS.

Ballad Singer ... Sammy Davis Jr.
Mac the Knife ... Curt Jurgens
Polly ... June Ritchie
Pirate Jenny ... Hildegard Knef
Peachum ... Gert Froebe
Lucy Brown ... Marlene Warrlich
Tiger Brown ... Lino Ventura
[illegible] ... [illegible]
Mrs. Peachum ... Hilde Hildebrand
Filch ... Walter Giller

This picture may count on an immense "presold audience." The Brecht-Weill adaptation of John Gay's 17th Century "Beggar's Opera" has enjoyed long runs all over Europe and U.S. since its world premiere in 1928. It was often publicized as "seven different shows for one admission price: a period crime thriller, a political satire, a folklore ballad, a social-message play, a sex show, a tuneful opera, and a hilarious parody of opera."

This second picturization (the first was G. W. Pabst's version of the early 1930s) tries to fill these many protean forms. Where it succeeds, it goes up like a rocket. At other points it falls down like a stick. To cite a couple of such mishaps, the impact of the play's songs is never duplicated on the screen. There are some notably awful slips in the casting throwing otherwise effective acting occasionally out of kilter.

There is a peculiar problem about these which possibly could not be solved in the cinematic medium at all. Large legit houses were up against it, too. These vocal solos score with all their intimate power only in small theatres where they can be thrust into the spectator's face at close range.

Makers of this film attempted to reconstruct person-to-person approach by having these numbers delivered in sharp close-ups. It came off like a string of photomaton pictures or at best a filmed song recital. Suffering most under this technique is Hildegard Neff's Pirate Jenny. She has undeniable gifts as a chanteuse but suffers as handled "Three Penny Opera." Perhaps no fault of hers.

Sammy Davis Jr.'s was a last minute assignment. He scores big. In a few brief appearances as organ-grinding balladeer, Mr. Wonderful, and in his rendition of the famous "Mac-the-Knife" song, Davis brings force and fire. He dominates Curd Jurgens, another name. Latter, a competent actor on occasions that suit his style better. Jurgens can still draw sparks here and there, but there are dull intervals in between. On the whole, it becomes sadly evident that his talents and present age will barely qualify him for the gentleman ladykiller and cutthroat.

Beggar Queen Mrs. Peachum, a figure unforgettable on the stage, emerges here without royal endowments or any other but those of a distasteful old witch. Gert Froebe, German character actor, is divided and inconsistent as Mr. Peachum. Judgment on June Ritchie's Polly may be reserved until the original voice of this visually agreeable British actress can be heard in the Anglo-Saxon soundtrack. Teutonic dubbing seemed to mar her performance.

To switch to the assets side of the ledger, a young talented looker by name of Marlene Warrlich made a very promising debut as Lucy. France's "heavy," Lino Ventura, intrigued once more as "Tiger Brown" (minus the homosexual touch of this police chief in the play). Small parts like Walter Giller's and Martin Berliner's, made themselves rather perceivable by striking some flashes.

Credit, and rather massive one, has to go to Wolfgang Staudte's direction. He displayed great know-how in handling excited masses not only when it comes to the beggars' upheaval but also when crowds are dancing and singing in the streets for merely operatic or comedic effects.

Where film moves out of the stage play's close quarters, dives, brothels, gang hide-outs, into the open of a teeming Soho area and individual action is replaced by collective one, the highlights of this film are attained. Moreover, there and then it really turns from a play to a film.

Production is lavish. Expensive, too, by German standards. English language version, taken over by Joseph E. Levine's Embassy Pictures will hit the U.S. screens in early summer. "Pre-sold audience," Sammy Davis Jr., and a few of the directorial feats should prevail over the shortcomings and make the b.o. outlook rather favorable.

Jok.

Diary Of A Madman
(COLOR)

Exploitable programmer.

Hollywood, March 5.

United Artists release of Robert E. Kent production. Stars Vincent Price, Nancy Kovack; features Chris Warfield, Elaine Devry. Directed by Reginald Le Borg. Screenplay, Kent; based on stories by Guy de Maupassant; camera (Technicolor), Ellis W. Carter; editor, Grant Whytock; music, Richard La Salle; asst. director, [illegible]. Reviewed at [illegible] Theatre, March 5, '63. Running time, [illegible] MINS.

Simon ... Vincent Price
Odette ... Nancy Kovack
Paul ... Chris Warfield
Jeanne ... Elaine Devry
Rennedon ... Stephen Roberts
Pierre ... Lewis Martin
Andre ... Ian Wolfe
Louis ... Edward Colmans
Louise ... Mary Adams
Girot ... Harvey Stephens
Dr. Borman ... Nelson Olmsted
"The Horla" ... Joseph Ruskin

"Diary of a Madman" is an exploitable but artless attempt to make cinema out of the works of Guy de Maupassant. It's a stylistically uninspired collaborative effort by writer-producer Robert E. Kent and director Reginald Le Borg. As noted, the United Artists release has some exploitation potential, in approximately the same vein as have the Poe-pourri of horror items out of American International Poe-ductions in the past few years.

Creative flair is the missing ingredient in this cinematic synthesis of de Maupassant stories, the chief and only apparent source of which is his vivid ghost tale, "The Horla." Lack of imagination and recourse to shopworn visual effects waters down the impact of the horror. The mind's eye is a master cameraman when it comes to creating images of psychological horror. Seeing such essentially chilling images materialize on the screen in the form of fluorescent light rays accompanied by an articulate, matter of fact, and thoroughly human "ghost" voice significantly reduces the terror of an unseen but ominous presence that should be implied without access to photographic gimmickry lest it deteriorate into an experience tantamount to a trip through the chamber of horrors at the local amusement park.

Vincent Price undertakes the starring role of a magistrate who, after strangling a convicted murderer in self defense, has the misfortune to inherit the evil spirit, or "horla," that has possessed his victim. The residence in his mind of this parasitic ghost transforms Price into a cold-blooded murderer, but eventually he senses the spirit's peculiar inability to cope with fire and destroys both it and himself in a blaze. Since the "horla" is accredited with being simply the product of manifestation of the character's own latent evil, there remains some confusion in the viewer's mind over the exact nature of the person portrayed by Price, whose crimes seem to stem not from the evil in his heart but from momentary lapses of reason in his mind.

Price, that master of the wickedly arched eyebrow, handles his role with the ease acquired through a career of myriad villainous personifications, although there are times when he seems a man more in need of an aspirin than a psychiatrist. Nancy Kovack is attractive as the unfaithful and ring-less wife who becomes his victim. Others of prominence and adequate histrionic persuasion are Chris Warfield, Elaine Devry and Stephen Roberts. The words of the "horla" are spoken by Joseph Ruskin.

The physical production is workmanlike and colorful. Among the key assets are those of cameraman Ellis W. Carter, art director Daniel Haller, special effectsman Norman Breedlove, composer Richard La Salle, editor Grant Whytock and costume designer Marjorie Corso.

I Could Go On Singing
(PANAVISION—COLOR)

A femme 'Jolson Story.' Prospects hinge on Judy Garland appeal.

Hollywood, March 8.

United Artists release of Stuart Millar-Lawrence Turman production. Stars Judy Garland, Dirk Bogarde; features Jack Klugman, Aline MacMahon, Gregory Phillips. Directed by Ronald Neame. Screenplay, Mayo Simon; story, Robert Dozier; camera (Eastman), Arthur Ibbetson; editor, Pamela Davies; music, Mort Lindsey; art direction, John Shirley. Reviewed at [illegible] Theatre, March 8, '63. Running time, [illegible] MINS.

Jenny Bowman ... Judy Garland
David Donne ... Dirk Bogarde
George Kogan ... Jack Klugman
Ida ... Aline MacMahon
Matt ... Gregory Phillips
Miss Plimpton ... Pauline Jameson
Young Hospital Doctor ... Jeremy Burnham
Reynolds ... Russell Waters
Asst. Mgr. at Palladium ... Gerald Sim
The Busker ... Leon Cortez

The magnetism of the Judy Garland name will have to carry "I Could Go On Singing." Stuart Millar-Lawrence Turman production is pretty weighty cargo. Although handsomely mounted and endowed with the distinctive presence of the dynamic singer, one of the great stylists of her generation, the United Artists release is constructed on a frail and foamy story foundation.

Originally titled "The Lonely Stage," the picture is a blend of two primary elements. Musically, it is a kind of femme "Jolson Story." Dramatically, it is a switch on the old yarn about the child who one day discovers his parents had adopted him.

Mayo Simon's screenplay, from a story by Robert Dozier, has Miss Garland as a celebrated Yank singer who, after her second divorce, decides while in London to look up the medic with whom years before she'd had an affair that culminated with the birth of a son. It had been agreed upon at the time that the doctor (Dirk Bogarde) would raise the son, together with his wife (now rather conveniently deceased), as an adopted child, and that Miss Garland would butt out of her domestic picture. She now persuades Bogarde to let her see the lad, and it isn't long before the true parental beans are spilled. But, for some rather foggy reason (which appears to have wound up on the cutting room floor), the boy elects to play it cool and keep his distance from his new-found mater. Bogarde, who is still in love with the woman, drives her to the theatre for her performance and, while observing from the wings, realizes that she belongs on the lonely stage and not in the kitchen. He vanishes and Miss Garland goes on singing.

A soulful performance is etched by Miss Garland, who gives more than she gets from the script. She also belts over four numbers as only she can belt them, yet the impact of a live Garland stage performance is not duplicated on the screen on this occasion. The camera tends to remain in too tight, at the significant loss of that sense of audience chemistry, of the small, solitary figure onstage electrifying a throng with a passionate voice, that distinguishes Miss Garland from most of her contemporaries. Had the story been stronger, the interruption of four lengthy vocals might have seemed overly abundant and intrusive. As it is, they are a relief, and at least to some extent compensate for the absence of a sub-plot to change the pace and provide contrast.

Bogarde seems somewhat ill-at-ease in his role, employing two basic expressions—pain and a kind of confused "what am I doing here?" or "somebody must be kidding." Young Gregory Phillips does a commendable job as the boy. Jack Klugman and Aline MacMahon are helpful in featured support.

Director Ronald Neame, on the whole, has done a fair, if not especially inspired, job with flimsy material, although the continuity of the drama is choppy, a fault for which editor Pamela Davies must at least share responsibility. Arthur Ibbetson's camerawork is skillful, creating some striking and always colorful images on the screen. John Shirley's sets are tasteful, and Mort Lindsey's music a plus factor throughout. The title song, written by Harold Arlen and Yip Harburg and sung forcefully by the star, is a spirited refrain that could be a seller and certainly will help exploit the picture.

Miss Garland was rather on the plumpish side when this film was shot, and neither Edith Head's costumes nor Pearl Tipaldi's hair styles are very becoming to her.

Tube.

A FAMILY HOLDBACK ON CAKE

Harvard Professor as Film Critic

Arthur Schlesinger Jr. Induces No Enthusiasm; An Oldtimer Doubts His Competence

By ARTHUR MAYER

Film critics, like death and taxes, are unavoidable and usually less painful.

Would that we could say the same of the latest recruit to the critical ranks, Arthur Schlesinger Jr., one of the most eminent of the Harvard U.-to-Washington emigrees. Ex-Professor Schlesinger is now serving his novitiate on Show Magazine. He differs from other picture commentators in three startling fashions: (1) He has another job of such vital consequence to the national security and fraught with such profound ramifications that one would expect him to feel obligated to devote to it all of his time and energies. (2) He occupies so high an echelon in the establishment that he can insist upon pictures being sent to him rather than his going to see them, as is the habit of the so-called working press. (3) His ignorance concerning the cinema is almost as unbounded as his self-assurance. Heaven protect the Republic if the data which Schlesinger channels to the President on international and economic affairs is an equally pretentious distillation of factual errors and ill-digested information!

"The American film industry," Schlesinger writes in the January issue of Show, "has been for some time in a state of demoralization and decay. Ten years ago Hollywood turned out 500 films a year; last year it turned out 271. In 1950 there were 140 producers under contract; in 1960 16. Of course, television has been the great cause of this attrition, but the decline in film production has even begun to outstrip the disappearance of film audiences. As a result, with faint signs appearing that television is beginning to drive people back to the movies, Hollywood is not able to supply the local market all by itself—as the stock of fresh imports begins to run out distributors are digging up older films made by now popular directors or stars before they established their American reputations. So we have seen in the last year or so a flood of old Ingmar Bergman films, early Brigitte Bardot films and the like, many cunningly advertised as if they had been made in the last 10 minutes." Eight errors in some 200 words constitutes a record of some sort even for an historian!

Way Off Target

Far from being in a "state of demoralization and decay," moviemaking is currently in a period of dynamic, headlong transition from a national to an international industry. Not since the early days of Griffith, Ince and Sennett when the fundamental principles of narration, editing and the use of the camera were first discovered and developed and the late 20's when sound revolutionized all previous concepts of direction, acting and photography have both the art and the industry been so rapidly and potently changing before our eyes. Our colleges are crowded with young men and women eager to write, direct or produce pictures. Never before have we had large audiences so avid to see the great films of the past or so interested in experimental and avant garde productions. Never before have so many films such as "Freud," "David and Lisa," "Lonely Are The Brave," "A Child Is Waiting," "War Hunt," and the like, been designed for the tastes of minority groups.

Schlesinger bewails the fate of 131 unfortunate producers who have lost their jobs working for big studios where they turned out pictures under a system of mass production—Rossellini likened it to the method by which bolognas are made in Italy. Out of ignorance or indolence the Harvard prof fails to add that most of them, along with some promising newcomers, are now happily operating as independent producers. In that capacity they make pictures of their own selection, no longer employed at flat salaries but participating in the profits and with their productions financed and distributed by their former bosses. Hollywood, which he apparently regards as synonymous with the American film industry, turned out, according to the Film Daily Almanac, 131 pictures in 1961, less than half of the 271 he reports. Ten years ago, according to the same authority, 391 pictures were produced, not 500. This decline in picturemaking was probably due less to tv than to the Consent Decree won by the government against the major producing-distributing companies which compelled them to dispose of their theatres and to rent their films individually rather than in blocks. The Decree unquestionably caused far more hardships to the theatres it was designed to aid than to the producers whom it was planned to curb.

Educating The Prof

Exhibitors, however, have with amazing resourcefulness and ingenuity, not unlike that displayed by the tobacco companies in developing and merchandising tipped cigarettes and by the record-makers with long-playing discs, with drive-ins and art houses, overcome the obstacles of scarcity of product and the ill-advised sale by producers of comparatively recent features to tv.

Audiences are increasing rather than "disappearing." Picture attendance, which fell as low as 39-1-2-million per week in 1960, has since been rising steadily, and reached 44-million in 1962. The total gross theatre receipts in that year were 1-billion, 450-million, the largest on record since 1949.

Of the 15 highest grossing pictures of all time 14, all except "Gone With The Wind" have been released in the past 10 years, scarcely an indication of the "demoralization and decay" which our amateur critic deplores.

Where in the world he acquired the idea that "the stock of fresh imports" has begun "to run out," I cannot imagine. On the contrary, more foreign films are today being imported than ever before in the industry's history. Nor is it possible for a non-academic character to measure just what period of time is encompassed in Schlesinger's loose phrase "a year or so." Only two "old Ingmar Bergman films" were brought into the U. S. in the past two years. They, together with a Bergman film festival including practically all of his pictures, constitute a major service to those genuinely interested in cinematic history. Only one old Bardot picture was imported in 61-62 and if this constitutes "a flood," that word must be used more freely in White House circles than on Broadway or Main Street. As for the advertisements which appeared for these pictures, I have been concerned with motion picture publicists' capacity for overstatement for 45 years but I doubt if any of them, even in their most gifted flights of fancy, ever surpassed the statement that these pictures were "advertised as if they had been made in the last 10 minutes."

Read On, Art

The decline in domestic production has had two silver linings: the curse of double features has substantially abated and picture-starved exhibitors are to a steadily increasing extent opening up their screens to foreign films which they had previously regarded not only as immoral but what was worse, unprofitable. To the amazement of practically everybody concerned, pictures such as "Dolce Vita" and "Never On Sunday" zoomed to such popularity that they were among 1961's top grossing features. In 1962 films of unusual merit flowed into the U. S. to an extent which five years previously would have been thought incredible . . . pictures as French as "Julie And Jim," as Italian as "Divorce, Italian Style," as English as "A Taste Of Honey," as Swedish as "Through A Glass Darkly," as Greek as

(Continued on page 15)

PARAMOUNT AIM: SURVIVAL KIT

By GENE ARNEEL

George Weltner, exec v.p. of Paramount, states flatly he recognizes the problems facing today's film industry and prescribes, in his own terminology, "operation storm cellar." He explains this as meaning something akin to taking cover from the possible fiscal murder than can materialize unless every safeguard is taken against cost clobbering in both production and the general matter of running a film corporation.

Weltner puts it this way: "The cake is cut into seven pieces—one piece to each of the seven top companies. The cake is getting smaller."

He talks of the majors, namely Paramount, Metro, Warners, Columbia, 20th-Fox, United Artists and Universal, being faced with the boxoffice inroads taken by the latter day urban and suburban influences such as bowling and boating and the host of other participatig and spectating activities.

Weltner, in consenting to his first on-the-record interview in years, outlines the new, mandatory approach as being geared to a stringent economy in terms of film company operation along with strict pre-analysis of picture making. As for the latter, he stresses this does not mean restraints on production budgets to the extent that the multi-million dollar picture shouldn't be made any more.

"Let's say," says Weltner, "It's a matter of investing $13,000,000

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Recruits Still Despite Troubles Of N.Y. Importers

The business of foreign film distribution in the U.S. may be "sick, sick, sick" as VARIETY reported in a recent story on the fiscal ills of many of the importers, but that hasn't slowed down the entrance of new companies into the field. Most interesting aspect of the situation is that all of the new firms have the avowed purpose of dealing in "reasonably priced," probably star-less fare, which is usually acknowledged to be the riskiest type of product in today's market where the division between hits and flops is becoming ever wider and distribs seek "pre-sold" promotion handles.

Newest company to enter the field is Kanawha Films, a partnership arrangement between legit producer-personal manager Archer King and Paul Peralta-Ramos, son of the late patroness of the arts and society figure, Millicent A. Rogers. King previously had acquired two early Ingmar Bergman pix—subsequently turned over to Embassy Pictures, but this is Peralta-Ramos' first fling in the film world.

Pair has already acquired their initial film, the Swedish-made "The Doll," a psychological drama directed by Arne Mattsson. A particularly off beat aspect of Kanawha is that it is apparently loaded with dough (a commodity most importers have to scrounge for), but this is not meant to imply that the company is out to acquire a reputation as a big spender. The whole purpose of Kanawha, according to the partners, is to acquire worthwhile lowbudget pix, (at suitably lowbudget prices), which might otherwise go unnoticed by the importer-distribs looking for the Big Payoff.

While neither King nor Peralta-Ramos would go so far as to name a ceiling price beyond which they would not go in the acquisition of product, they reported that they had acquired "The Doll" for a $10,000 guarantee, which includes not only U.S. and Canadian rights,

(Continued on page 15)

'Vote Swapping' Charge Recoils

Publicists Chide Schumach—Simultaneously Releasing Letter to Press—He Replies Privately

Hollywood, March 12.

Publicists Assn. has challenged N.Y. Times correspondent Murray Schumach to prove his statement in his March 2 column out of Hollywood of "vote-swapping between studio officials and publicists for awards within the Academy of Motion Picture Arts & Sciences."

In a letter to Schumach, copies of which were sent to the press, Charles A. Moses, prexy of organization, declared that the story "is wholly irresponsible and, in my opinion, violates journalistic ethics in presenting the facts and the truth to the public."

Schumach told VARIETY that he had replied to Moses' letter by mail, and continued "If he wants to make it public, it is up to him." He didn't think much of Moses' neglecting to call him first or to indicate on his letter that he was making the letter available to the press at the same time he (Schumach) would be receiving it.

Schumach commented on his past unsuccessful efforts to have the Academy make public the number of votes cast. He stated that he had asked for figures of past years, even as long as ten years ago, and had been refused. Nor was he given sufficient reason why the figures were not available.

"I don't doubt their honesty of count. I just think it should be an open count," he said. This is a campaign — not like a political campaign, but one run by artistic people for recognizing film artistry. There should be nothing secretive about it. Why not make these things public? I told them that I'd take last year's figures or the year before that but they wouldn't hear of it."

He said that he was curious as to how and why publicists got the voting privilege in the first place. "This is the crux of the thing. They have got to start making the vote public," he concluded.

U's 25c, Per Usual

Universal Pictures board of directors, at a meeting held last Wednesday (6), declared a regular quarterly divvy of 25c per share on the company's common stock.

It's payable March 27 to stockholders of record at the close of business on March 16.

Metro Believes In Advertising

Metro spent $7,800,000 on advertising in 1962, compared with $6,300,000 in 1961, both figures being up and due to the added selling for "King of Kings" and "Ben-Hur." If these two productions were to be excluded the ad budgets would have been $4,300,000 in 1961 and $4,800,000 in 1962.

Robert H. O'Brien, MGM president, states the rule of thumb is to set an ad expenditure measuring about 10% of the negative cost of any given picture, and to increase this percentage when there's a quick boxoffice response or, vice versa, cut it commensurate with the lack of ticket-buying reaction.

WEST SIDE, EAST SIDE LEVINE 'ROUND TOWN

Joseph E. Levine, the Embassy Pictures topper who segued from Boston theatre ownership some years ago into production and distribution, goes full circle with his firsttime invasion of the Gotham exhibition scene. He plans two midtown arters, both around 600 seats, and will be called the Lincoln Art (west side) and the Festival (off 5th Ave.). Actual sites are virtually firmed but until he signs the longterm leases Levine is keeping details quiet.

In actuality he feels that he is the lone art film producer-distributor without an art house outlet. He points to Walter Reade Jr's Baronet and Coronet, Ilya Lopert's Plaza, Richard Davis' Fine Arts; and the Rugoff circuit's Cinema I and II as being both importers and exhibitors. Rugoff is also eyeing art film distribution.

Levine has a three-picture deal with Paramount which embraces around $10,000,000-$12,000,000 in production cost, and a fourth project may bring it up to $15,-$18,000,000. "Nevada Smith" is a spinoff from Harold Robbins' "The Carpetbaggers" and "Zulu" starts shooting in Kenya, Africa, under Cy Enfield's direction.

HEADING FOR ORIENT

Rackmil, Aboaf Fly—Ben Cohn As Their Advance

Universal Pictures prexy Milton R. Rackmil and veep-foreign general manager Americo Aboaf leave from Los Angeles today (Wed.) for an extensive trip through the Far East. Stops will include Tokyo, for a U sales conference, and Bangkok, for the preem of "The Ugly American," to be attended by the King and Queen of Thailand. Star Marlon Brando is also set to fly out for the event.

Assistant foreign manager Ben W. Cohn has preceded Rackmil and Aboaf to Tokyo to prepare the sales conference. Toppers will also make stops in Hong Kong, Formosa, Singapore, Beirut and Athens, thus winding up a complete tour of U's overseas branches begun in December in Europe and continued in January via a Latin American sales meeting in Acapulco.

More Heads Roll At Sebastian Fest

Madrid, March 12

Public reaction to the resignation of Francisco Ferrer as Director, and Ramon Cibrian as Secretary General of the San Sebastian Film Festival, in favor of a new triumvirate directorate, was less than enthusiastic here in Madrid. Commentators noted that Basque film fest management appears most vulnerable when most successful. This was the case two festivals ago when Antonio Zulueta succeeded in winning accreditation for San Sebastian as one of the four majors along with Cannes, Berlin and Venice. It is apparently also true of Francisco Ferrer, who last year led his Basque organizers to one of the most successful fests San Sebastian has staged in the last ten years.

Other comment criticized the new trio of directors for waiting until mid-April to make their selection of entries—long after the reported Paris reunion last week of Cannes, Berlin and Venice fest directors called to parcel available product among them cooperatively instead of competitively.

Finally, fear was expressed that the new changes in fest rulership have weakened the guiding influence of the film professionals in favor of a more rigid provincialism, out of touch with the world of motion pictures.

Herb Jaffey to Rugoff

Herb Jaffey has joined Rugoff Theatres as pub-ad director for the artie circuit.

Until two weeks ago, Jaffey had worked for 20th-Fox for 15 years, serving in a variety of ad-pub posts. He was most recently ad-pub director for the 20th International and Inter America Corps.

Chi Strong; 'Condition' Fair $15,000, 'Budd' Bright 11G, 'Sins' Socko 9G; 'West' Wham 28G, 'Mock'bird' Same

Chicago, March 12.

Chi firstrun biz is maintaining the preceding session's lively tempo. "Papa's Delicate Condition" is posting a mild $15,000, Woods preem while "Billy Budd" is teeing off to a rousing $11,000 at Esquire. World debut of "7 Capital Sins" shapes great.

Israeli-produced "They Were 10" is bowing okay at the Town. "Two Before Zero," Chi-produced anti-Commie pic, is fair in first Carnegie round.

"To Kill A Mockingbird" continues to pack the United Artists in second stanza. "The Raven" is notching a tall in second Roosevelt round. "Son of Flubber" is copping a loud third State-Lake lap. "Five Miles To Midnight" is mild in Oriental third. "David and Lisa" is posting a wow fourth Cinema session. "Freud" looms good in its Loop fourth. Of the longruns, "Diamond Head" is fine in the 8th Chicago frame.

Second hardticket canto of "How West Was Won" looks excellent at McVickers. "Lawrence of Arabia" is torrid in its Cinestage fourth. "Mutiny On Bounty" is softening, but will register a snappy session in Todd 17th round.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Two Before Zero" (Indie). Tame $2,500. Last week, "Divorce, Italian Style" (Embassy) (m.o.) (3d wk), $4,700.

Chicago (B&K) (3,900; 90-$1.80)—"Diamond Head" (Col) (8th wk). Nice $21,000. Last week, $23,000.

Cinema (Stern) (500; $1.30)—"David and Lisa" (Cont) (4th wk). Boffo $9,000. Last week, $10,700.

Cinestage (Todd) (1,000; $2.40-$3.80)—"Lawrence of Arabia" (Col) (4th wk). Mighty $28,000 or over. Last week, $28,000.

Esquire (H&E Balaban) (1,350;

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K.C. Stout; 'Wine' Heady $10,000, 'Head' Large 9G; 'Arabia' Hefty 10G, 3d

Kansas City, March 12.

Town is 100% holdover, but some are getting comparatively big money. These include second weeks for "Diamond Head" at Plaza and "Days of Wine and Roses" at Paramount. Third round of "Son of Flubber" is at Uptown-Granada is rated giant. "Lawrence of Arabia" is hefty in third stanza at Saxon.

"Follow the Boys" second week at the Roxy looks good while second of "Billy Budd" is light at Brookside. Weather cooler for weekend but not enough to slow wicket traffic.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp) (800; $1-$1.25)—"Billy Budd" (AA) (2d wk). Slow $3,000. Last week, $3,500.

Capri (Durwood) (1,260; $0-$2.50)—"Mutiny on Bounty" (MGM) (12th wk). Fine $7,000. Last week, $7,400.

Empire (Durwood) (1,294; 90-$2.50)—"Brothers Grimm" (MGM) (21st wk). Oke $3,300; holds. Last week, same.

Kimo (Dickinson) (504; $1.25-$1.50) — "Coming Out Party" (Union). Okay $2,000. Last week, "Phaedra" (Lope) (11th wk), $1,300.

Paramount (Blank-United Paramount) (1,900; $1-$1.25)—"Days of Wine and Roses" (WB) (2d wk). Fancy $10,000; stays on. Last week, $12,000.

Plaza (FMW-NGC) (1630; $1-$1.25)—"Diamond Head" (Col) (2d wk). Large $9,000; holds. Last week, $12,000.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"David and Lisa" (Cont) (2d wk). Big $2,400; continues. Last week, $2,600.

Roxy (Durwood) (900; 75-$1.50)—"Follow the Boys" (MGM) (2d wk). Good $4,300. Last week, $5,500.

Saxon (Durwood) (1,110; $1.50-$3)—"Lawrence of Arabia" (Col) (3d wk). Hefty $10,000; holds. Last week, $10,500.

Uptown, Granada (FMW-NGC) (2,043; 1,217; $1-$1.25) — "Son of Flubber" (BV) (3d wk). Giant $15,000; holding. Last week, $22,000.

Broadway Grosses

Estimated Total Gross
This Week $480,300
(Based on 32 theatres)
Last year $544,300
(Based on 30 theatres)

Floods Bop Cincy; 'Wine' Boffo 10G

Cincinnati, March 12.

Film biz here shapes fairish this week as Ohio River flood waters add to Lenten letdown. "Days of Wine and Roses," jingled by Oscar award nominations, rates as top city for third week. "Giant" on reissue, only new launching currently, looks okay at the flagship Albee.

"Diamond Head" looms neat in third round at Keith's. "Best of Cinerama" is potent in fourth frame and final Capitol week. "Trial" rates okay in third frame at the Grand. "Billy Budd" is standout among the arty spots.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.30)—"Giant" (WB) (reissue). Okay $8,500. Last week, "Girl Named Tamiko" (Par), $8,000.

Capitol (SW-Cinerama) (1,360; 90-$2)—"Best of Cinerama" (Cinerama) 4th wk-4 days). Potent $8,000. Last week, $9,300.

Esquire Art (Cin-T-Co) (300; $1.25)—"Billy Budd" (AA) (3d wk). Big $2,000 after $2,300 bow.

Grand (RKO) (1,300; $1-$1.25)—"Trial" (Astor) (3d wk). Oke $6,500. Last week, $7,000.

Guild (Vance) (300; $1.25)—"Crooks Anonymous" (Indie) (3d wk). So-so $1,000 after $1,200 opener.

Keith's (Cin-T-Co) (1,300; 90-$1.25)—"Diamond Head" (Col) (3d wk). Neat $7,000 after $8,500 for second.

Palace (RKO) (2,600; $1-$1.30)—"Days of Wine and Roses" (WB) (3d wk). Smash $10,000 or over after $11,000 in second.

Twin Drive-In (Cin-T-Co) (800 cars; $1)—"Battle Beyond Sun" (Indie) and "Night Tide" (Indie). Swell $4,000. Last week, "Battle Hymn" (U) and "Away All Boats" (U) (reissues), $2,200 with 90c gate.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"Mutiny On Bounty" (MGM) (12th wk). Fair $6,000. Last week, $6,300.

'DAY' HOT $9,000 PACES L'VILLE; 'FLUBBER' 6½G

Louisville, March 12.

Derbytown firstruns are doing well this week despite no new product to help. Holdovers are still making a nice showing, aided by milder weather. This is the flood season for the Ohio River, and while the muddy stream is above flood level but few of the main roads are under water. "Longest Day" in 8th at the Rialto will top the city with solid total. "Diamond Head" in second at the United Artists shapes good. "Son of Flubber" in fourth at the Ohio still is big. "Two For See Saw" looks okay at the Mary Anderson in third.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Girl Named Tamiko" (Par) (2d wk). Dull $2,000 after first week's $2,300.

Mary Anderson (People's) (1,100; 75-$1.25)—"Two For Seesaw" (UA) (3d wk). Okay $5,000 after $6,000 last week.

Ohio (Settos) (900; 75-$1.25)—"Son of Flubber" (BV) (4th wk). Big $6,500. Third week $7,300.

Rialto (Fourth Avenue) (1,100; $1.20-$2.30)—"Longest Day" (20th) (8th wk). Sellout on Saturday (9) night, but remainder of week was not as hot. Neat $9,000 looms. Last week, $10,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Diamond Head" (Col) (2d wk). Good $8,000 after last week's $9,000.

'Wine' Lively $9,000 In Seattle; 'Grimm' 10G, 7

Seattle, March 12.

Not any newcomers here this stanza but biz is holding up very solidly. "Days of Wine and Roses" shapes great in third Orpheum round while "Brothers Grimm" looms smash in seventh session at Martin Cinerama. "Son of Flubber" looks big in third at Fifth Avenue. "Longest Day" is rated okay in 12th round at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.50-$3) — "Mutiny on Bounty" (MGM) (11th wk). Good $7,000. Last week, $7,700.

Coliseum (Fox - Evergreen) (1,870; $1.25-$1.50) — "Diamond Head" (Col) and "Phantom Planet" (FF) (3d wk). Fair $6,000. Last week, $8,200.

Fifth Avenue (Fox - Evergreen) (2,500; $1.25-$1.50)—"Son of Flubber" (BV) (3d wk). Big $9,000. Last week, $14,000.

Martin Cinerama (807; $1.25-$2.50)—"Brothers Grimm" (MGM) (7th wk). Smash $10,000. Last week, $11,000.

Music Box (Hamrick) (730; $1.25-$1.50)—"Follow the Boys" (MGM) (3d wk). Mild $3,000 in 5 days. Last week, $6,200.

Orpheum (Hamrick) (2,600; $1.25-$1.50) — "Wine and Roses" (WB) (3d wk). Great $9,000 or over. Last week, $12,200.

Paramount (Fox-Evergreen) (3,000; $1.50-$2.50)—"Longest Day" (20th) (12th wk). Okay $6,000. Last week, $6,200.

'Lisa' Record 9G, Pitt; 'Head' 15G

Pittsburgh, March 12.

"David and Lisa" is socko in first at Squirrel Hill and may rack up a house record at this Pitt arty house. "Two for Seesaw" at Shadyside also is wow in first. Other newcomer, "Diamond Head" looks brilliant as opener at Gateway for biggest gross in town.

"Son of Flubber" still is hot in third at Stanley. Roadshows, "Longest Day" in 12th at Fulton and "Mutiny on Bounty" in 13th at Nixon continue firm as both runs near end.

Estimates for This Week

Fulton (Assoc.) (1,600; $1.50-$2.75)—"Longest Day" (20th) (12th

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'Mock'bird' Smash 10G, Port.; 'Wine' Sweet 7G

Portland, Ore., March 12.

Trade continues very strong here currently. Pacing the field is "To Kill A Mockingbird," which is sockeroo at the Broadway in first round. Another newcomer, "Girl Named Tamiko," is only moderate on initial week at Orpheum. "Days of Wine and Roses" still is potent in second week at the Fox. "Mutiny on Bounty," in 8th at Music Box, and "Longest Day," in seventh at Paramount, continue in the chips on hardticket.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "To Kill Mockingbird" (U). Sockeroo $10,000 or close. Last week, "40 Pounds Trouble" (U) and "Mystery Submarine" (U) (3d wk), $5,000.

Fox (Evergreen) (1,600; $1-$1.49)—"Days of Wine and Roses" (WB) and "Girl in Room 13" (WB) (2d wk). Bright $7,000 or over. Last week, $11,000.

Hollywood (Evergreen) (1,100; $1.00-$2) — "Best of Cinerama" (Cinerama) (4th wk). Steady $5,000. Last week, $5,300.

Irvington (Smith) (650; $1.30)—"Two for Seesaw" (UA) and "Period of Adjustment" (UA) (reissue) (4th wk). Fast $4,000. Last week, $4,800.

Music Box (Hamrick) (640; $1.50-$3)—"Mutiny on Bounty" (MGM) (8th wk). Big $5,000. Last week, $5,000.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Girl Named Tamiko" (Par) and "Rat Race" (Par) (reissue). Moderate $6,000. Last week, "Diamond Head" (Col) and "Young Guns of Texas" (Col) (3d wk), $6,200.

Paramount (Port-Par) (1,400; $1.30-$3) — "Longest Day" (20th) (7th wk). Solid $6,500. Last week, $6,000.

'Wine' Hep $20,000, Hub; 'Raven' Big 14G, 'Cybele' 9G; 'Lisa' Wham 13G, For 3d; 'Mock'bird' 15G, 'Arabia' 19G

Boston, March 12.

Lenten doldrums will affect the boxoffice in Boston this round. As icy freeze following last weekend's snowstorm has further complicated matters. "Days of Wine and Roses" leads the newcomers at Paramount with socko takings. "Raven" is socko at Pilgrim.

"Sundays and Cybele" is fancy at the Capri. "Eclipse" looks trim in second round at Exeter.

"To Kill a Mockingbird" remains smash at Memorial in fourth session. "Ben-Hur" is nice at popscale at Music Hall in first subsequent - run week. "Diamond Head" is holding stout at Orpheum in fifth week. "Lawrence of Arabia" is potent in 12th round at Gary.

Estimates for This Week

Astor (B&Q) (1,117; $1.50-$2.50)—"Longest Day" (20th) (22d wk). Okay $9,000. Last week, $10,000.

Beacon Hill (Sack) (650; $1-$1.50)—"David and Lisa" (Cont) (3d wk). Sock $13,000. Last week, $14,000.

Capri (Sack) (850; 75-$1.50)—"Sundays and Cybele" (Davis). Nice $9,000. Last week, "Freud" (U) (3d wk), $6,000.

Boston (Boston Ent.) (1,354; $1.25-$2.50)—"Best of Cinerama" (8th wk). Good $10,000. Last week, $11,000.

Center (E. M. Loew) (1,200; 90-$1.50)—"Festival Girls" (Indie) (4th wk). Stout $5,000. Last week, $7,000.

Exeter (Indie) (1,376; 90-$1.40)—"Eclipse" (Times) (2d wk). Neat $9,000. Last week, $11,000.

Fenway (Indie) (1,376; 90-$1.40)—"Antigone" (Elis) (2d wk). Good $4,300. Last week, $5,500.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (12th

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Key City Grosses

Estimated Total Gross
This Week $2,094,000
(Based on 22 cities and 270 theatres)
Last Year $2,517,100
(Based on 22 cities and 271 theatres, chiefly first runs including N.Y.)

'West' Whopping $18,000, Denver

Denver, March 12.

The big news here this session is the great manner in which "How the West Was Won" opened at the Cooper. It is heading for a mighty take, with advance sale soaring. "Days of Wine and Roses" shapes socko in third stanza at Centre while "Son of Flubber" is rated big in third at the Denver.

Reissued "Giant" looms tall in first round at Orpheum. "David and Lisa" still is strong in second round at the Vogue.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Longest Day" (20th) (10th wk). Big $3,000. Last week, $3,800.

Centre (Fox) (1,270; $1.25-$1.45)—"Days of Wine and Roses" (WB) (3d wk). Socko $13,000 or close. Last week, $15,000.

Cooper (Cooper) (814; $1.80-$2.50) — "How West Was Won" (MGM). Mighty $18,000. Last week, "Brothers Grimm" (MGM) (30th wk), $12,300.

Denham (Indie) (800; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (12th wk). Okay $5,000. Last week, $6,000.

Denver (Fox) (2,432; $1.25)—"Son of Flubber" (BV) (3d wk). Big $12,000 or near. Last week, $17,000.

Esquire (Fox) (600; $1.25)—"Bell Antonio" (Indie) and "Divorce, Italian Style" (Embassy) (subrun). Hep $2,300. Last week, "Crooks Anonymous" (Indie), $1,000.

Orpheum (RKO) (2,600; $1.25)—"Giant" (WB) (reissue). Tall $11,000 or over. Last week, "40 Pounds Trouble" (U) and "Mystery Submarine" (Indie) (3d wk), $8,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Music Man" (WB) (reissue). Fairish $7,500. Last week, "Papa's Delicate Condition" (Par), $9,000.

Towne (Indie) (600; $1.25-$1.45)—"Diamond Head" (Col) (3d wk). Fine $5,000. Last week, $7,000.

Vogue (Art Theatre Guild) (400; $1.25)—"David and Lisa" (Cont) (2d wk). Strong $3,000 or close. Last week, $4,000.

'TERM' FINE $8,000 IN PROV.; 'MOCK'BIRD' 7½G

Providence, March 12.

Majestic's "Term of Trial," with nice total, tops the new entrants this session. Elmwood's "Longest Day" is on another upswing this week in 12th round. Strand is strong opener with "A Girl Named Tamiko." Fourth of "To Kill A Mockingbird" shapes big at Albee.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"To Kill Mockingbird" (U) (4th wk). Big $7,500 after catching $9,000 in third.

Elmwood (Snider) (724; $2-$2.50)—"Longest Day" (12th wk). Advance helping to better than $7,500, socko after $6,300 in 11th round.

Majestic (SW) (2,300; 75-$1)—"Term of Trial" (WB). Nice $8,000. Last week, "Son of Flubber" (BV) and "Olympic Elk" (BV) (3d wk), $9,000.

State (Loew) (3,200; 75-90) — "The Hook" (MGM) and "Shoot-Out" (MGM). Mild $7,000. Last week, "Follow Boys" (MGM) and "Cairo" (MGM), $9,300.

Strand (National Realty) (2,200; 90-$1.25)—"A Girl Named Tamiko" (Par). Happy $7,300. Last week, "Diamond Head" (Col) (4th wk), $4,000.

'Flubber' Socko $21,000, Cleve.; 'Lisa' Big 10G, 'Condition' Slight 6G

Cleveland, March 12.

Some newcomers have arrived this stanza but not all of them are doing well. "Son of Flubber" shapes socko in first round at the Allen. "David and Lisa" will rack up a big total, depleting two houses, the sock biz at the Heights Art being the best there this season.

"Papa's Delicate Condition" looks sad in opener at State. "Diamond Head" is rated neat in fourth round at the Hipp. "Mutiny on Bounty" is perking up to a nice take in 12th stanza at the Ohio.

Estimates for This Week

Allen (Stanley-Warner) (3,000; $1.25-$1.50)—"Son of Flubber" (BV). Sock $21,000 or over. Last week, "40 Pounds of Trouble" (U) (2d wk), $8,500.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Seven Capital Sins" (Indie) (2d wk). Good $3,000. Last week, $4,000.

Continental Art (Art Theatre Guild) (825; $1-$1.50)—"Cleo From 5 to 7" (Indie) and "Island" (Indie). Okay $2,000. Last week, "Yojimbo" (Indie), $1,700.

Heights Art (Art Theatre Guild) (925; $1.50)—"David and Lisa" (Cont). Sock $6,000, best here this session. Last week, "Lovers of Teruel" (Cont), $2,400.

Hippodrome (Eastern Hipp) (1,322; $1.25-$1.50) — "Diamond Head" (Col) (4th wk). Neat $7,300. Last week, $8,000.

Ohio (Loew) (2,700; $1.25-$2.75)—"Mutiny on Bounty" (MGM) (12th wk). Up to nice $6,000. Last week, $6,000.

Palace (F&A Theatres) (2,739; $1.25-$1.50)—"Giant" (WB) (reissue). Opens today (Tues.). Last week, "Windjammer" (Cinerama) (reissue). Okay $7,000.

State (Loew) (3,000; $1.50)—"Papa's Delicate Condition" (Par). Drab $6,000. Last week, "Five Miles to Midnight" (UA), $5,000.

Stillman (Loew) (2,700; $1.50)—"Five Miles to Midnight" (UA) (m.o.). Average $6,000.

Westwood Art (Art Theatre Guild) (600; $1.50)—"David and Lisa" (Cont). Pleasing $4,000 or near. Last week, "Yojimbo" (Indie), $1,000.

L.A. Perks; 'Wine' Sockeroo $39,000, 'Love' Loud 12½G, 'Seesaw' Good 12G, 'West' Wow 31G; 'Mock'bird' 13G, 11th

Los Angeles, March 12.

L. A. first-run trade is up again this week, being sparked especially by "Days of Wine and Roses," out of first general release, and trio of other openers. "Wine" is heading for socko $39,000 or near in five theatres. "Love Is a Ball" is expected to do a wow $12,500 at the Beverly on first week.

"Jumbo" shapes handy $14,500 in three houses, out on general release while "Two For Seesaw," in like category, looks good $12,000 in two spots.

Of holdovers, "How West Was Won," up over last week, looks to hit a boffo $31,000 in third Warner Hollywood stanza. "Diamond Head" is shaping to get a slick $17,000 or close in fourth at Hollywood Paramount.

"To Kill a Mockingbird" looks nifty $13,000 in 11th session at Fox Wilshire. "Fantasia" reissue looms fine in third at the Chinese. "Gypsy" is rated about $13,000 in 12th at Pantages. Hardticket "Lawrence of Arabia" still in capacity $20,000 in 12th round at Warner Beverly.

Estimates for This Week

Beverly (State) (1,150; $1.40-$2.40)—"Love Is a Ball" (UA). Wow $12,500. Last week, "Two

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'West' Wham 28G, Philly; 'Lisa' 13G

Philadelphia, March 12.

Upswing in trade continues here with weekend unusually strong. Pacing the newcomers is "How West Was Won," with a whopping session at the Boyd. "Girl Named Tamiko" is rated lush as opener at Arcadia. "Diamond Head" is big in second at the Fox.

"David and Lisa" shapes socko in fourth at the 1,000-seat Lane. "Longest Day" looks good in 22d round at the Goldman while "Lawrence of Arabia" is rated tall in 12th at the Midtown.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$2)—"Girl Named Tamiko" (Par). Lush $12,000. Last week, "Child Is Waiting" (2d wk), $7,000.

Boyd (SW) (1,336; $2-$2.75)—"How West Was Won" (MGM). Wow $28,000 or over. Last week, "Brothers Grimm" (MGM) (30th wk), $13,000.

Bryn Mawr (Goldman) (900; $1.40)—"Counterfeiters of Paris" (Indie). Fair $3,000. Last week, "Yojimbo" (Toho), $2,500.

Fox (Milgram) (2,200; 95-$1.80)—"Diamond Head" (Col) (2d wk). Big $18,000. Last week, $20,000.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (22d wk). Firm $9,000. Last week, same.

Midtown (Goldman) (1,200; $2.50-$3)—"Lawrence of Arabia" (Col) (12th wk). Tall $14,500. Last week, $15,000.

Lane (SW) (1,000; $1.40)—"David and Lisa" (Cont) (4th wk). Socko $13,000. Last week, $14,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Gypsy" (WB) (6th wk). Fast $10,000. Last week, $14,000.

Stanley (SW) (2,100; $2-$2.75)—"Mutiny on Bounty" (MGM) (17th wk). Hefty $9,000. Last week, $9,500.

Stanton (SW) (1,483; 95-$1.80)—"Son of Flubber" (BV) (4th wk). Hep $8,500. Last week, $11,000.

Studio (Goldberg) (382; 95-$1.80)—"Immoral West" (Indie) and "Erotica" (Indie). Hot $5,000 or near. Last week, "Garden of Eden" (Indie) and "Nudist Story" (Indie) (reissues), $4,200.

Trans-Lux (T-L) (500; 95-$1.80)—"Freud" (U) (2d wk). Good $8,000 or close. Last week, $7,000.

World (R&B-Pathe) (400; 95-$1.80)—"Counterfeiters of Paris" (Indie). Neat $3,000. Last week, "Yojimbo" (Toho), $3,200.

Yorktown (SW) (825; $1.40)—"No Exit" (Indie) (4th wk). Good $3,700. Last week, $4,500.

Mpls. Biz Up; 'Mock'bird' Smash 12G, 'Wine' Socko 11½G; 'Tamiko' Sad 4G

Minneapolis, March 12.

Some strong fresh entries are giving the boxoffice a lift to augment the hold which virile holdovers continue to exert.

"Freud," shapes light at World for first. Reissued "Giant" looks okay at the Gopher. "Girl Named Tamiko" is only mild at Lyric.

More moderate weather is offsetting what, if any, adverse effect that the Lenten season has generated. However, the weekend was sloughed by another blizzard. "Days of Wine and Roses" looms great in third round at Century. "To Kill Mockingbird" is socko at the Mann, also in third.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65) — "Mutiny On Bounty" (MGM) (12th wk). Nice $6,000. Last week, $6,300.

Avalon (Frank) (800; $1) — "Bachelor Tom Peeping" (Indie) and "Invasion Quartet" (MGM) (reissue) (2d wk). Good $1,400. Last week, $1,600.

Campus (Mann) (800; $1)—"Boccaccio '70" (Embassy) (2d run). Okay $1,200. Last week, "Devi" (Indie), $1,000.

Century (Par) (1,300; $1.25-$1.50)—"Days of Wine and Roses" (WB) (3d wk). Great $11,500. Last week, $15,000.

Cooper (CF) (805; $1.25-$2.50)—"Brothers Grimm" (MGM) (20th wk). Corking $7,000 in three days. Last week, $12,000.

El Lago (Carisch) (800; $1)—"Shirt Off Her Back" (Indie) and "Young and Evil" (Indie) (2d wk). Healthy $1,100. Last week, $1,200.

Gopher (Berger) (1,000; $1-$1.25)—"Giant" (WB) (reissue). Passable $5,000. Last week, "Follow Boys" (MGM) (2d wk), $3,500.

Lyric (Par) (1,000; $1-$1.25) — "Girl Named Tamiko" (Par). Dull $4,000 or near. Last week, "The Hook" (MGM), $5,000.

Mann (Mann) (1,000; $1.25-$1.50)—"To Kill Mockingbird" (U) (3d wk). Smash $12,000. Last week, $13,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Papa's Delicate Condition" (Par) (2d wk). Sad $2,000 in three days. Last week, $8,000.

Park (Field) (1,000; $1.50)—"Diamond Head" (Col) (4th wk). Hefty $7,000. Last week, $8,000.

State (Par) (2,200; $1.25-$1.50)—"Son of Flubber" (BV) (3d wk). Amazing $11,000. Last week, $14,000.

Suburban World (Mann) (800; $1.25) — "Tales of Paris" (Times). Slight $1,200. Last week, "Night Is Future" (Embassy), $1,200.

World (Mann) (400; $1.25-$1.50)—"Freud" (U). NSH $3,000. Last week, "David and Lisa" (Conti) (3d wk), $4,500.

'Wine' Lusty $14,000, Columbus 2d Week

Columbus, O., March 12.

Snow, heavy rain and cold will cut into grosses generally this round. However, "Days of Wine and Roses" at Palace, city's leader, shapes great in second stanza.

Estimates for This Week

Grand (RKO) (900; 75-$2)—"Best of Cinerama" (Cin) (9th wk). Trim $4,500. Last week, $4,500.

Hunt's Cinestage (Hunt) (710; $1.50-$2.50)—"Longest Day" (20th) (11th wk). Fair $3,000. Last week, same.

Ohio (Loew) (3,079; 50-$1.50)—"Girl Named Tamiko" (Par). Fair $7,000. Last week, "Diamond Head" (Col) (2d wk), $6,500.

Palace (RKO) (2,845; 50-$1.50)—"Days of Wine and Roses" (WB) and "Make Mine a Double" (Ellis) (2d wk). Socko $14,000. Last week, $15,000.

'Condition' Light 9G, St. Loo; 'Wine' 14G, 2d

St. Louis, March 12.

City is virtually 100% holdover or extended-run this round but trade is holding strong. Lone newcomer, "Papa's Delicate Condition," shapes very dull at the St. Louis. "Days of Wine and Roses" looks sweet in the second at Ambassador. "Brothers Grimm" is rated torrid in ninth week at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Days of Wine and Roses" (WB) (2d wk). Fancy $14,000. Last week, $17,000.

Apollo Art (Grace) (700; 90-$1.25)—"Phaedra" (Indie) (11th wk). Okay $1,000. Last week, $1,100.

Esquire (Schuchart-Levin) (1,800; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (12th wk). Good $9,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"Barabbas" (Col) (3d wk). Okay $12,000. Last week, $15,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Son of Flubber" (BV) (5th wk). Fine $10,000. Last week, $12,000.

State (Loew) (3,000; 60-90)—"Diamond Head" (Col) (3d wk). Sharp $12,000. Last week, 15,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "Brothers Grimm" (MGM) (9th wk). Torrid $16,000 or near. Last week, $17,000.

Pageant (Arthur) 1,000; 90-$1.25)—"Billy Budd" (AA) (2d wk). Neat $4,000. Last week, $4,500.

St. Louis (Arthur)) (3,800; 75-90)—"Papa's Delicate Condition" (Par). Dull $9,000. Last week, "Samson and Delilah" (AI) and "Warriors Five" (AI), $8,000.

Shady Oak (Arthur) (700; 90-$1.25)—"David and Lisa" (Cont) (4th wk). Okay $2,000. Last week, $2,200.

'Mock'bird' Socko $18,000, D.C. 4th

Washington, March 12.

Holdovers look the mainstays in a hep session here. "Lawrence of Arabia" shapes smash in second round at Ontario. "To Kill Mockingbird" looms great in fourth at the Town. "Diamond Head" shapes stout in fifth Trans-Lux round.

"Son of Flubber" looks big in fourth at Ambassador-Metropolitan. "David and Lisa" bounced back to torrid take in sixth at Playhouse. "Freud" looks good in second at Dupont after only mild acceptance by local crix. "Longest Day" still looks good in fourth at the Apex.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.40)—"Son of Flubber" (BV) (4th wk). Okay $7,500. Last week, $12,000.

Apex (KB) (940; $1.40-$2.75)—"Longest Day" (20th) (subrun) (4th wk). Good $7,000. Last week, $7,200.

Capitol (Loew) (3,240; $1-$1.40)—"Showboat" (MGM) and "Great Caruso" (MGM) (reissues). Hefty $10,000. Last week, "Follow Boys" (MGM) (2d wk), $8,300.

Dupont (Mann) (400; $1-$1.65)—"Freud" (U) (2d wk). Good $5,000 after opening at $6,000.

Keith's (RKO) (1,820; $1-$1.40)—"Five Miles to Midnight" (UA) (3d wk). Trim $8,000 or close. Last week, $10,000.

MacArthur (KB) (900; $1.25-$1.40)—"Trial and Error" (MGM). Oke $4,000. Last week, $5,300.

Ontario (KB) (1,240; $1.75-$3.00)—"Lawrence of Arabia" (Col) (2d wk). Smasheroo $22,000 after initialing at $25,000.

Palace (Loew) (2,360; $1-$1.40)—"Robe" (20th) (reissue). Quiet $8,500. Last week, "Girl Named Tamiko" (Par) (2d wk) $7,300.

Playhouse (TL) (450; $1.25-$1.80)—"David and Lisa" (Cont) (6th wk). Hotsy $8,500. Last week, $8,000.

Plaza (TL) (278; $1.49-$1.80)—"Stranger Knocks" (T-L) (3d wk). Boff $7,800. Last week, $8,000.

Town (King) (800; $1-$1.40)—"To Kill Mockingbird" (U) (4th wk). Great $18,000. Last week, $19,000.

Trans-Lux (TL) (500; $1.49-$2)—"Diamond Head" (Col) (5th wk). Stout $8,000. Last week, $8,500.

Warner (SW) (1,250; $1.80-$2.75)—"Mutiny on Bounty" (MGM) (16th wk). Fine $7,000. Last week, $7,200.

B'way Biz on Skids But 'Condition' Okay $33,000; 'Mock'bird' Big 135G For 4th; 'Head' 20G, 'Flubber' 12G

Broadway film business is floundering as unevenly as the weather in current round. Two new entrants are not helping much, with bulk of strength coming from extended-runs. Blackout of the N.Y. dailies, with settlement of the strike now believed a matter of only a few days, is having an accelerated damaging effect on trade, especially with newcomers.

Just how the newspaper strike has blanked out information is perhaps best illustrated by a recent instance when a potential patron phoned a theatre where a blockbuster has been playing more than 14 weeks, and wanted to know what pic was playing.

"Papa's Delicate Condition" looks like okay $33,000 daydating the Paramount and Trans-Lux 52d St. in first session. "Kid Galahad" is getting an unbelievably sad $6,000 or less in first round at the Astor. Film already had played in nabes prior to this date, and this hurt. It likely won't be around long.

Biggest money still is going to "To Kill a Mockingbird" with stageshow, with a big $135,000 likely in fourth and final stanza. Film likely could have gone on except for prior commitments. Hall wanted to bring in its Easter show not later than April 4, and has "Girl Named Tamiko" set to open tomorrow (Thurs.). "West Side Story" shapes to do a good $16,000 in 73d round at the Rivoli, where now on popscale, continuous.

"Diamond Head" is holding with a big $20,000 for third session at the Victoria. "Son of Flubber" looks to hit okay $12,000 in fifth week at the DeMille. "The Hook" is heading for a solid $8,500 in fourth stanza at the Embassy.

"The Trial" held with a fine $26,000 or near in third stanza, daydating the New RKO 23d St. and the Guild.

"Lawrence of Arabia" held with wham $40,000 in 12th week at the Criterion. "Mutiny on Bounty" looks like big $24,000 in 18th session at the State while "Longest Day" is heading for sock $24,000, too, in 23d stanza at the Warner. The Cinerama (old Capitol) is just marking time with "Brothers Grimm" awaiting preem of "How the West Was Won" on March 28.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Kid Galahad" (UA) (2d wk). Initial week ended yesterday (Tues.) was bad $6,000 or less, mighty sorry for a supposedly new pic. Opening day was $375, alltime low for initial day.

Cinerama (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (32d wk). The 31st week finished Sunday (10) dipped to mild $12,000 after $17,500 for 30th stanza. House now is awaiting "How West Was Won" (MGM) opening March 28.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (13th wk). The 12th session ended Sunday (10) was wow $40,000 for 10 shows after $43,000 for 11th week, same number of performances.

DeMille (Reade) (1,463; 90-$2.50)—"Son of Flubber" (BV) (5th wk). This round ending tomorrow (Thurs.) looks like okay $12,000 or near. Last week, $14,000, below hopes.

Embassy (Guild Enterprises) (500; $1.50-$3.50) — "The Hook" (MGM) (4th wk). This session winding tomorrow (Thurs.) is heading for solid $8,500 after $9,000 in third week.

Palace (RKO) (1,642; $1.25-$2)—"What Ever Happened to Baby Jane" (WB) (subrun). Opens today (Wed.). Last week, reissues. "The Birds" (U) opens March 28.

Forum (Moss) (813; $1.25-$1.80) —"Her Bikini Never Got Wet" (G. Hakim) (6th wk). Looks like hep $8,200. Fifth was $9,000.

Paramount (AB-PT) (3,665; $1-$3) — "Papa's Delicate Condition" (Par) (2d wk). Initial week finished yesterday (Tues.) was just okay $25,000. Daydating with Trans-Lux 52d St.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"To Kill a Mockingbird" (U) and stageshow (4th-final wk). This session ending today (Wed.) is heading for a big $135,000 after $139,000 for third. "Girl Named Tamiko" (Par), with new stageshow, opens tomorrow (Thurs.). "Mockingbird" had a solid extended-run, especially in view of handicaps.

Rivoli (UAT) (1,545; $1.50-$2.50)—"West Side Story" (UA) (73d wk). The fifth week here on continuous policy is heading for hot $16,000 or close after $17,000 for 72d round. "The Ugly American" (U) opens April 11.

State (Loew) (1,850; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (18th wk). This stanza winding tomorrow (Thurs.) looks to hit big $24,000 after same in 17th week. Stays, of course.

Victoria (City Inv.) (1,003; $1.25-$2)—"Diamond Head" (Col) (4th wk). Third session finished yesterday (Tues.) was sharp $20,000 or near after $22,000 for second.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (23d wk). Current round ending tomorrow (Thurs.) looks like socko $24,000 after $23,000 for 22d week. Continues.

First-Run Arties

New Baronet (Reade) (430; $1.25-$2) "Monkey in Winter" (MGM) (6th wk). This round winding today (Wed.) looks modest $5,000 after

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'Mock'bird' Robust 12G Tops Balto; 'Wine' Sock $11,500, 'Head' Oke 11G

Baltimore, March 12.

"To Kill a Mockingbird" in second session at Mayfair, is leading the downtown trade. Followups are "Diamond Head," good in third week at Stanton, "Longest Day," sturdy in eighth round at the New and "Mutiny on Bounty," holding okay in 12th week at the Town.

"Days of Wine and Roses" is sock on opener at the Hipp. "Girl Named Tamiko" is mild in third a the Charles. "Term of Trial" is rated slow in fourth stanza at Playhouse. "Two for the Seesaw" looks good in fifth week at Ambassador.

Estimates for This Week

Ambassador (Durkee) (600; 50-$1.50)—"Two for Seesaw" (UA) (5th wk). Good $5,500. Last week, $7,000.

Aurora (T-L) (365; 50-$1.50)—"Fever Heat" (Indie) and "Male and Female" (Indie). Slow $1,500. Last week, "Girls Dormitory" (Indie) and "Flesh and Desire" (Indie), $1,600.

Charles (Fruchtman) (500; 50-$1.50) — "Girl Named Tamiko" (Par) (3d wk). Mild $3,000. Last week, $3,200.

Cinema (Schwaber) (460; 90-$1.50) — "Crooks Anonymous" (Janus) (2d wk). Dim $1,000. Last week, $1,500.

Five West (Schwaber) (435; 90-$1.50)—"The Hook" (MGM) (3d wk). Okay $1,500. Last week, same.

Little (T-L) (300; 50-$1.50) — "Place in Sun" (Par) and "Stalag 17" (Par) (reissues). Limp $1,300. Last week, "Some Came Running" (MGM) and "Tunnel of Love" (MGM) (reissues), $1,600.

Hippodrome (T-L) (2,300; 50-$1.50)—"Days of Wine and Roses" (UA). Big $11,500. Last week, "Son of Flubber" (BV) (3d wk), $7,500.

Mayfair (Fruchtman) (700; 50-$1.50)—"To Kill Mockingbird" (U) (2d wk). Big $12,000. Last week, $13,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"Longest Day" (20th) (8th wk). Sturdy $9,000. Last week, $9,200.

Playhouse (Schwaber) (365; 90-$1.50)—"Term of Trial" (WB) (4th wk). Slow $1,700. Last week, $2,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Diamond Head" (Col) (3d wk). Good $11,000. Last week, $15,000.

Rex (Freedman) (500; $1.50) — "Hot in Paradise" (Indie). Hep $3,500. Last week, "Wild Is My Love" (Indie) (2d wk), $2,000.

Town (T-L) (1,125; $1.50-$2) — "Mutiny on Bounty" (MGM) (12th wk). Okay $6,000. Last week, $6,500.

'West Won' Whopping $25,000, Det.; 'Wine' Giant 20G, 3d; 'Arabia' 22G

Detroit, March 12.

Strong holdovers are the main support for the good grossing condition among the firstruns in the Motor City currently. Of the newcomers, "Two for the Seesaw" looks nice at Mercury while "Papa's Delicate Condition" shapes only fair at the Grand Circus.

Meanwhile, "Lawrence of Arabia" stays wow in sixth round at Madison. "How West Was Won" is wham in first full week at the Music Hall. "Days of Wine and Roses" continues sensational at the Palms in third. "Son of Flubber" looks hotsy in third session at the Michigan.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49) — "Secrets of Nazi Criminals" (Indie) and "Concrete Jungle" (Indie). Drab $8,000. Last week, "Homicidal" (Indie) and "Rough" (Indie), $7,000.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Son of Flubber" (BV) (3d wk). Hotsy $19,000. Last week, $30,000.

Palms (UD) (2,995; $1.25-$1.49) — "Days of Wine and Roses" (WB) (3d wk). Wham $20,000. Last week, $21,000.

Madison (UD) (1,400; $1.50-$3.30) — "Lawrence of Arabia" (Col) (6th wk). Great $22,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Papa's Delicate Condition" (Par). Fair $10,000. Last week, "The Robe" (20th) (reissue), $7,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Follow the Boys" (MGM) (2d wk). First week, fairish $11,000.

United Artists (UA) (1,667; $1.25-$1.80) — "Mutiny on Bounty" (MGM) (10th wk). Okay $6,000. Last week, $6,500.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.00) — "How West Was Won" (MGM) (2d wk). Great $25,000. Last week, $30,000 in four days.

Mercury (United Motion Theatre Co.) (1,400; $1-$1.80) — "Two for Seesaw" (UA). Nice $13,000. Last week, "Child Is Waiting" (UA), $6,100 in second week.

Trans-Lux Krim (Trans-Lux) (900; $1.05-$1.80) — "Freud" (U) (2d wk). Solid $10,000. Last week, $12,000.

Century Corporations

Albany, March 12.

Century Circuit Inc., of Delaware, has merged eight New York State realty corporations. Also certificates on changes of location for 35 Kings and Queens County companies have been filed.

Century Management Corp., 110 Drive-In Corp., Century Bowling Corp., and Century Amusement Corp. now all of Floral Park in Nassau County.

Zalkin & Cohen, were the attorneys in all instances.

LOS ANGELES

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for Seesaw" (UA) (11th wk), $3,000.

State, Pix (Metropolitan-Prin) (2,404; 756; $1-$1.49) — "Two for Seesaw" (UA) (1st general release) and "Court Martial" (Indie) (reissue). Good $12,000 or near. Last week, State with Four Star, "The Seducers" (Bren), "Fast and Sexy" (Col) (reissue), $8,000. Pix with Orpheum, "West Side Story" (UA) (4th wk), $9,200.

Los Angeles, Hawaii, Baldwin (Metropolitan-G&S-State) (2,019; 1,106; 1,800; $1-$1.49) — "Jumbo" (MGM) (1st general release) and "Seven Seas to Calais" (MGM). Handy $14,000. Last week, Los Angeles, Baldwin with Hollywood, El Rey, "Bird Man of Alcatraz" (UA), "Miracle Workers" (UA) (release), $13,200. Hawaii with Warren's, Wiltern, "Sweet Bird of Youth" (MGM), "Lolita" (MGM) (reissues), $11,000.

Vogue, Village, Loyola, Warren's, Wiltern (FWC-Metropolitan-SW) (810; 1,326; 1,260; 1,757; 2,344; $1-$1.49) — "Days of Wine and Roses" (WB) (1st general release) (11th wk, Vogue; 1st wk, others). Socko $30,000 or near. Last week, Vogue, $6,000. Village, Loyola with Hillstreet, Iris, "Son of Flubber" (BV) (2d wk), $19,100.

Crest (State) (750; $2) — "Forever My Love" (Par) (reissue). Mild $1,500. Last week, "Electra" (Lope) (11th wk), $1,000.

Hollywood (FWC) (956; $0-$1.75) — "On Any Street" (Indie) and "Room 43" (Indie) (reissues). Pale $3,300.

Four Star (UATC) (868; $1.49-$2) — "The Seducers" (Bren) (2d wk). Dull $2,000.

Hillstreet, Iris (Metropolitan-FWC) (2,752; 825; $1-$1.49) — "Son of Flubber" (BV), "House of Seven Hawks" (MGM) (reissue) (Hillstreet), "It's Only Money" (Par) (reissue) (Iris) (3d wk). Slow $6,000.

Orpheum, El Rey (Metropolitan-FWC) (2,213; 861; $1-$1.25) — "West Side Story" (UA) (5th wk, Orpheum; 1st wk, El Rey). Light $7,500.

Warner Hollywood (SW) (1,391; $1.25-$2.80) — "How West Was Won" (MGM) (2d wk). Boffo $31,000. Last week, $30,700.

Chinese (FWC) (1,408; $2-$2.40) — "Fantasia" (BV) (reissue) (2d wk). Fine $13,300. Last week, $16,000.

Hollywood Paramount (State) (1,468; $1.50-$2.40) — "Diamond Head" (Col) (4th wk). Slick $17,000 or close. Last week, $20,000.

Fine Arts (FWC) (631; $2-$2.40) — "David and Lisa" (Cont) (5th wk). Smash $9,000. Last week, $8,000.

Lido (FWC) (876; $2-$2.40) — "Crooks Anonymous" (Jan) and "Operation Snatch" (Cont) (2d wk), slim $3,000. Last week, $3,300.

Fox Wilshire (FWC) (1,990; $1.25-$2) — "To Kill a Mockingbird" (U) (11th wk). Nifty $13,300 or better. Last week, $14,000.

Warner Beverly (SW) (1,316; $1.65-$3.30) — "Lawrence of Arabia" (Col) (12th wk). Smash $30,000. Last week, ditto.

Pantages (RKO) (1,512; $1.25-$2.75) — "Gypsy" (WB) (12th wk). Stout $13,000. Last week, $13,200.

Huntington Hartford (Allied) (1,012; $2-$3.50) — "Long Day's Journey Into Night" (Levine) (12th wk). Soft $4,000. Last week, $4,000.

Music Hall (Rosener) (720; $2-$2.40) — "Freud" (U) (12th wk). Good $4,700. Last week, $4,200.

Egyptian (UATC) (1,392; $1.65-$3.50) — "Mutiny on Bounty" (MGM) (17th wk). Steady $16,000. Last week, $17,500.

Carthay (FWC) (1,138; $1.80-$3.50) — "Longest Day" (20th) (22d wk). Fat $9,000. Last week, $8,000.

CHICAGO

(Continued from page 8)

$1.25-$1.80) — "Billy Budd" (AA). Sock $11,000 or close. Last week, "Girl Named Tamiko" (Par) (3d wk), $5,000.

Loop (Telem't) (606; $1.25-$1.80) — "Freud" (U) (4th wk). Good $6,500. Last week, $7,500.

McVickers (Beacon) (1,100; $1.75-$3.30) — "How West Was Won" (MGM) (2d wk). Excellent $30,000. Last week, $34,000.

Monroe (Jovan) (1,000; 65-90) — "Peeping Tom" (Russell) and "Career Girl" (Indie) (reissue) (2d wk). Oke $4,300. Last week, $6,000.

Oriental (Indie) (3,400; 90-$1.80) — "Five Miles To Midnight" (UA) (2d wk). Mild $11,300. Last week, $14,000.

Roosevelt (B&K) (1,400; 90-$1.80) — "The Raven" (AI) (2d wk). Fine $14,000. Last week, $18,500.

State-Lake (B&K) (2,400; 90-$1.80) — "Son of Flubber" (BV) (3d wk). Potent $22,300. Last week, $25,000.

Surf (H&E Balaban) (604; $1.50-$1.80) — "Lonely Are Brave" (U) (6th wk). Sturdy $4,000. Last week, $5,200.

Todd (Todd) (1,089; $2.20-$3.50) — "Mutiny On Bounty" (MGM) (17th wk). Neat $13,000. Last week, $14,000.

Town (Teitel) (640; $1.25-$1.80) — "They Were 10" (Indie). Trim $3,300. Last week, "One Summer of Happiness" (Indie) and "Naked Night" (Indie) (reissues), $2,500.

United Artists (B&K) (1,700; 90-$1.80) — "To Kill A Mockingbird" (U) (2d wk). Boffo $30,000. Last week, $37,000.

Woods (Essaness) (1,200; 90-$1.80) — "Papa's Delicate Condition" (Par). Mild $15,000 or near. Last week, "The Lion" (20th) (2d wk), $11,000.

World (Teitel) (606; 90-$1.25) — "7 Capital Sins" (Embassy). Sharp $9,000 or over. Last week, "Naked Interlude" (Indie) and "Assault" (Indie) (reissues) (3d wk), $2,500.

'West' Mighty $38,000, Frisco; 'Pounds' $17,000; 'Mock'bird' Big 16G, 2

San Francisco, March 12.

Some fresh screen fare is helping a bit here this round as many holdovers continue solid. "Five Miles to Midnight" shapes fair in first week at the Esquire while "Forty Pounds of Trouble" is rated boffo as opener at Golden Gate. "David and Lisa" looms big for ninth at Music Hall.

"Days of Wine and Roses" is holding with brisk third frame at Paramount. First full week of "How West Was Won" at Orpheum looks whopping. "To Kill a Mockingbird" is socheroo in second at Alexandria.

Estimates for This Week

Alexandria (United Calif.) (1,200; $1-$2.30) — "To Kill Mockingbird" (U) (2d wk). Boff $16,000. Last week, $20,000.

Clay (Rose) (379; $1.40) — "Trial and Error" (MGM) and "The Scapegoat" (MGM) (release) (2d wk). Okay $2,000. Last week, $3,200.

Coronet (United Calif.) (1,250; $1.40-$3.30) — "Mutiny on Bounty" (MGM) (16th wk). Big $11,000. Last week, $12,000.

Esquire (No. Coast) (946; 90-$1.30) — "Five Miles to Midnight" (UA) and "Boy Who Caught a Crook" (Indie). Fair $4,000. Last week, "Birdman of Alcatraz" (UA) and "Miracle Worker" (UA) (reissues), $3,200.

Golden Gate (RKO) (2,850; $1.25-$1.50) — "Forty Pounds of Trouble" (U) and "Mystery Submarine" (U). Boff $17,000. Last week, "Son of Flubber" (UA) and "Beauty and the Beast" (UA) (3d wk-8 days), $8,500.

Larkin (Rose) (390; $1.49) — "Sundays and Cybele" (Davis) (12th wk). Hep $2,700. Last week, ditto.

Metro (United Calif.) (1,000; $1.50-$1.80) — "Divorce, Italian Style" (Embassy) (17th wk). Trim $3,200. Last week, $3,000.

Music Hall (Rose) (395; $1.49) — "David and Lisa" (Cont) (9th wk). Big $5,000. Last week, $5,400.

Orpheum (Cinedome) (1,430; $2.75-$2.95) — "How West Was Won" (MGM) (2d wk). Wham $38,000. Last week, $19,000 in four days.

Paramount (Par) (2,646; $1.50-$1.75) — "Days of Wine and Roses" (WB) (3d wk). Big $15,000 or close. Last week, $20,000.

Presidio (Art Theatre Guild) (780; $1.25-$1.50) — "Electra" (Lope) (2d wk). Okay $2,500. Last week, $3,000.

St. Francis (Par) (1,400; $1.50-$1.75) — "Diamond Head" (Col) (5th wk). Okay $7,500 in 8 days. Last week, $10,000.

United Artists (No. Coast) (1,148; $1.50-$3.75) — "Lawrence of Arabia" (Col) (7th wk). Big $21,000. Last week, $22,000.

Vogue (S.F. Theatres) (365; $1.50) — "Love at 20" (Embassy) (2d wk). Off to $1,300. Last week, $3,000.

Warfield (Loew) (2,656; $1.25-$1.50) — "Show Boat" (MGM) and "Great Caruso" (MGM) (reissues). Fair $6,300. Last week, "Follow Boys" (MGM) (2d wk), $5,000.

BROADWAY

(Continued from page 9)

$6,600 last week. "The Balcony" (Indie) opens March 21.

Coronet (Reade) (500; $1.50-$2) — "Love and Larceny" (Indie) (6th wk). This session ending tomorrow (Thurs.) is heading for big $10,000 after $10,300 for fifth. Holds.

Fine Arts (Davis) (468; $1.80-$2) — "Sundays and Cybele" (Davis) (18th wk). The 17th stanza finished Sunday (10) was big $7,000 after $7,300 for 16th week.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Electra" (Lope) (13th wk). The 12th round finished Sunday (10) was fine $6,000 after $7,500 for 11th week.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Freud" (U) (13th wk). This week ending today (Wed.) looks like big $12,500 after $13,000 for 12th session. Stays on.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Love at 20" (Embassy) (subrun). First round winding today (Wed.) is heading for nice $6,000.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Love at 20" (Embassy) (subrun). Initial week winding today (Wed.) looks like good $4,000. Holds.

Normandie (T-L) (592; $1.25-$2) — "Case of Dr. Laurent" (T-L). Opening week ending tomorrow (Thurs.) looks like fair $6,000 or close but not so bad in view of playing for first time with dubbed version. Holding.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Eclipse" (Times) (12th wk). This round looks like okay $5,000 after $6,000 for 11th week.

Guild (Guild) (450; $1-$1.75) — "Trial" (Astor) (4th wk). Third session ended yesterday (Tues.) was sturdy $12,000 after $15,000 for second.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Anna Christie" (Indie) and "Dinner at 8" (Indie) (reissues) (2d wk). First round completed yesterday (Tues.) was nice $6,500.

New RKO 23d Street (RKO) (1,600; $1.50-$2) — "The Trial" (Astor) (4th wk). Third round ended yesterday (Tues.) was fine $14,000 or close after $17,000 in second.

Paris (Pathe Cinema) (568; $1.50-$2) — "Divorce, Italian Style" (Embassy) (26th wk). The 25th round ended Sunday (10) was amazing $13,000 after $14,000 for 24th week.

Plaza (Lopert) (525; $1.50-$2) — "David and Lisa" (Cont) (12th wk). The 11th stanza ended yesterday (Tues.) was great $15,000 or close after $15,200 for 10th week.

Sutton (Rugoff Th.) (561; $1.50-$2) — "7 Capital Sins" (Embassy) (9th wk). The eighth session completed yesterday (Tues.) was solid $8,500 or near after $9,000 for seventh.

Tower East (Loew) (590; $1.50-$2) — "Long Day's Journey Into Night" (Levine) (22d wk). The 22d session ended yesterday (Tues.) was fine $6,300 after $6,200 for 21st week. Stays.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Papa's Delicate Condition" (Par) (2d wk). Initial round concluded yesterday (Tues.) was fine $9,000 or close.

World (Perfecto) (390; 90-$1.50) — "Vices and Pleasures" (Moskin) (3d wk). Present stanza looks like big $6,000 after $7,000 last week.

Toho Cinema (Toho) (200; $1.50-$2) — "Bad Sleep Well" (Toho) (8th wk). Seventh round completed yesterday (Tues.) was good $4,000 after $4,000 in sixth.

Toronto Hot; 'Mockingbird' Huge 18G; 'Arabia' Great 43G, 'Bounty' Big 12G

Hit 'Lurid' Policy

Albuquerque, March 12.

About 600 Albuquerque residents have signed a petition objecting to the showing of what they term, "suggestive and objectionable" films at the Sunset Drive-In, owned by Carl Mellberg. Recent attractions have included such titles as "Naked and Unashamed," "Revenge of The Virgins" and "Birth Under Hypnosis," plus some evergreen standards in the burlesque film field.

A committee formed by the irate residents was told by a local justice of the peace that New Mexico has no obscenity statute and although Albuquerque does, it cannot apply because the theatre is beyond the city limits. He suggested the group seek legal counsel and perhaps might control the showings via a nuisance ordinance, since many cars are parked along the roadway during the showings.

PITTSBURGH

(Continued from page 8)

wk). Neat $5,500. Last week, $6,000.

Gateway (Assoc.) (1,900; $1-$1.50) — "Diamond Head" (Col). Wow $15,000. Last week, "40 Pounds of Trouble" (U) (3d wk), $7,000.

Nixon (Rubin) (1,700; $1.50-$2.75) — "Mutiny on Bounty" (MGM) (13th wk). Excellent $7,000. Last week, same.

Shadyside (MOTC) (830; $1.50) — "Two for Seesaw" (UA). Socko $5,000 or over. Last week, "Carry On, Nurse" (Gov) (10th wk), $2,300.

Squirrel Hill (SW) (823; $1.50) — "David and Lisa" (Cont). Looks like a house record with mighty $9,000 or close. On Sat. (9) broke one-day house record, doing $2,000 on single day.

Stanley (SW) (3,700; $1-$1.50) — "Son of Flubber" (BV) (2d wk). Lofty $12,000 after $17,000 for second round.

Warner (SW) (1,256; $1-$1.50) — "Best of Cinerama" (Cin) (4th wk). Powerful $10,500. Last week, $10,000.

Toronto, March 12.

Only newcomers currently are "To Kill a Mockingbird," whang at Loew's; "Mystery Submarine," fast in three houses, and "Loneliness of Long Distance Runner," nice at Towne. "Lawrence of Arabia" is still near capacity in sixth stanza at Carlton.

"Son of Flubber," in third frame playing five houses, shapes sturdy. "Term of Trial" looms stout in second frame at Hollywood. "Mutiny on the Bounty," in 15th stanza, looks big at the University.

Estimates for This Week

Birchcliff, Nortown, Palace, Runnymede, Westwood (FP) (685; 960; 1,486; 1,377; 994; 75-$1) — "Son of Flubber" (BV) (3d wk). Sharp $22,000. Last week, with 10-house combo and 11,000 capacity, $35,000.

Carlton (Rank) (2,318; $2-$3) — "Lawrence of Arabia" (Col) (6th wk). Wow $43,000. Last week, $45,000.

Downtown, Scarboro, State (Taylor) (1,000; 682; 696; 50-$1) — "Mystery Submarine" (U) and "Showdown" (U). Nifty $15,000. Last week, "Mongols" (Astral) and "Bloodlust" (Astral), in six houses, $27,300.

Eglinton (FP) (918; $1.50-$2.75) — "Best of Cinerama" (Cinerama) (6th wk). Neat $3,300. Last week, same.

Hollywood (FP) (1,080; $1-$1.50) — "Term of Trial" (WB) (2d wk). Sturdy $9,000. Last week, $11,000.

Hyland (Rank) (1,165; $1.25-$1.50) — "Phaedra" (Lope) (5th wk). Lusty $6,500. Last week, $6,000.

Imperial (FP) (3,216; $1-$1.50) — "Gypsy" (WB) (6th wk). Lusty $10,000 or near. Last week, $11,000.

International (Taylor) (557; $1.25) — "Secrets of Women" (ICG) (2d wk). Good $3,500. Last week, $4,000.

Loew's (Loew) (1,641; $1-$1.50) — "To Kill Mockingbird" (U). Giant $18,000. Last week, "Follow Boys" (MGM) (2d wk), $10,000.

Tivoli (FP) (930; $1.50-$2.50) — "Longest Day" (20th) (12th wk). Strong $7,000. Last week, $7,500.

Towne (Taylor) (693; $1-$1.50) — "Loneliness of Long Distance Runner" (IFD). Fine $4,000. Last week, "7 Capital Sins" (IFD) (2d wk), $3,000.

University (FP) (1,393; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (15th wk). Big $12,000. Last week, ditto.

Uptown (Loew) (2,250; $1-$1.50) — "Five Miles to Midnight" (UA) (2d wk). Good $7,500. Last week, $10,000.

BOSTON

(Continued from page 8)

wk). Fancy $10,000. Last week, $18,000.

Mayflower (ATC) (689; 90-$1.50) — "Girl Named Tamiko" (Par) (3d wk). Fast $6,000. Last week, $8,500.

Memorial (RKO) (3,000; 90-$1.50) — "To Kill Mockingbird" (U) and "Young Guns of Texas" (U) (4th wk). Great $15,000. Last week, $19,000.

Music Hall (Sack) (4,200; 90-$1.80) — "Ben Hur" (MGM) (subrun) (2d wk). First week ended Saturday (9) was smart $10,000.

Orpheum (Loew) (2,900; 90-$1.49) — "Diamond Head" (Col) (5th wk). Nice $10,000. Last week, $14,000.

Paramount (NET) (2,357; 70-$1.05) — "Days of Wine and Roses" (WB). Sweet $20,000. Last week, "Son of Flubber" (BV) (3d wk), $14,000.

Pilgrim (ATC) (1,900; 75-$1.25) — "The Raven" (AI) and "Night Tide" (Indie). Socko $14,000. Last week, "Sodom and Gomorrah" (20th) (subrun) and "Air Patrol" (20th), $6,000.

Park Square (Indie) (300; $1.80) — "Divorce, Italian Style" (Embassy) (28th wk). Bright $4,000. Last week, same.

Saxon (Sack) (1,100; $1.80-$3) — "Mutiny on Bounty" (MGM) (17th wk). Okay good $14,000. Last week, $13,000.

State (Trans-Lux) (730; 75-$1.25) — "It's Hot in Paradise" (Indie) and "Tempest in Flesh" (Indie) (2d wk). Hot $7,500. Last week, $10,000.

WHICH: TICKET OR TUMMY?

Universal Details Its 23 A-Humming

Staff Rally in Gotham Gets Pitch on Product And Sales Strategy

Universal Pictures will have at least 23 features in circulation between this month and early 1964. This figure includes 16 yet-to-be released items, four which have opened since the first of the year and three re-issues. These pictures will receive the heftiest advertising budget ever expended by Universal, a figure as yet unpredicted.

These were among the details presented to managers from U's 31 domestic branches, its regional sales managers, reps of Empire-Universal which distributes the company's product in Canada and homeoffice sales and ad-pub execs at Universal's national sales convention in New York last week. Formal sessions ran from Wednesday (6) through Friday (8) and were helmed by v.p.-general sales manager Hi Martin. Meetings comprising mostly screenings began Monday (4).

Martin outlined release plans for the gathering. Already in release since the first of the year besides "Spartacus," "Lover Come Back" and "Come September" are "Freud," "40 Pounds of Trouble" and "Mystery Submarine" (British-produced U-Boat meller), with "To Kill a Mockingbird" having opened this month. Of these, both "Freud" and "Mockingbird" are up for Academy Awards in various categories. The former will also be the official entry at the Berlin Film Festival, while the latter has been selected as the Yank entry at Cannes.

March will also see the debut of Alfred Hitchcock's "The Birds" and U's "The Ugly American," with general release skedded for these in April. May releases will be "Paranoiac" from Hammer Film Productions, "List of Adrian Messenger," via TOA's Hollywood Preview Engagement plan, and "Showdown," an outdoor adventure film. Cornel Wilde's "Lancelot and Guinevere" is skedded for June release, as is "Tammy and the Doctor," latest n Ross Hunter's steady-grossing "Tammy" series.

July will see issue of "A Gathering of Eagles," Strategic Air Command drama, and "King Kong vs Godzilla" color spec. "The Thrill of It All," Doris Day—James Garner—Arlene Francis comedy, arrives in August, as does "The Traitors," a spy meller. "Kiss of the Vampire," another Hammer effort, is also slated for release later in 1963.

In addition, U has four other pix either completed or nearing completion, with an eye to release the last three months of 1963 and early '64. These are "For Love or Money," a comedy with a hefty name cast lineup; "Dark Purpose," drama being produced in Italy under George Marshall's direction and starring Shirley Jones and Rossano Brazzi; "Charade," Cary Grant-Audrey Hepburn starrer, a Stanley Donen production; and "Man's Favorite Sport?", a Howard-Hawks-Gibraltar-Laurel-Universal coproduction.

David A. Lipton, advertising and publicity veep, outlined promotional plans for the gathering. He told the group that the pix will draw the greatest ad-pub coin expenditure U has put forth to date, with an emphasis on pre-selling the pictures both nationally and locally. He predicted a greater concentration on tv as one of the direct selling media and also noted use of national magazines and intensive local point-of-sale promotion.

Lipton was assisted by Phil Gerard, eastern ad-pub director, and others in outlining specific plans for "The Birds" and "Ugly American," noting that the "Birds" campaign was one of the most extensive in the company's history, with all media being employed.

In his general remarks to the assemblage, Lipton pointed out: "Selling on the local level in today's market has to be more aggressively pursued than ever before in view of the kind of money which can be realized through the extended run of pictures. The launching of an individual engagement is only the beginning of a success story on a picture. The ultimate result depends upon the extended run and the week to week success and it is this phase of selling of motion pictures which contributes so importantly to th unprecedented box office results which our industry is witnessing on individual pictures.

"There is no ceiling to the potential success when the mass movie-going audience is responsive to the entertainment values of a particular attraction. It is in this area that advertising and publicity make the greatest contribution to guarantee the ultimate results."

Earlier in the week, Milton Rackmil, Universal prexy, welcomed the group, hailing 1963 as potentially the greatest year in the company's history. The conclave was the first national sales convention held by U in many years, most likely triggered by the hefty product potential U execs feel they have and the desire to hit this as hard as possible with the aim being to make 1963 the company's hottest fiscal annum. It's also its first under the wing of Music Corp. of America.

U's 'Messenger' As 3d Preview Selection of TOA

"The List of Adrian Messenger," Universal Pictures release produced by Edward Lewis and directed by John Huston, has been selected by Theatre Owners of America for its third Hollywood Preview Engagement. In order to accommodate the selection, U has moved the release date of the film from August 20 to May 29.

Loews, RKO, Stanley Warner and TOA theatres are backing the release of "Messenger," with the aim of playing it off across the country as planned with the first two Preview pix, "Whatever Happened to Baby Jane?" and "Courtship of Eddie's Father."

"Messenger" cast includes George C. Scott, Dana Wynter, Clive Brook, Herbert Marshall, Gladys Cooper, Marcel Dalio and Jacques Roux, with "cameo" parts by Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum and Frank Sinatra.

N.Y. Post Ad Hypo To 'Cleopatra' Mail Order

Resumption of publication by the N.Y. Post last week, marked on Tuesday (5) by the appearance of the first "Cleopatra" newspaper ad, resulted in a big upturn in mailorders and boxoffice sale of tickets at the Rivoli Theatre. The day following the ad in the Post, whose readership is not regarded as a "mailorder-oriented," Rivoli received more than 100 pieces of mail. Boxoffice sales also climbed.

As of last week, the theatre, where the pic preems June 12, had an advance of approximately $250,000. This includes purchase of the house for benefit parties the first 19 nights. Pic is to play two-a-day at $5.50 top.

Reorganize at Continental; Rosen as Branch Head

Walter Reade-Sterling's Continental Distributing has reorganized its New York sales force, naming Harold Rosen, formerly homeoffice supervisor of sales for the western division, as New York metropolitan branch manager.

Donald Schwartz, formerly manager of the booking department, becomes metropolitan salesman. Richard Feinstein moves up from New York salesman to assistant to Milton Platt, assistant general sales manager.

SHOW-A-RAMA VI POSES THE RATIO

By JOHN W. QUINN

Kansas City, March 12.

Show-A-Rama VI, touted by many observers as biggest and best regional convention of exhibitors in the country, made this assertion completely plausible March 5-7 at the Hotel Continental here.

Remarkable was the degree of enthusiasm, the strict attention to trade focus and the session attendance. Concessionaries were numerous, general orderliness and timing of the convention operation efficient.

"Best I've ever seen," and "A credit to theatremen" were repeated comments.

Disciplined events were credited to Douglas Lightner, general chairman, and a flock of cohorts, including Beverly Miller, L. J. Kimbriel, Richard Orear and Fred Souttar, out-going president of the United Theatre Owners of the Heart of America, the sponsoring body, Norris Cresswell, the executive secretary and general manager, et al.

Eugene Klein's keynote set a pace that was maintained throughout, and exhibition and theatre management should be improved several notches this spring and summer all around the country as a result, Souttar observed.

A surprise developed in a showing of hands for Victor Rosen, the Cinerama hard-ticket selling specialist. Seemed that less than five percent of theatre men present had ever used a group selling plan in their theatres. Later speakers jumped on this evidence as indictment of enterprise.

The ticket selling plan outlined by Orear as especially tailored for the great plains area brought a roar of applause, and evidently the plan, including a complete kit of ads and exploitation on eight to ten pictures a year, will go into action. Some final tallying has to be done, however, on the number of theatres which are subscribed before it can go into action. Material is ready to be distributed on Columbia's "Dr. No." as the first entry.

Wednesday array of advertising and exploitation specialists had the attendees in a day-long grip, as nine upcoming releases were given the "A" treatment. Men who received the "Showman of the Year" nods also showed they deserved them: W. Watson Davis, of Malco Theatres, Memphis, for his know-how on horror picture promotions; Russ Berry, Fox Cheyenne Theatre, Wyo., for a high level job of turning an art picture series into a citizen's-front "Film Festival"; Al Donohue, Great Falls, Mont., exhib, for his job in legislature relations; and Harold Cheatham, Interstate circuit, Dallas, for publicity in metropolitan papers.

Concessions were under spotlight Thursday morning, with treatment by three experts, August Schmitt, Houston, president of the National Assn. of Concessionaires, Paul Kreuger, of the Wehrenberg circuit, St. Louis, and Robert Stone of Dallas, the Dr Pepper veep.

Relationship of gate admission to concession take came in for close scrutiny, apparent axiom being the lower the admission the higher the concession take, but the concession take rarely makes up for the loss from admissions. Cafeteria serving, special packages, inventory control and other subjects right down the concession line came to the fore.

Small town theatre clinic headed by Paul Ricketts, veteran Ness City, Kans, exhibitor, turned into an all town theatre clinic, and had to be literally shut off before lunch. Ricketts received the Showmanship award inaugurated this year by Lorraine Carbone and was presented by Edward Lachman, distributor.

Director David Lean Has 'Compassion' For Egoistic Actors But Leans on Them

Van Johnson's Surgery

Hollywood, March 12.

Van Johnson is reported in satisfactory condition after surgery last Thursday (7) for what was reported as a "mild case of skin cancer on his left thigh."

Actor was forced to bow out temporarily from cast of Paramount's "Wives and Lovers," but is due to return March 18.

Says Ellis Isle Ideal Site For A Film Studio

Ellis Island used to be the welcome mat of the U.S., up until a few years ago that is, and now it is a vacant tract of land in New York Harbor. But it could possibly become the stimulus for American activity of another kind — the motion picture industry. With studio space crowded in the Gotham area and local production on the upswing, a proposal has been made to turn Ellis Island into a film and tv production centre.

There are problems, of course. Ellis, being an island, poses some immediate transportation difficulties. For one thing, at least one ferryboat would be needed and these cost about $2,000,000 apiece. For another thing, Ellis Island belongs to the U.S. Government and not N.Y. City, as is sometimes thought. It's controlled by the General Services Administration and the film-tv production centre is but one of many possible plans offered for its use.

Gotham officials, however, look with favor on the idea of increased film production in the area and are very interested in current activities which are boosting increased work in New York. "This suggestion has a great deal of merit," deputy city administrator Maxwell Lehman commented telephonically last week. The City "would go to great lengths to get that industry (pix) re-established here," he said.

The idea was suggested by Ed Rudy, a columnist for the Long Island Post. He discussed the thought with Lehman and the City has agreed to talk the plan over with industry people, whom Rudy claims he can deliver. There is lots to talk too, considering that the island presently contains several buildings which Lehman termed as "completely without use" and there is considerable other physical work to be done if the place is to be converted for production use.

Who will foot the bill for the remodeling and what will be the government's involvement in the project are among the major problems to be ironed out, not to mention the red tape involved and that transportation situation. "It would be up to the film industry to look into it also," Lehman commented, but the City is interested in cooperating and is "considering" the proposal.

Also among the proposed plans for what to do with the vacated isle is the creation of an entertainment centre there. Unlike the film-tv complex idea, this wouldn't involve production but would rather be a general amusement site like a fair or such, with stock theatre, Coney Island type attractions, rides and soforth.

But, again, there's the transportation problem, the present buildings and the like. The fact remains, however, that New York is interested in the entertainment industry and keeping it swinging, particularly in the pix-tv area where some headway has already been made at City Hall with regard to easing shooting permits and such. The production centre idea is by no means a lost cause but it will be some time and will take a lot of organization to make it an accomplished fact.

By DAVE JAMPEL

Tokyo, March 12.

In explaining that he took certain liberties while keeping the larger truths of T. E. Lawrence's life, director David Lean recalled that after the late adventurer's brother saw "Lawrence of Arabia" (Col) he had commented, "I didn't even recognize my own brother."

To that, Lean replies, "I don't know why being a brother should be a special qualification."

Asked if he felt himself more qualified, he responded with a grin carved of artistic strength, "Sure. And the picture that one's family would probably make would be unsympathetic in the end because it would have too much sugar in the tea," he told this VARIETY reporter.

Lean was here for this city's "Lawrence" opening at the Yurakuza, which was a sellout the first week.

Unlike many directors who regard actors as necessary evils, Lean has compassion for them. "In a way, they have my sympathy," he said. "They are up there on the screen. It's so intensely personal. That's why singers and actors get so terribly worried about notices. It's not only criticism about their ability as performers, but also criticism of them as human beings—their face, their teeth, their personalities. 'He was dull,' the critics might say. 'Was I dull?' the actor asks himself."

For that reason, Lean expressed great admiration for Irish Shakespearean actor Peter O'Toole who, as Lawrence, was required to show repellant sides to his nature. "He didn't flinch at all," Lean said. "It took courage."

At the same time, Lean agreed that the director was responsible for the presentation of the actor. "It's got to be his interpretation of the script," he said. "And it's up to him to fight the actor if the actor does not go along with it. So the director is really responsible. And I think the director should be blamed in a lot of cases where the actor is blamed. Any director worth his salt can at least guide a performance.

"The old-fashioned type of actors just wanted to be loved," he said. "Some of the present-day actors don't care, or at least they say they don't. Actors are generally becoming less self-conscious. This is partly because audiences are growing up too. They are accepting things on the screen they wouldn't have accepted when a hero had to be all white and a villain all black. Of course we know that doesn't exist in real life, where we are all shades of gray.

"Film stars used to be in the God department," Lean continued. "For some it still exists, but nowadays it's known as paranoia."

Lean noted too that it takes about a dozen technicians to present an actor on the screen. "Except for a very few, it must be a big disappointment to meet them off the screen," he said. "They couldn't possibly be what those dozen people make them up to be. I think it was a good thing when actors walked around with books on their heads. Some actors today can't walk gracefully.

"But," he added, "There are exceptions—the big stars, the personality boys and girls. People like Roz Russell. She not only has talent, but an enormous personality. There's a star for you," he enthused.

While he still considers himself basically a film cutter, Lean has no desire to do a studio picture. After commenting on the physical hardships and adventure of the "Lawrence" and "River Kwai" locations, he said, "It's like a tiger tasting blood. Once you've gone out to those places, the studio seems mighty tame. It's a bore."

Vacationing for a year, Lean has not yet chosen his next film subject. "But it will be out of the ordinary," he promised. "There's always something."

PLATITUDES FOR THE POORHOUSE:

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Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 2
This Date, Last Year 0

[illegible]

AMERICAN INT'L
Starts, This Year 2
This Date, Last Year 1

[illegible]

COLUMBIA
Starts, This Year 3
This Date, Last Year 3

[illegible]

WALT DISNEY
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 4
This Date, Last Year 6

[illegible]

PARAMOUNT
Starts, This Year 4
This Date, Last Year 2

[illegible]

20th CENTURY-FOX
Starts, This Year 1
This Date, Last Year 1

UNITED ARTISTS
Starts, This Year 1
This Date, Last Year 4

[illegible]

UNIVERSAL
Starts, This Year 2
This Date, Last Year 2

[illegible]

WARNER BROS.
Starts, This Year 2
This Date, Last Year 2

[illegible]

INDEPENDENT
Starts, This Year 3
This Date, Last Year 5

[illegible]

BRITAIN

ANGLO-AMALG
Starts, This Year 1
This Date, Last Year 5

[illegible]

ASSO. BRIT.-PATHE
Starts, This Year 5
This Date, Last Year 0

[illegible]

"SCARLET BLADE"
[illegible]
(Started March 4 at Bray Studios)

BRITISH LION
Starts, This Year 1
This Date, Last Year 1

[illegible]
(Started Feb. 4 at Shepperton Studios)

COLUMBIA
Starts, This Year 1
This Date, Last Year 0

"DR. STRANGELOVE"
(Columbia)
Prod.-Dir.—Stanley Kubrick
Peter Sellers, Sterling Hayden, George Scott
(Started Jan. 28 at Shepperton Studios)

METRO
Starts, This Year 1
This Date, Last Year 3

[illegible]
(Started March 4 at Ardmore Studios, Bray)

"INTERNATIONAL HOTEL"
(M.G.M. British)
Prod.—Anatole de Grunwald
Dir.—Anthony Asquith
Elizabeth Taylor, Richard Burton, Louis Jourdan
(Started Dec. 16 at M.G.M. British Studios, Elstree)

PAX FILMS
Starts, This Year 1
This Date, Last Year 0

[illegible]
Jean Anderson, Bernard Archard, Roland Curram, Eileen Mackintosh, John Ronane
(Started Feb. 4 on location at Greenwich)

RANK
This Date, Last Year 1
This Date, Last Year 0

[illegible]
(Val Guest Prod.)
Prod.-Dir.—Val Guest
Claire Bloom, Richard Johnson, Yolande Donlan, Michael Goodliffe, Cyril Cusack
(Started Jan. 14 on location in Bath. Then into Pinewood Studios Feb. 1)

INDEPENDENT

[illegible]
Prod.—Charles Reynolds
Dir.—Ray Rowland
Micky Spillane, Shirley Eaton, Hy Gardner
(Started Feb. 11 at M.G.M. British Studios, Elstree)

Embassy's Handle of Product For 1963 Rises To 42, With Reissues

Recent acquisitions by Embassy Pictures' boss Joseph E. Levine in Europe bring that company's release total for 1963, including its reissue program, up to 42 features. Of these, at least 26 are new pix, either in release or due for issue since January.

Latest purchase is "Women of the World," produced and directed by Gualtiero Jacopetti, whose "Mondo Cane" is due to open in the Gotham shortly. Embassy reportedly paid around $75,000 for the Yank and Canada distrib rights to this film which will have its U.S. preem in New York this summer.

Levine also recently purchased "Fellini 8½," latest from the Italo director, for a price reported at around $400,000 for U.S. and Canada distribution. Columbia paid about $1,300,000 for the distrib rights to this film outside Italy, the U.S. and Canada. Embassy will give "8½" its Yank preem in New York, June 15.

Yet another purchase was made during Levine's recent Italian trip. Papers have yet to be signed but it is "Queen Bee" from Sancro Films. With the continued expansion of the company's release sked for this year, staff increases are currently being mapped by execs to handle the upped picture flow. Embassy currently has 10 domestic distrib branches and plans adding at least two more by the end of the year, plus homeoffice staffers.

Queen's First Nardtop In 20 Years; Continental's Kickoff Film, 'Balcony'

The Continental, Walter Reade-Sterling's new 600-seat art house and the first new theatre in Queens in nearly 20 years, will open March 21. Preem attraction is expected to be "The Balcony," being distributed by Reade's Continental Distributing Corp. and which opens simultaneously in 16 other theatres in Greater New York the same day.

A unique feature of the new theatre is rooftop parking. Theatre itself and stores are on the ground floor, with offices and parking on the second floor, plus additional parking space over the office area.

Lury AIP's Tokyo Man

Robert M. Lury has been appointed American International Pictures' rep for Japan, Okinawa and South Korea. His headquarters are Tokyo.

Exec has dissolved his former partnership with Shochiku Select and reactivated his own Select International Films in Tokyo.

Ricketts Heads UTO

Kansas City, March 12.

Paul Ricketts, of Ness City, has been elected by the board as the new president of United Theatre Owners of the Heart of America. Other officers elected: Douglas Lightner, first vice president; Gen Dickinson Jr., second vice president; Abbott Sher, secretary; L. J. Kimbriel, treasurer.

Italo Film Assn. Denies Move Vs. Anti-Nazi Pix

Rome, March 12.

A report that Italian film industry toppers had recently agreed to exclude anti-Nazi films from future Italo production programs has been strongly denied here by a spokesman for ANICA, the local industry association. According to the original report, German officials had brought up the subject of German unhappiness over the recent and much-commented rash of Italian films depicting episodes of partisan action against German forces in the last World War in Italy during recent tripartite pic meetings in Paris. "Four Days of Naples," Italy's Oscar entry, was among these.

The ANICA denial merely repeats the final statement issued after the Paris meetings, in which the "tight cooperation (of member industries) in the cultural sector as well" was underlined, but in which no more specific reference to film content was made.

Meanwhile, in citing the implied danger to the liberty of expression and free circulation of ideas in the reported German move, the Italian Assn. of Film Authors (ANAC) has tabbed any such potential move unconstitutional, adding that it would find all Italo filmmakers opposed to it. ANAC also formally proposed a meeting with its German counterpart, at which it plans to "reject the unliberal pretenses of the reps of the German film industry."

Italo authors also pointed out contrasting Italian liberality during the recent People's Film Fest held in Florence last December. At that event, a German pic, "Mezzogiorno" (South) won the top prize even though it showed "with complete freedom and polemic nonconformity the situation of Italy's South and its depressed areas."

Outside Ballyhoolies For Columbia's 'Bye'

Hollywood, March 12.

Columbia Pictures has hired indie pubrelations firm of Adeline Hanson and Gene Schwamm to tubthump broadcast ballyhoo for Easter release locally of "Bye Bye Birdie" and also for April 24 bow here of "Man From Diner's Club." Move may be a trend—spot-hiring indie flax for flat fee to handle such spot assignments.

In past, Stan Ryne did such chores for Col, but some months back he was pinkslipped in economy wave.

All major studios once had such staffers, but presently only Warner Bros., with Dorothy Atlas in post. Paramount broke the indie ice by hiring Jerry Sherman for such assignments spasmodically.

THE MOB SHOWING UP

Already 400 Reserve for Chas. Boasberg Luncheon

Reaction to the testimonial luncheon for Charles Boasberg, president of Paramount Film Distributing Corp., has become extraordinary, in terms of the number of exhibitors turning out to salute a distributor.

S. H. (Si) Fabian relates that 400 exhib reservations already have been made for the salute which is skedded for next Wednesday (20) at New York's Americana Hotel.

U.S. Commerce Warning: If No Government Aid German Films Go Kaput

Washington, March 12.

West Germany's film industry could completely collapse if the government doesn't step in with aid this year, U.S. Commerce Dept. declared here. An "acute crisis" is expected to reach its climax during 1963.

The industry's fate hangs in the much discussed but not yet passed eight point relief program.

The plan, now in Parliament calls for a film aid fund, extension of credit guarantees to producers, abolishment of entertainment taxes, increased awards for superior productions, improvement in efficiency of producers, promotion of exports, cooperation with television companies, and aid in co-production with other countries.

The industry is faced with declining production boxoffice receipts and attendance, Golden said.

Expected 1963 production is 55 or less continuing the slump which saw production fall from 95 in 1960 to 64 in 1962.

B.O. receipts dropped from $191,000,000 in 1961 to $175,000,000 in 1962.

Total attendance fell to 440,000,000 in 1962 from 518,000,000 in 1961.

Hub's New Paris Cinema Due for Late Summer

Boston, March 12.

Building of a new arter, to be called Paris Cinema in an empty store opposite the new 52-story Prudential Center Bldg., is in the works, according to three partners, James Vlamos, Steve Prentoulis and Alfredo Quintero.

It's to be a 600-seater, opening in late August or early September. A coffee lounge with racks of foreign newspapers is planned. Builders claim it's first new theatre actually to be constructed in Hub in 35 years, as others were all re-creations of existing theatres and facelifts.

Sam Richmond to Segal

Boston, March 12.

Sam Richmond, general manager of Sack Theatres, five-theatre Hub chain, has exited to become associated with Harry Segal in the Second National Pictures Co., which is distributing MGM rereleases, Crown International, United Producers Pictures, and additional exploitation films.

Richmond was with Sack for the past 10 years.

the suspense begins from
the very first second!
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FIVE MILES TO MIDNIGHT
"Impeccable production! Anatole Litvak offers an intense, compelling motion picture, teaming a pair of outstanding players! Should make a strong grossing picture!"
—M.P. DAILY
GIG YOUNG AND JEAN-PIERRE AUMONT
SCREENPLAY BY PETER VIERTEL AND HUGH WHEELER
ADAPTED BY PETER VIERTEL
FROM AN ORIGINAL IDEA BY ANDRE VERSINI
MUSIC BY MIKIS THEODORAKIS
PRODUCED AND DIRECTED BY ANATOLE LITVAK
UA

New York Sound Track

Spotted at 49th Street and Seventh Ave. early Friday (8) afternoon: 20th-Fox president Darryl F. Zanuck and global sales veep Seymour Poe, giving a studious once-over to the "Cleopatra" sign on the northeast corner. (How to fit in any Roxy?).

Sophia Loren, Marcello Mastroianni and Pietro Germi plane to the U. S. next month for Oscars show. Mastroianni and Germi are up for awards for their work in "Divorce—Italian Style" . . . Stanley Archer, prez of Archer-Dashiguy Productions, back in the States after setting European coproduction deals . . . Alex Gerry into U's "Thrill of It All" . . . "Boccaccio '70" bows in London March 28, at the Curzon and Rialto theatres, both West End houses . . . Joseph E. Levine's "The Love Makers," starring Claudia Cardinale and Jean-Paul Belmondo, set for national release later this month.

A United Artists handout that Lotte Lenya has been signed for the new James Bond pic, "From Russia, With Love," carries this most interesting revelation: "She is dramatic actress, immortalized by her late husband, composer Kurt Weill, in the song, 'Mack The Knife'." . . . Instant Sync has moved from its offices in the UA Building to new quarters one block south on Seventh Ave.

Walter Wanger's letter to the editor of Time (March 8), re the previous week's picture of Darryl F. Zanuck and Joe Mankiewicz on the "Cleopatra" location in Spain, provided some industry smiles. Wanger rapped Time's knuckles for "demoting" 20th prexy Zanuck and referring to him as "producer." Wanger added: "Your photograph shows him approving the shooting of the scenes that producer Walter Wanger and director Joseph L. Mankiewicz were restrained from doing properly by a former management and that are now being sponsored by the new management."

Publicist Lee Solters, back from the "Love Is A Ball" junket to Las Vegas, says he got some inside tips from a vet gambler while there. The result: "I didn't win, but it took me longer to lose" . . . Continental Distributing prexy Irving Wormser left for London Saturday (9) . . . Jules Weill, prexy of Colorama, says he has made a deal with Signet Books for the publishing of 4,300,000 paperbacks of Mickey Spillane's "The Girl Hunters," currently being shot in London with Mick playing himself . . . Seven Arts has registered the title, "The Natives Are Restless," with the MPAA. It's planned as a comedy to star several of 7A's young contractees.

John Huston completed his thesping work in Otto Preminger's "The Cardinal" last week, and without incident, despite conjecture of some fur flying between the two. It's remembered, incidentally, that Preminger produced and directed a Huston script on Broadway a few seasons back, titled "In Time to Come." Huston commented during his acting stint that "it was good for the soul" of a director to work as an actor once in a while. Also said he rates Preminger among the "top five" Yank film directors currently practicing" (not mentioning the other four).

Tom Tryon had a close shave in Boston a couple of weeks ago and it cost makeup man Maurice Seiderman ("Citizen Kane," other Orson Welles pix and more) his job with "The Cardinal." Seems he put the wrong head in his clipper when trimming Tryon's hair and shaved a path up the back of the actor's head. Couple days later Del Armstrong, who was also on makeup for the pic out of New York (Seiderman is a Coast artist), had the job all to himself.

Stanley Warner zone manager Charles A. Smakwitz celebrates the 10th anniversary of the Fabian family taking over the Warner Bros. Theatres with a luncheon pow Friday (15) at the Manhattan Hotel which Si Fabian, Sam Rosen, Harry Kalmine, Nat Fellman and Harry Goldberg will attend. Smakwitz, whose zone embraces the New Jersey and N. Y. State Warner managers, has also invited Ben Kalmenson, Sam Goldstein of WB and Joe (Embassy Pictures) Levine to attend.

Publicist Ernie Anderson sending out Irish Hospital Sweepstakes tickets to commemorate location filming, at the Ardmore Studios, Dublin, of 7 Arts' new version of "Of Human Bondage," which James Woolf is producing for global MGM release, with Kim Novak and Laurence Harvey starred in the Somerset Maugham remake, directed by Henry Hathaway.

Two of Joe Levine's key men, Bob Weston (ad veep) and Leonard Lightstone (sales v.p.) in the ulcers department. Former off to Puerto Rico for two-week recup.

Irish Censorship of Publications Appeal Board has revoked the ban on Irwin Shaw's book "Two Weeks in Another Town." It was imposed last June.

Rodney Bolton has departed his London digs for the Imperial Hotel in Vienna where he'll function as unit publicist with Otto Preminger's "The Cardinal." In the Austrian sequence John Huston will take the role of a cardinal.

"Trial in Verona" produced by Dino de Laurentiis was to have world premiered in Venice but Countess Edda Ciano (Mussolini's daughter) prevailed on Venice authorities not to let it open. City fathers decided to postpone until they got a look at the negative. Meanwhile pix is running in Mestre, suburb of Venice on the mainland, divided from the city by a five-mile bridge over the lagoon.

Joe Levine planed to the Coast last Friday (8) for production huddles with Paramount execs on "Carpetbaggers," skedded for a spring start . . . Alfred Hitchcock, Tippi Hedren and Ray Berwick, bird trainer who was technical adviser to Hitchcock in making "The Birds" which intros Miss Hedren, arrived in Gotham last Sunday (10) for three weeks of promotional activity on the film which bows here at the Palace March 28 . . . Regis Toomey set for Howard Hawks' "Man's Favorite Sport?" for Universal . . . William Eashort into Allied Artists' "Long Corridor."

Salvatore Billitteri, AIP's east coast production head, has left for Rome to supervise final editing and scoring of "Nightmare" and "Miracle of The Vikings." He'll be away until the end of April . . . Seven Arts moves to new offices in the Pan-American building April 8 . . . The Showmen's Club of the Philippines gave its 1962 distinctive advertising award to the campaign on 20th's "The Longest Day" . . . Sean Connery off to Chicago to promote "Dr. No," following the sneak and celeb party here Thursday (7) evening.

The new local distribbery, Lionex Films, has joined the Independent Film Importers & Distributors of America. Lionex prexy Ello Romano will be the Lionex rep on the IFIDA board.

Norm Levinson, general manager of Trans-Texas Theatres, picked up Continental Distributing's ad for "David in Lisa" from a recent Variety and adapted it for use in the lay papers for the pic's engagement at the Fine Arts in Dallas.

Tv reporter Howard K. Smith taped an interview with Embassy Pictures boss Joseph E. Levine last week to be part of one of his weekly ABC-TV shows, this one to deal with Hollywood, "runaway" and the like . . . the RKO Palace will be celebrating (but very quietly) its 50th anni later this month with the opening of "The Birds."

Joseph Losey, the U.S. director based in Britain since he was blacklisted in 1952, will direct "Holiday in Greece" for Carl Foreman's company; will collaborate with Marguerite Duras on her novel, "Dix Heures et Demi du Soir en Ete" (10½ Hours of a Summer Evening); then will direct "No Trams to Lime Street" from the novel by Alun Owen, who scripted Losey's "Concrete Jungle" in '60. . . Peter Morris of Canadian Film Institute told Ottawa Film Society last week, introducing excerpts from Losey's Hollywood-made "The Lawless" and the whole of "Concrete Jungle."

Can't Force Film Distribs to Sell Away From Their Own Best Rental Prospect

Minneapolis, March 12.

A Federal district court judge here has held that, in awarding pictures distributors are entitled to exercise sound business judgment. That means, he explained, they can take into consideration the fact that one theatre will outgross another because of larger capacity, better location and superior appointments and thus return the larger film rentals.

It was in his decision favoring nine major film companies and the Minnesota Amusement Co. in a $300,000 antitrust conspiracy damage suit, that Federal Judge G. H. Nordbye made the aforegoing ruling. In fact, the verdict against the plaintiffs, St. Cloud, Minn., exhibitors Freeman and Bert Parsons, was based on that interpretation.

In downtown St. Cloud with its 28,000 population the Parsons own and operate the 400-seat Eastman Theatre in opposition to Mac's better located and more elaborate 1,400-seat Paramount. In their complaint they alleged the distributors and circuit violated the Sherman Act by conspiring to have the vast bulk of topdrawer pictures played in the Paramount theatre and that, as a result, they suffered the financial damage.

"Before an inference of a conspiracy can be drawn from film distributors' parallel conduct it must be shown that such conduct is contrary to the film companies' best interests," Judge Nordbye said in his decision. "Here the evidence required a court finding that all of the distributors named as defendants were acting in furtherance of their best business interests in leasing the pictures as they did instead of contrary thereto. "Such action was during the period the distributors awarded the bulk of their superior pictures to the Paramount. If they had acted otherwise, the distributors and MAC would have shown a lack of ordinary business procedure and acumen.

"The plaintiffs failed to sustain the burden of proof as to any Sherman Act violation on the defendants' part, as alleged in the complaint."

Philip Neville, the defendants' counsel, introduced testimony showing that the Paramount's grossing potential greatly exceeded that of the Eastman. He also cited numerous instances of how films of corresponding quality had done much better for the distributors because they played the Paramount.

It was brought out, for example, that from June 1, 1956, to May 31, 1960, the Paramount paid 37.3% of its gross admission receipts to the defendant distributors for film rentals compared to the Eastman's 32.0%.

However, the Paramount's 37.3% was on $[illegible] of admission receipts whereas that of the Eastman's 32.0% was only on $105,312, so that the apparently slight percentage difference doesn't tell the true story, Judge Nordbye pointed out.

Paramount theatre rentals during the suit's involved period exceeded Eastman's by almost $30,000, the judge commented. In film rentals the Paramount paid over 3½ times more than the Eastman, the decision recalled.

Among the numerous examples of Paramount's higher grosses and larger film rental payments on pictures considered of equal strength cited in the decision, attention was called to the instance of "With a Song in My Heart" and "Pride of St. Louis."

The Paramount in five days grossed $2,004 with "With a Song" and paid $1,112.27 film rental. With "Pride" the Eastman in the same number of days pulled $1,092 and forked over only $109.54 film rental.

Prior to 1950 MAC owned and operated the Eastman and Hayes theatres in St. Cloud as "B" houses along with the "A" Paramount. In early 1950 it sold the Hayes to a party from whom the Parsons later that year purchased it. The Paramount still operates the Hayes as a "B" theatre as well as the "A" Paramount.

REPRODUCED IN KIND

Oscar Films Five Absent Prior Winners Photographed

Hollywood, March 12.

Academy of Motion Picture Arts & Sciences is filming special footage abroad of five former Oscar winners, who will be unable to be present at live telecast of April 8 presentations. Quintet includes Ingrid Bergman, Audrey Hepburn, David Niven, Sir Laurence Olivier and Simone Signoret, all winners in past of best actor or actress award.

Footage is being shot by Richard Dunlap, tv producer-director of the Oscarcast for ABC, in Paris, London and Rome.

Harvard Critic

Continued from page 7

"Electra," as Japanese as "The Island," as Spanish as "Viridiana," as Indian as "Devi," as Irish as "The Playboy Of The Western World," as German as "Forever My Love," as Argentinian as "Summer Skin," as Russian as "Lady With The Dog."

Such imports as these are not only broadening the sympathies and understandings of American audiences. They are also fertilizing the American scene and screen with new conceptions of human relations, new camera techniques, new themes, new methods of storytelling or in such cases as "Last Year In Marienbad" of non-story-telling.

We are already seeing the repercussions of this cultural invasion on the imaginations of a group of experimental young film-makers: Morris Engel, Shirley Clark, John Cassavetes, Frank Perry, Ben Maddow, Lionel Rogosin, etc. They are demonstrating that Americans can and will participate in the renaissance of picture-making which, apparently unbeknownst to Mr. Schlesinger, is taking place all over the world including the U.S.A.

What has misled the absent-minded professor is the lessening status of Hollywood on the world stage, or rather the world screen. Some years ago in a rash moment I quipped that the west coast studios would either have to raise their sights or raze their sites. Apparently they have taken a third course and like other American institutions, good and bad—Coca Cola, jazz, shopping centers—they are spreading all over the world.

What's 'Demoralized'?

When Schlesinger writes about the demoralization of the "American film industry" I have not the faintest idea whether he includes among the products of that industry such films as "Sons And Lovers," "Lolita," "Lawrence Of Arabia," "Guns Of Navarone" or Carl Foreman's soon-to-be-released "The Victors." The English helped to finance these productions through their Eady Plan but their major capital investment and their producers were Americans.

Importers

Continued from page 7

but also those for Japan, Australia and the Philippines.

(Other recently formed importer-distribs include Gabriel Desdoits' Mace Films, which is launching "La Fayette" here; Seneca Films, which is successfully tapping the ultra-artie market with Akira Kurosawa's "Yojimbo," and William Reich's Major Films, whose first release is the Italo "Love and Larceny," now in its preem New York engagement.)

Peralta-Ramos takes off for Europe shortly for a product look-see, but says he won't bother to look at any big-budget stuff. "The film industry is a gamble anyway, but the odds are always seem worse when you play the big stakes." To better the odds, Emerson is ready and able to pay the "right price" in cash and then to "nurse" each release through its entire playoff, to get every last dime out of it.

KEMP REPLACES CRISTO WITH SCREEN EXTRAS

Hollywood, March 12.

Kenner C. Kemp succeeds Paul Cristo, resigned, as 1st veepee of Screen Extras Guild, upon appointment by SEG board. Also appointed were Margaret Bacon as recording secretary; Murray Pollack, treasurer; Evelyn Ceder, 3d veepee. Lee Abbey, Al Cavens and Chester Jones have been appointed to board to fill existing vacancies.

Resolutions Committee for SEG annual membership meet June 7 has been appointed, consisting of Norman Stevans, chairman, Carmen Nisbet, Ralph Brooks, Bess Flowers and Margaret Roberts.

National exec secretary H. O'Neill Shanks has been elected third international vice-president of Associated Actors and Artistes of America, the AFL-CIO parent of all American performers' unions.

RKO Briefs Self on 'Cleo'

RKO Theatres prez Harry Mandel, v.p. Matty Polon and national publicity director Fred Herkowitz paid a visit to 20th-Fox coast offices over the weekend and early this week to map plans for "Cleopatra," which will bow at the RKO Pantages, Hollywood, in June.

Under discussion were advertising and promotion gambits for the film which preems June 11 at the Rivoli, N.Y., and their relation to the Pantages.

Also part of the RKO execs' trip were meetings with Universal Pictures' folk over the April opening of "Ugly American," also at the Pantages. This pic world preems in Bangkok, Thailand, March 25, and is the inaugural attraction at the new Trans-Lux East, 58th St. and 3d Ave., New York.

'Cardinal' in Vienna

Continued from page 3

cluding wardrobe and other location personnel.

Austrian Displeasure

Vienna, March 12.

Otto Preminger has arrived here for location shooting of his "The Cardinal" to find the picture in the midst of a rhubarb with local Catholic church officials.

For the first time, the Austrian official organ of the Catholic church, "Wiener Kirchenblatt" (Vienna Church News, a weekly), printed a resume of the "Cardinal" script, accompanied with some downbeat views by church officials as to Preminger's plans. In addition, Dr. Johannes Nedbal, personal secretary to Cardinal Koenig, Cardinal of Vienna, wrote a letter to Preminger's Rome attorney, Mario Borgognoni, listing additional objections.

Among the latter beefs is the contention that the word "race," used in the English version for people of Austria, is misleading; that when a Swastika is raised on St. Stephens in the plot, there's not a line in the script to indicate that Cardinal Innitzer was unaware of it; that Innitzer never ate as much sweets as shown in a scene; that Innitzer never refused asylum as is indicated in a scene in which a young woman is forced to leave the building to which she had fled; and that a confession scene is absolutely incorrect according to Catholic church rules.

Besides several other objections to the script, church officials also fear that the shooting of the pic will disturb church goers, especially during Easter week. The Preminger "sensation" was frontpaged by practically all local and even provincial papers but general feeling among the local trade is that the problems were to be expected and could have been avoided.

In his Stateside shooting, Preminger has had a clerical advisor present throughout most of the work. Whether he plans to adopt the same procedures in Vienna and Rome, especially in view of this latest bit of publicity, isn't known. And Preminger's a Viennese yet.

Henry Hathaway, who recently completed "How the West Was Won," has arrived in Dublin to direct W. Somerset Maugham's "OF HUMAN BONDAGE,"* starring Kim Novak and Laurence Harvey...for Seven Arts.

***A Metro-Goldwyn-Mayer release**

SEVEN ARTS PRODUCTIONS

NEW YORK • BEVERLY HILLS • LONDON • PARIS • TORONTO

Key To N.Y. For Argentina

Continued from page 4

Man," which was that country's nominee for the foreign language Oscar, failed to get off the ground, despite its handling by Lopert Films, one of the best art film distribs in the country.

Even more disappointing, in a way, is the list of recent quality Latin American films which have failed to get distribution in Yankee-land. These include Brazil's "O Pagador De Promessas" (The Given Word), which took the Golden Palm at the 1962 Cannes festival; "Los Inundados" (The Flooded Ones), young Argentine director Fernando Birri's first feature and described by many critics as one of the most original films to come out of Argentina in years; the offbeat "Os Cafajestes," a rough and sad Brazilian nouvelle vague entry, to name just three.

Re 'Taras Bulba'

(It is, perhaps, ironic that a vast number of Stateside filmgoers did see a large slice of Argentine scenery this year without ever knowing it. This was via United Artists' "Taras Bulba," half of which was shot on location near Salta, where one magnificently scenic valley was made to double as the plains of Poland and the steppes of Russia!)

As distributors in New York see it, the reasons behind the Latin American failure in the "Yanqui" artie market can be traced to three principal factors, no one of which has to do with the quality of the pix themselves: (1) the life-or-death power of the New York film critics, which means that good-but-not-great (in the reviewers' estimates) pictures have trouble securing subsequent dates in a market where the best pix from all over the world are competing; (2) a certain naivete on the part of some Latin American producers who have been asking completely unrealistic terms for U. S. rights to their pix; and (3) an almost complete lack of promotion of Latin American pix in the States, or, among Stateside distributor - importers.

In connection with the latter, it is significant that there are only several American distributor - importers in attendance at this year's Mar Del Plata affair, and these men are principally interested in servicing the Spanish - speaking Stateside theatres.

It is not, of course, the fault of Latin American producers that the norte americano market is so competitive that only the "hottest" imports can secure a sufficient number of dates to pay the costs of distribution. This also is a matter of deep concern to the independent distributors in the States who, over the past five years, have seen "art theatres" which used to specialize in true "art" films turn increasingly to the exhibition of more commercially slanted films, both foreign and domestic. They point out, however, that if they can get pix inexpensively enough so that they can recoup costs without having to play 1,000 dates, a part of the problem is solved.

There is also, say the Yanks, a continuing need for low-overhead art theatres in major U. S. cities which can cater to a small film audience interested in the new and comparatively unknown quality films from abroad. At the moment, only the film societies serve this purpose, but it was via the film societies that such artie boxoffice "names" as Federico Fellini and Akira Kurosawa were first introduced in the States.

Cited by U. S. distribs as a case of the kind of "naivete" which some Latino producers display in their approach to the Stateside market is the case of the Brazilian Cannes winner, "The Given Word." It's understood that a $200,000 price tag was originally put on the U. S. and Canadian rights, meaning that the film would have had to recoup between $300,000 and $400,000 before showing a profit—though only a few, very special films do this annually. At the same time, the picture's owners are understood to have turned down a $10,000 guarantee to show the picture, same distrib, at Rugoff Theatres' Sutton, one of the poshest and most successful of the New York art theatres. Most New York distribs would have jumped at such a deal.

Anselmo Duarte, who directed "The Given Word," raised the eyebrows of New York reporters when, during a recent visit, he estimated that perhaps half of Brazil's annual output of about 30 films, should find a sizable U. S. audience. He acknowledged that the quality of most Brazilian pix is not great, but reasoned that since norte americanos seem to show little discrimination in watching corny, cliche-ridden tv shows, they would be equally undiscriminating as to the film fare. A reporter had to point out to Duarte that just because Stateside patrons cherish domestic corn, does not mean they would go for the imported variety.

Be that as it may, the Brazilians are well along in plans to hold a festival of the best Brazilian pix in New York, probably in May. It's an effort which U. S. distribs will welcome as a sign that the Brazilian industry is seriously interested in doing its part to promote and publicize the best which that country's film industry has to offer.

It's for the Boids: Fun With Hitchy

Oh to be a pigeon now that "the birds is coming." Universal has been using the latter slogan for its campaign on behalf of Alfred Hitchcock's "The Birds" and now its literally happening. Last Thursday (7) a coast-to-coast pigeon relay race was begun, with prizes for the lap winners and final victor—the whole bit.

The race, being run with the cooperation of the American Pigeon Racing Union, began at Universal's studios and will wind up in New York. Hitchcock and Tippi Hedren, who gets her screen introduction via the film, released six homing pigeons at the start, each bird's leg capsule carrying a microfilm copy of the contract setting the world preem of the pic at the Palace Theatre, N. Y., March 28. Six pigeons comprise each racing team and there are 24 cities acting as relay stations.

But that's not all. U, which is spending upwards of $100,000 on its Gotham campaign alone for the picture, will also have an array of live pigeons at the Palace opening. These beauties will be released by Hitchcock and Miss Hedren the night of the preem and head off into the night. Local Duffy Square birds will also suddenly be made celebs.

As far as that "the birds is coming" slogan goes, one exhib overheard to remark, "It are?"

What Happened Should To All Repeat Bookings

"What Ever Happened to Baby Jane?" grossed $15,855 on opening day of its repeat engagement on the RKO circuit in New York last Wednesday (6), according to Morey (Razz) Goldstein, Warners' general sales manager. Film played the same outlets on the first time around four months ago. Five Oscar nominations doubtless were a major factor, added the WB exec.

Interestingly, the major WB click, "Music Man," grossed $13,-804, or just $2,001 less, in its opening at the same RKO situations, related Goldstein.

'CHASTITY LIGHTLY HELD'

B-Rating by the Legion for 'Boys' And 'Love'

The Legion of Decency has B-rated (morally objectionable in part for all) Metro's "Follow The Boys" and Warners' "Island of Love."

LOD objects to "suggestive situations and dialog" in "Boys," as well as its "light treatment of the virtue of chastity." The Catholic reviewing group calls "Island of Love" a tawdry film," whose theme is "developed in an atmosphere of vulgarity, suggestiveness and irreverence."

RICHARD LEDERER HOME SAFE FROM LUNCHEON

Warner Bros. is driving home on the goodwill bit, this being a campaign to strengthen relations with the local press, radio and television. Ad-pub chief Richard Lederer hosted a tradepress luncheon in New York Monday (11) to sound off anew on the fresh WB approach toward winning friends and influencing people so far as a couple of new WB pictures are concerned, these being "PT 109" and "Spencer's Mountain."

The WB idea is to have field men call on the editors of all key papers, television reps, etc., via a promotion with Studebaker Wagonaire station wagons and deposit with them reams of bally items.

Says Weltner—

Continued from page 7

for a 'Ten Commandments' or $35,-000,000."

The top - echelon exec preferred not to talk of other companies' product but conceded Metro with its "Mutiny on the Bounty" and 20th-Fox with "Cleopatra" have left in their wake some rival company influences and modern philosophy about the how-do-you-do-it from here on.

In a nutshell, and as far as Par is concerned: "We wouldn't want to spend so huge a sum that our entire welfare would depend on the success or failure on a single production." Presumably this obtains with all producers.

Kooky Stars

This is not to be taken as meaning the end of the epic budgets; Weltner conveys it means the introduction of qualifying considerations; most certainly meaning an intolerance with "kook" star performers (no names please) who by whimsy or otherwise run a budget beyond reason. The new approach can also mean substitution of scenic values for stellar names.

Par itself is still going for the big ones, and with names, and in this connection Weltner mentions "Circus," to be produced by Samuel Bronston, and "reliable" star John Wayne. And it won't come as a surprise if Bronston-Par team up on a very large "Dear and Glorious Physician" adaptation of the Taylor Caldwell novel.

Thus is that elaborate filmmaking will continue a part of the industry modus operandi. "There is no boxoffice ceiling on the small, medium or large pictures that hit the public's taste—but then, too, the losses are now multiplied when the pictures in any category fail to score." But the big ones will not be made uncurbed. As Weltner explains it, "There must be no more of the unknown major financial items of the type which can put a company into the position of being possibly jeopardized by one picture." Noting the experience of other studios, he cliches that "burnt cats avoid fire."

Studios Can't Unite

The over-the-line costs (mainly talent) cannot be controlled because of the law of supply and demand, comments Weltner, and there's absolutely no way whereby the studios might get together in any kind of joint endeavor to hold the line.

Weltner states he is going along with the idea of cutting those below-the-line expenditures, including the costs of distribution. "We are doing nothing spectacular in this respect," he reported, "but we are steadily chipping away."

The chief consideration remains production and the studio head has got to be enjoined "from going over the sweat point," this being where costs for stars and panoramic values exceed the boxoffice potential.

Weltner says he's particularly pleased with the tieups with Sam Bronston, ditto Joe Levine, and accolades the latter for "injecting a new kind of pep into this industry. Par and Levine have two going, "Carpetbaggers" and "Nevada Smith," with others to be added. More Weltner mistletoe extended to Levine: "I personally value knowing this man and greatly value his association with Paramount."

'Selective Buying' (Viz, Boycott) for A Week After Television Competition

Exhibitor hassles with distributors over the latter's sale of recent vintage, star-powered product to tv, particularly for network airing, has entered a new phase. In a recent bulletin to members of the Independent Theatre Owners of Ohio, exec secretary Ken Prichett proposes that exhibs "do selective buying for one week after a picture appears in prime tv time, that is, between six and 10 p.m."

The proposed system, in effect, would place an exhib "boycott" against any distrib that has a pic shown on prime time tv. Plan was triggered, Prichett says, by the recent showing of United Artists' "Trapeze" over the ABC-TV web at 8:10 p.m. "It seems to me," he says, "that while there has been considerable discussion of this cannibalizing of the industry, that very little definite action has been suggested.

"Let's start a movement for every theatre in the country (unless bound by a hardticket engagement)," he suggests, "to do selective buying. In the case of 'Trapeze' every theatre in selecting its pictures to play for the next seven days, would select a picture from a company other than United Artists. A concerted move in this direction would, I feel, get some action," he states.

And in another slam at UA, Prickett also says that "a number of exhibitors have contacted this office concerning United Artists' refusal to honor contracts on "Birdman of Alcatraz" and "Miracle Worker," both Academy Award nominees. Complaints that we have received are being passed on to the national (Allied States Assn.) organization and we expect that a further report will be forthcoming."

In its national report, issued last week, Allied had taken a swipe at UA for its policies regarding the distribution of "Jacqueline Kennedy's Asian Journey," saying that the distrib was overpricing the USIA film. (VARIETY, March 6).

'Plaque-less' Convention

Kansas City, March 12.

Danger of exhibitor bodies giving awards to talent was evident here last week when Show-A-Rama VI suffered a disappointment on a no-show by "best actress" Sandra Dee, blamed on doctor. But other two thirds of the honorees, Jack Lemmon for "best actor" and Peter Fonda for "most promising newcomer" were present. Barbara Eden flew in from Hollywood to accept for Miss Dee.

Convention was described by one exhib as the "plaque-lest" convention he had ever attended. Fred Souttar was presented gold cufflinks as outgoing UTO president by Dick Orear, chairman of the board, and Orear in turn was given a plaque by Beverly Miller, the trade show and program (printed) chairman.

Bob Bales of Phoenix quipped that after "Days of Wine and Roses" Jack Lemmon looked in pretty good condition. He speculated that the trophy could hold a fifth. Lemmon cracked that professional spellbinder Bales sounded to him like a Holy Roller.

Broadcasters, Too, Agin Classifying

Albany, March 12.

New York State Broadcasters Assn., has notified Assemblyman Luigi R. Marano, chairman of Joint Legislative Committee on Obscenity, that it opposed the film classification bill, because restrictions of freedom of expression should be held to a minimum and only such as is required to maintain a healthy and moral society."

The Association holds the opinion that "The present licensing provisions and statutes are sufficient to protect the interests of the television audience."

"As you know, from the stand of the Broadcasters in the past," wrote Counsel John W. Tabner, "we do not sympathize with any persons who seek to display lewd and indecent motion pictures and particularly where such displays involve attendance by children."

Aim at Hard-Core Smut; Sex Itself Not Obscene

Atlanta, March 12.

Georgia Senate has passed an anti-obscenity bill deemed by its backers "an effective control" against lewdness while retaining traditional protection of free speech.

Obscenity bill, with three amendments, went sailing through, 30-0. One amendment to the House-passed bill will according to backers, rule out municipal boards of censorship.

Bill passed by Senate—which now goes back to house for final okay—emphasizes, according to one proponent, that "sex is not obscene." Authors of measure have said throughout this session of General Assembly that they are out to be rid of "hard core pornography."

Rep. Richard Russell Smith, of Habersham County, last week popped a bill into assembly's hopper which would prohibit advertising of distilled spirits in any section of a newspaper "to which minors are liable to be directed."

Smith explained that he had in mind the sports sections of newspapers, but thought the ban might also apply to any other section of the paper except the classified ads.

House last week passed a bill aimed at tightening up on pinball machine business in Georgia and bring state $350,000 per year revenue. Rep. Denmark Groover, of Bibb County, said bill would outlaw payoff and odds-setting pinball games and would also put a $25 per year tax on machines that can't be played for prizes or money.

LENTEN ANGLING OF 'BARABBAS' DATE

Minneapolis, March 12.

What was called and advertised as a "Special Lenten Presentation" had "Barabbas" (Col) playing day-and-date at eight Minneapolis and six St. Paul neighborhood houses for its initial Twin Cities" subsequent-run engagements in uptown theatres in the earliest clearance slot.

In each city the theatre joined together in one large newspaper ad for the attraction. Some also ran their own big individual ads. Admission was raised to $1.25 in place of the usual $1. The downtown firstrun top had been $1.50.

"Barabbas" had its local firstrun at the Orpheum where it ran three weeks to big business.

Excise Tax Projection

Washington, March 12.

Excise tax take from admissions in 1964 budget is expected to increase by $3,000,000.

Budget Bureau estimated $43,-000,000 in admission excise revenue for government fiscal year beginning July 1, 1963.

Estimated admission tax coin for last fiscal year beginning July 1, 1962 was $40,000,000.

This is a $2,000,000 jump over the $38,000,000 actually collected in previous fiscal year beginning July 1, 1961.

Ted Minsky to Pacific

Ted Minsky, Stanley Warner homeoffice film buying department staffer, ankled the circuit post last week to become administrative assistant to Pat R Notaro of Pacific Drive-In Theatres, Los Angeles chain.

Minsky had spent his entire show biz career with Stanley Warner and before that with its predecessor circuit Warner Bros. Theatres, beginning as an usher at the Boyd Theatre, Philadelphia, and eventually becoming his assistant to Nat D. Fellman. He was feted at a farewell luncheon at the Harvard Club, N.Y., last Wednesday (20).

COLUMBIA PICTURES

CONGRATULATES

SAM SPIEGEL • DAVID LEAN

FOR THEIR PRODUCTION OF LAWRENCE OF ARABIA

THE SCREEN PRODUCERS GUILD AWARD for the best production of 1962

THE DIRECTORS GUILD OF AMERICA AWARD for the best directed picture of 1962

NOMINATED FOR MORE ACADEMY AWARDS than any other picture!

WINNER OF MORE GOLDEN GLOBE AWARDS than any other picture!

Columbia Pictures presents
THE SAM SPIEGEL • DAVID LEAN Production of

LAWRENCE OF ARABIA

ALEC GUINNESS • ANTHONY QUINN
JACK HAWKINS • JOSE FERRER
ANTHONY QUAYLE • CLAUDE RAINS • ARTHUR KENNEDY
OMAR SHARIF as "ALI" PETER O'TOOLE as "LAWRENCE"
ROBERT BOLT SAM SPIEGEL • DAVID LEAN TECHNICOLOR®
SUPER PANAVISION 70®

Baby-Sitting as Good Policy

Albuquerque, March 12.

Babysitters!

One theatre executive has finally admitted that that is one of the primary functions of the film theatre today.

Robert Selig, v.p. of Fox Intermountain Theatres in Denver, in town last week to look over the chain's forthcoming 850-seat hardtop house in Winrock Shopping Center here, said that would be one of the major functions of the theatre.

Theatre officials at the place are going-all-out for the service too. They plan to have a registered nurse on duty at all times to help take care of moppets. Daytime programming will consist entirely of cartoons, so mothers can have a place to leave children, while they shop.

Selig also offered the term in describing the theatre to the 40 merchants in the shopping centre at a get-together last week.

Ace's First Film For Allied Distrib

Ace Films, production company born out of the American Congress of Exhibitors, has set its first fully-produced feature. Having already entered the pix sweepstakes via the partial financing of "Fail-Safe" for Entertainment Corp. of America, Ace will now produce "Streets of Montmartre" for Allied Artists release. Production is due to start late this summer for Allied's spring release. The project had been set for production before last year with Lana Turner as star but was axed when producer-director Douglas Sirk became ill.

Property, which deals with the life of French painter Utrillo and the Valadon family, springs from two tomes, Steve & Ethel Longstreet's "Man of Montmartre" and John Storm's "The Valadon Drama."

NW Variety Club Gives $50,000 Hospital Check

Minneapolis, March 12.

At its last week's meeting, Northwest Variety club made a formal presentation to the University of Minnesota board of regents of a $50,000 check to go into a fund to be utilized for an addition to the club's heart hospital on the campus. Chief Barker Donald Swartz, general manager of 20th-Fox KMSP-TV here, made the presentation.

Tent now boasts of having raised well over $1,000,000 to build, help maintain, improve and expand the hospital.

Kids Go in Cuffo

Detroit, March 12.

Universal Pictures has assured National Allied that a revised Universal license agreement will not be used to prohibit:

1. Business stimulants which use free passes or reduced admission inducements.

2. The usual drive-in practice of admitting children free.

3. "Buck-a-car" drive-in admissions.

The agreement was worked out in a conference among Allied prexy Jack Armstrong and Allied executive Director Milton H. London with Hi Martin, Universal veepee and general sales manager.

Allied reported that Martin expressed surprise at some of the legal interpretations of the revised wording. Martin assured Allied that Universal would not insist upon anything contrary to good business practice. With that assurance, Allied agreed to give the new license agreement a trial.

WAGNER: YOU SHOULD PAY

Albany, March 12.

New York City Mayor Robert F. Wagner's administration is behind a newly introduced bill in the state legislature which would raise the minimum wage law to $1.25 per hour this year and $1.50 per hour in 1964.

Present law calls for a minimum of $1.15 hourly, with this amount jumping to $1.25 next year.

PRIME TIME CALLIOPES FOR OSCARCAST NITE

With Academy Award time nearing, exhibitor organizations are stepping up their campaigns to get members actively behind boosting Oscar.

Theatre Owners of America last week distributed sample copies of a specially-prepared four-page "tabloid" newspaper, featuring pictures of actor-actress award nominees, listings of nominees in other categories and a plug for the ABC-TV-Radio coverage. Also imprinted is the organization's latest slogan, "tonight's the night to go out to a movie," accompanied by some industry and Academy propaganda.

Provided too is a half-page place for the individual exhib's imprint of whatever he wants, which TOA says he can have done locally or through the organization at $10. With a minimum order of 2,000 available, the cost to an exhib is $4.25 per thousand.

National Screen Service is also distributing an Academy plugger. It's a whole "Academy Awards Kit," included in which are streamers, posters, press releases, displays and other propaganda. Prepared by the Congress of Motion Picture Organizations, this kit sells for $9 each.

COMPO, incidentally, held a meeting in its Gotham headquarters last Monday (11), the purpose of which was to coordinate activities in the theatre promotion of the Awards. Attending were reps of TOA, National Screen, the Motion Picture Assn. of America and American Broadcasting-Paramount Theatres.

National Screen is also marketing a special souvenir book for sale in theatre lobbies, featuring charcoal sketches of past Oscar winners. These will not only boost the Awards but also enable the exhib to make some loot in that they are priced for theatre patrons at a mark-up. And there are other activities, as exhibs are being shaped into a big booster for at least one tv show, the April 8 ABC-TV Oscarcast.

Keep History Historic

New York.

Editor, VARIETY:

I would like to put in my nine words' worth to second the motion of Edward L. Bernays. He suggests that newspapers, et al., initiate an innovation: Every time the artistic merits of a film about a historical figure or situation are evaluated by the film critic, why not add a critique of the film by an expert in the particular area the production covers?

All of us in this business have seen so much in historical distortion, when it is a question of fact, and so much inartistry, when it is a question of artistic merit, that indifference or ignorance by regular critics covering such "special" presentations has become a national scandal in show business. This is particularly apparent in many reviews of television programs where "special" subjects apply.

Leonard Traube.

Gasparini to Fox

Albuquerque, March 12.

Louis C. Gasparini, who has been city manager for Albuquerque Theatres Inc. for past seven years, has been named manager of new Fox-Intermountain indoor house being built here. The 850-seat house, Fox's first in Albuquerque, is expected to be open in mid-May. It is being built in Winrock (shopping) Center here.

Gasparini resigned from Albuquerque Theatres job, which included supervision of six indoor and two ozoner houses here, effective March 11.

Attorney Jams Himself Trying It on Goldwyn In Bob Breen's Action

Los Angeles, March 12.

Jury in trial of $805,000 damage suit brought by Broadway director Robert Breen against Samuel Goldwyn has been instructed to return March 18 for final arguments, following windup of testimony last Friday in case which started Jan. 31 before Superior Judge Shirley M. Hufstedler. Breen charges Goldwyn is guilty of fraud for not living up to an asserted oral agreement for him to work on producer's picturization of "Porgy and Bess."

Trio of filmites, called as character witnesses by Martin Gang, attorney for producer, attested to Goldwyn's good character in final day of hearing. Irene Dunne and James Stewart both described producer's character as "Excellent," and George J. Flaherty, International veepee of International Alliance of Theatrical Stage Employees, stated, "I would say it was very good."

In briefly cross-examining the three, Gil Seton, counsel for Breen, who directed the Broadway version of "Porgy," was cited for misconduct before a jury, during his questioning of Flaherty, upon a motion made by Gang. No one, including both lawyers, knew exactly what this meant and to all intents and purposes it was merely for the record, according to court observers.

In starting his questioning, Seton asked Flaherty, first to take the stand, if he hadn't heard a report about Goldwyn threatening Rouben Mamoulian, first director on picture, and saying he would ruin him in the industry. Gang immediately objected to this, which was sustained by the bench.

Seton then asked Flaherty if he hadn't heard that Otto Preminger, who directed production, had an oral percentage deal with Goldwyn, and when the time came to pay off the figure was zero.

Gang immediately objected to this and asked that Seton be cited for misconduct before a jury. Judge Hufstedler then handed down the citation.

Both Miss Dunne and Stewart were asked by Seton if they had heard reports that Goldwyn didn't live up to oral agreements. Both testified that they hadn't heard such reports.

Discount Stores, Big on Sundays, Prime Closing Law; Could Hurt Popcorn

St. Paul, March 12.

Minnesota exhibitors are threatened with deprivation of their right to sell popcorn, candy and soft drinks in their theatres on Sundays and holidays. This would mean a considerable financial loss to many of them and would be especially hard to take at a time when there's much boxoffice suffering.

A strongly backed Sundays and holidays closing bill has been introduced in the present state legislature. While exempting theatres and sports events, it would ban the sale of all commodities with a few exceptions on those days. Thus, exhibitors feel, such a law, if enacted, would be a severe blow for the showhouses.

S. D. Kane, North Central Allied executive secretary, is calling a meeting of the Allied States unit's directors to consider this "danger" to exhibs and how to combat it.

Minnesota Retail Federation, an organization of small and some large merchants, is urging passage of the bill. At least one church group, the Seventh Day Adventists, is opposing the measure which does permit business closing on Saturdays to remain open on Sundays. The fact that Sundays are the week's biggest for many discount stores is one reason why many merchants want its passage.

One of the bill's authors has issued the statement to the press "this measure is not intended to curb in the slightest fun and recreation on Sundays and holidays." Hearings on the proposed measure will be started this month.

WILLIAM K. EVERSON'S 'AMERICAN MOVIE' BOOK

By ROBERT J. LANDRY

That extensive breed of enthusiasts, the silent film buffs, numbers William K. Everson among its more persistent and articulate deacons. He has again burst forth in book form, one of those flat oblong 150-page jobs. Book is apparently intended for the juvenile trade and bears the broad title, "The American Movie" (Atheneum, $4.95). It owes much of its charm, as such volumes invariably do, to the vintage photographs which have been artfully mixed into the margins, alternating with full pages.

There is the usual snap of Edison's old Black Maria studio, a collage from "The Great Train Robbery," which made history, odds and ends of the primitives, such as Melies' "Tunnelling The English Channel" and, inevitably and deservedly much of D. W. Griffith and his companies. There is no lack of prose and photography about the talk films after 1928 but a feeling of major affection for the silents is readily detected. As with buffs generally, Everson has strong, often provocative opinions. He comments a lot on neglected works. Naturally Griffith's "Intolerance" of 1916 is the supreme example of that. Generally regarded as the greatest film ever made by an American — the only film "fugue" — this four-story colossal of "fantastically complex construction exhausted its audiences" and was ideologically ahead of its times.

The case of "Intolerance" is remarkable because it followed by a year the case of "Birth of A Nation," which remains all-time top money film. The artistic greatness of Griffith is never in question but his hick town Dixiecrat biases as developed in "Birth of A Nation" can hardly be disguised by the wonderful battle scenes, pioneering camera angles and so on. As a true believer in art and Griffith, Everson finds it hard to condemn Griffith's exaltation of the Ku Klux Klan, the caricature of the Negro. He writes instead: "Griffith can be accused of treating the Negro with condescension but not with hostility." Just what is the difference? It's the genteel parlor version of the rowdy schoolyard.

616G Trans-Lux Net

Trans-Lux Corp. reports consolidated net income for the calendar year ended Dec. 31, 1962, rose to $616,539 from $567,379 for 1961. The 1962 net is equal to 81c a share on the 743,037 shares of outstanding, compared to 78c a share in 1961, calculated on the same basis.

The 1962 profit before taxes was $1,140,724, against $1,118,805 in 1961. These figures exclude nonrecurring income of $25,828 in 1962 and $11,975 in 1961, both from the sale of certain properties not required in the business.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"A GIRL NAMED TAMIKO"

On Stage: "A YOUNG MAN'S FANCY"

DIAMOND HEAD

Lyrics — MACK DAVID Music — HUGO WINTERHALTER

THEME OF

DIAMOND HEAD

A Jerry Bresler Production — A Columbia Pictures Release

Recorded by

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RCA VICTOR

GEORGE CATES
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12 - 25 April

international film, TV film and documentary market (MIFED)

a world - resounding success

MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER.

MIFED is a rallying centre for film men from all over the world, including Asia and Africa.

MIFED cordially invites producers, film executives and cinema circuit managers to attend its Seventh Cine-Meeting which is attracting widespread interest and will be held from 12 to 25 April 1963.

Information from: MIFED
Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

National Boxoffice Survey

Trade Looks Better; 'Mockingbird' No. 1, 'Arabia' 2d, 'Flubber' 3d, 'Wine' 4th; 'Head,' 'Bounty' Next

Firstrun biz across the country looms uneven this session but overall trade promises to be stronger than last week. Milder weather is the real plus fact in numerous key cities covered by VARIETY. There are not many new pix which are garnering much coin.

"To Kill a Mockingbird" (U) (11th wk) is capturing first place by a solid margin, playing in some 11 keys. "Lawrence of Arabia" (Col) (8th wk), which was No. 1 last week, is winding up second. "Son of Flubber" (BV) (7th wk), champ a week ago, will be third.

"Days of Wine and Roses" (WB) (5th wk), sixth last round, is moving up to fourth spot via additional playdates. "Diamond Head" (Col) (10th wk) is finishing fifth. "Mutiny on Bounty" (MGM) (12th wk) is capturing sixth place.

"Longest Day" (20th) (17th wk) is taking seventh spot, same as a week ago. "David and Lisa" (Cont) (10th wk) is landing in eighth position as compared with ninth last round.

"Papa's Delicate Condition" (Par), just out this week, is taking ninth money though quite spotty. "Brothers Grimm" (MGM) (20th wk) will finish 10th as it nears the end of its initial dates in several keys.

"Freud" (U) (11th wk) is finishing 11th while "Girl Named Tamiko" (Par) (2d wk) rounds out the Top 12 pix. "Two For Seesaw" (UA) and "Five Miles To Midnight" (UA) are the runnerup films.

"How the West Was Won" (MGM), which is proving as big a block-buster around the country as it has been in foreign key cities, is not included in the listings because only in a few key cities currently. The Cinerama production is great in Chi and L.A., mighty in Denver and wow in Detroit, Frisco and Philly.

"Love is a Ball" (UA), also new, looks hefty on preem date in L.A. "The Hook" (MGM) shapes stout in N.Y. and okay in Balto. "Seven Capital Sins" (Embassy), another newie, looks sharp in Chi and in N.Y.

"Sundays and Cybele" (Davis), also a newcomer, shapes slick in Boston, big in N.Y. and hotsy in Frisco. "Giant" (WB) is one of few reissues to do well recently. It is rated lofty in Denver and okay in Cincy and Minneapolis.

"Follow the Boys" (MGM), good in Detroit and K.C., is rated mild in Seattle. "The Raven" (AI), big in Chi, looms sock in Boston.

"The Trial" (Astor), which is continuing solid in two N.Y. arty theatres, is rated okay in Cincy.

Note: The number of weeks out in release for bigger pix and longruns are designated in each case.

(Complete Boxoffice Reports on Pages 8-10).

State Dept. Nixes Film Deals For Poland, Yugoslavia TV

Hollywood, March 12.

The U. S. State Dept. has killed a deal to sell American theatrical films to Poland for telecasting, and blocked a vidfilm deal with Yugoslavia. The action was taken by the Informational Media Guarantee Division branch of the department, which gave no explanation for its veto of the theatrical film deal.

Involved in the pix situation were 100 pre-1948 Paramount films which Poland wanted to buy from MCA-TV. Agreement on the deal had been reached, but IMGD stepped in and killed the deal with the Iron Curtain country, one with which the U. S. maintains normal diplomatic relations, and has even been the recipient of U. S. foreign aid.

IMGD exchanges local currency for U. S. dollars in transactions of this type, and it has the right to approve or reject deals.

IMGD also blocked a deal whereby MCA-TV would have sold telefilms to another Iron Curtain country, Yugoslavia. It had asked for American action series. MCA-TV responded it would sell such series only if Yugoslavia also bought situation comedies, the company feeling it didn't want to confine American vidfare telecast in Yugoslavia to a type of show which might give an erroneous image of America.

IMGD then stepped into the act, asserting it would okay a deal only if the MCA-TV product was confined to situation comedies. With this, the tv deal collapsed, since Yugoslavia wouldn't accept a deal restricting product to situation comedy.

Yugoslavia, incidentally, is another Iron Curtain country with which the U. S. maintains diplomatic relations, and it has been the beneficiary of U. S. foreign aid.

SHIRLEY KNIGHT

"SWEET BIRD OF YOUTH"

SHIRLEY KNIGHT

"SWEET BIRD OF YOUTH"

Cinerama for Phoenix

Phoenix, March 12.

Harry L. Nace, owner of Phoenix's Nace Theatre Inc. and associate William Forman, president of L.A.'s Pacific Drive-Ins Inc., have inked a pact with Nicholas Reisini, head of Cinerama, finalizing a contract marking Phoenix as the second link in the proposed chain of 300 additional Cineramas theatres. Los Angeles will be the flagship for the web.

Blueprints for the theatre, first hardtop to be constructed here in 12 years, call for a 1,000-seater based on the circular "Geodesic" dome developed by architect R. Buckminster Fuller. It will be 140 ft. in diameter, 32 ft. high with a 90 foot long screen with images fed by the conventional three Cinerama projectors. The construction budget is pegged at $250,000-plus.

Preem attraction is "How The West Was Won" followed by "Wonderful World Of The Brothers Grimm."

HYMAN, STARK TO LONDON

Seven Arts chiefs Eliot Hyman and Ray Stark fly to London this coming weekend for conferences on upcoming 7A product and also to attend Monday (18) night's Royal Command performance of "Sammy Going South." Latter was produced by 7A in association with Sir Michael Balcon of Bryanston.

Both Hyman and Stark are expected back in about two weeks.

The Showman's Touch

Vancouver, March 12.

Recent escape of several youthful inmates from Oakalla prison prompted novel promotion by Orpheum Theatre manager Ivan Ackery for his first run downtown play of AA pic "Convicts 4." With straight faced savoir faire Ackery posted large easel signs at front and rear box offices headlined "Oakalla Escapees!" and offering free admish to the break-out boys. Posters concluded with line "Your uniform is your ticket."

To complete the story: No takers.

Titanus Tightening

Continued from page 3

company's activities. Production costs have risen to the stars. I and other Italian producers are no longer willing to tolerate this situation."

"Expensive pictures no longer allow us to make a profit; therefore, we must return to low-cost productions . . . films which are born of valid and vital ideas and which do not absorb billions of Lire."

"The foreign markets," Lombardo is quoted as adding, "are currently in crisis. The French market is in bad shape and the same can be said for the American one. It should be added that the American majors do not have much money at their disposal."

"In conclusion, I deny that I've stopped all activity and as proof I can only say that I currently have three films in production: "Il Demonio," "La Giovane Europa," and "Tonio Kroger."

Report of the Titanus situation has caused considerable talk in Rome pic circles, especially since this is first time in some years that one of Italy's major companies has faced crisis. Several production firms here have recently been in trouble and/or failed, but all of these were minor companies.

Lombardo is current president of the Italian Film Producers Assn. Titanus has recently completed a multi-picture production program with Metro while making a deal with 20th for world rights to two recent releases, the above-mentioned "Leopard" and "Prisoners of Altona," directed by Vittorio DeSica and starring Sophia Loren, Maximilian Schell, Fredric March, Robert Wagner.

Several of the Titanus-Metro productions have won International Film Festival awards, and Lombardo himself is considered an easy winner of the upcoming "Silver Ribbon" awards—the Italo Oscar equivalent — as best producer of 1962.

Company still has several pix awaiting release in addition to "The Leopard." Among pix probably canceled because of the company crisis is a planned John Gavin starrer, "The Challenge," while among other nixed items on the Titanus slate is the long-planned "Noah's Arc" spectacle, and "Sergeant in the Snow" a Russian-front war tale.

German Pix Producers Going in For More Publicity; Mag Coverage Tops

Berlin, March 12.

Publicity plays a bigger role than ever before in the German film biz. And magazine coverage is leader. While still a few years ago, only a comparatively small number of domestic producing companies had regular publicity staffs at their disposal, now it's the other way round—there are only few if any producers left which operate minus such units.

These publicity units are either on the companies' payrolls (such as with Artur Brauner's CCC, Kurt Ulrich, etc) or work on a temporary contract basis. Their main job is to plant all types of articles (features, interviews, biographies, etc) pertaining to the respective pix with the various publications.

According to Hans Krueger-Franke, head of Ringpress, West Germany's leading film publicity organization, whose contracts include publicity, public relations and ads of Cinerama pix in Germany, Austria and Switzerland, coverage in the conventional morning daily papers contributes more to a film's publicity than the tabloids. "These big tabloid papers" he said, "are primarily read in buses, streetcars and other means of transport, while the morning dailies are usually read with much more leisure in the evening hours. It's estimated that a German morning paper is read by three to four members of the family. A tab paper, however, is normally just superficially read, and then thrown away."

Weekly Mags Tops

However, the best publicity a film can get is via the weekly magazines, Krueger-Franke claims. Those illustrated magazines are read with even more concentration and leisure than dailies. "The magazines are more expensive and the amortization factor plays an important role—the reader reads nearly everything that's in it."

There are about half a dozen publicity units that have reached a certain prominence in this country. Furthermore, there are several small enterprises and the various free-lance publicists who are hired from film to film. Ringpress takes care of about 15 pix per annum. The outfit's press service supplies about 550 "customers"—newspapers, magazines, tv and radio stations, etc—with articles, photos and other press materials twice weekly.

He admitted that he's keen on working for American companies. "American producers show more understanding. They have realized the value and importance of publicity and don't argue so much about the costs. German producers, however, still have a tendency to argue about them. They try to keep down the expenses at the wrong end. Fortunately enough, the number of German companies which admit that their films benefit from generous publicity is increasing."

Worry Month: September

Hollywood, March 12.

Promise of product to hypo the usually light September-October exhibition period was reported by AB-PT veepee Edward L. Hyman during his annual studio tour last week. Exec said he was assured distributor and studio cooperation of such material, and had been promised Aug. 30 availability of quality pix.

Hyman declared that he and his staff members would have reviewed 30 films by the time he ended his trip here (some were seen earlier in N.Y.), which will be reported on in the company's forthcoming production report. Hyman will hold a tradepress luncheon March 19 in N.Y. to fully discuss his observations.

Crafts Spokesmen Hit Washington

Washington, March 12.

Business representatives of eight Hollywood craft unions were in Washington this week for meetings with top Government officials on "runaway" film production. The reps, formed into a group calling itself the Committee to Promote American-Made Motion Pictures, met with Sen. Thomas Kuchel (R-Calif.), Labor Secretary Willard Wirtz and officials from the state, Commerce and Treasury departments.

A committee spokesman said Richard Conn of the labor department told theim their crusade to Washington has generated considerable interest in the European press.

Kuchel told the group, according to the spokesman, his interest in "runaway" film problems had grown and that he thought it was time the unions appoint a spokesman to plead their cause.

The committee also met with William Bennett, business representatives of IATSE local 22 in Washington and C. J. Haggerty, president of the AFL-CIO's Building and Construction Trades Dept. to solicit support.

Committee chairman is G. Jeffrey Burgess of the Makeup Artists and Hair Stylists. The others are: John C. Riemer of Studio Grips, local 80; A. T. Dennison, Motion Picture Electricians; Thomas Ryan, International Sound Technicians; Albert K. Erickson, Motion Picture Crafts Service; Ralph W. Peckham, Motion Picture Set Painters; Donald P. Haggerty, Film Technicians local 683; and Lawrence Kilty, Screen Cartoonists local 839.

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Klein Tells Security Analysts Talaria Will Lure Film Stars to B'way Legit

Los Angeles, March 12.

National General Corp.'s new theatre-tv system, Talaria, will lure more Hollywood stars to Broadway and project will be "instant money," according to NGC prexy Eugene V. Klein, speaking before the L. A. Society of Security Analysts (7). In a question-and-answers period following address at Biltmore Hotel, Klein opined that many top Hollywood names who normally would not take time to do a longrun Broadway show will now be able to earn in three to four weeks in a Broadway show what normally they would make in 18 months—if these shows are fed into NGC's spread of 100 film theatres reserved for the toll venture.

While admitted company is on the alert for possible Broadway union grumblings, Klein said they were "very hopeful" of resolving them peacefully.

National General has been awarded sole franchising rights by General Electric, according to Klein, though only 20 of first 100 theatres to be equipped for systems will be of exhib organization's current roster of 220 theatres. Responding to a query, Klein expressed no fear of friction with the anti-trust statutes. "There is no conflict with the consent decree," he stated.

Klein compared franchising procedure with that which Fox is applying on "Cleopatra" bookings. "Somebody books it for 80 weeks in a city and nobody else will get it for that period," he declared.

In listing attractions to be presented under plan, Klein said that a typical week might consist of six nights of a Broadway play, the seventh to be devoted to "long hair" presentations—ballet, opera, concerts, etc., with top athletic events being slipped in when available. During football season he conceived of "an end to Sunday football" (telecasts), proposing that the pro action might be siphoned exclusively into the theatrical TV theatre, offering a different game each night of the week. Queried later, Klein said they did not contemplate shedding regulation theatrical features on their slate of attractions.

Klein emphasized his belief that system can provide an "all day" source of money making attractions for exhibs, citing a possible manufacturer's trade show for the morning, a heart operation for the medical trade in the afternoon and a Broadway show for the evening, as examples.

National General prexy estimated that average prices for attractions might be in the area of $3.50 in metropolitan centers, and $1.50 for smaller communities. He additionally noted that device might be franchised for further revenue for military, educational and commercial use.

In his talk before the congregation of security analysts, Klein reported that it would be approximately 90 days before the first West Coast demonstration of the Talaria projector. He noted that General Electric has invested 10 years of research and $10,000,000 in the projector, later noting that National General had so far committed some $7,500,000 to the project.

Klein also went into the company's extensive diversification program which includes real estate development, acquisition of the Mobile Rentals Corporation, its position as the nation's third largest community antenna systems operator, all of which he asserted would assure company of a substantial increase in profit for the year over the $1.00 a share reported for fiscal 1962, a healthy jump over the company's loss of $6.8 million in fiscal 1961 at the time of the present management's take over from National Theatres and Television.

Selig Comments

Albuquerque, March 12.

"We have finally put pay television where it belongs—in the movie theatre."

That was the comment offered last week in Albuquerque by Robert Selig of Denver, vice-president of Fox-Intermountain Theatres and an officer of National General Corp. which recently disclosed its new National Telethéatre Network.

This new system "will be bigger than the advent of sound or color to movies. You will be able to see major events in color as they happen," Selig said.

Selig described the present halls being used to televise national events as antiquated.

Selig was in town to look over Fox's first indoor house in Albuquerque, the 800-seat hardtop being built at Winrock Center here. It's due to be finished and open by sometime in May.

O'Connor to Hartford As Phonevision Gen'l Mgr.; Wood Joins N.Y. Staff

James L. O'Connor, a New York lawyer, has been named v.p. and general manager of the RKO Phonevision Division in Hartford, Conn., where the company is engaged in its subscription television project via station WHCT.

Prior to his practice of law in Gotham, O'Connor was v.p. in charge of Pathe laboratories in the east.

Charles O. Wood, who had been general manager in Hartford, has joined the headquarters staff of RKO General in N. Y.

Labor Unions

Continued from page 3

it's a question of talent, then the unions shouldn't have the right to force me to hire someone other than who I want." And they often attempt to or at least force standbys, contends Preminger who recently completed several weeks of shooting "The Cardinal" in Boston and Stamford, and not without some union hassles.

Abuse of Strength

"I don't say that people should work non-union but if people are being paid who aren't needed, this must eventually price the American film business out. I think unions are a valid part of our society but they abuse their power. It's just like when the capitalists abused their power before unions," he opines.

"When it comes down to the choice of people — a choice of the people I get more from — then it stops being a question of what is right. It becomes a question of talent and the union should not have the right to tell me who to hire. It becomes a question of taste and personal feeling. There is no union justification for this," he believes.

"No one should be refused the right to work," he states regarding problems in some locals in which someone practically has to be a next of kin to get into the union without which membership he can't work. "Picture making is not just a job, like a conductor on a train," he contends. "A union shouldn't be a lord. What right has it to say it won't admit somebody. It's not professional."

In Boston, Preminger had trouble with cameraman's locals, painters locals, even teamsters. But he's finished in the east now, at least for this picture, having left for European locations in Vienna and Rome Saturday (9) and won't be back in the States for about two months when "Cardinal" winds production in Hollywood. He says he's bugged by the unions in the east, particularly the standby system.

But more than that, the producer-director is annoyed at having his choice of technical talent interfered with. It's different in the east than in Hollywood, he says. "The cooperation is better on the Coast and there are other factors. But, in essence, Preminger feels he and his fellow producers and directors know who and what they want in a production and that unions shouldn't have the right to tamper with this judgement, neither from the worker's nor producer's standpoint.

'Mr. Dubious' of Iowa

Hollywood, March 12.

Statement of newly-established theater tv network of National General that it will present Broadway offerings, drew adverse reaction from Meredith Willson, who authored the Broadway hit, "The Music Man." Willson remarked here he would never allow "Music Man" or any other work of his to be tollcast, expressing skepticism as to the feasibility of such a setup for a Broadway offering. I think a great deal would be lost in the transition. If it's made for one medium, it's not good for another," Willson observed.

"Every time that they say they will do a play on a picture screen, you are actually seeing a picture of it, and when they get through it's a tape. It's actually a moving picture on your screen. The idea it is live doesn't change the ineffectiveness of the picture as opposed to a stage presentation with all its dimensions," he said.

Warrior Vs. Toll Gets New Chore

Philip Harling has been named exec assistant to S. H. Fabian, prez of Stanley Warner Corp. For the past 20 years an exec of Fabian Theatres Corp., Harling assumed his new post last week and will be spending some time in the field acquainting himself with various enterprises of the SW.

Harling has circulated the country on behalf of exhibitors, particularly in their fight against tollvision as chairman of the Joint Committee Against Pay Television and was instrumental in moves whereby hardtop and drive-in theatres could receive benefits from the Small Business Administration. He has also been active in other exhib organizations and other matters affecting the pix biz.

TELEGLOBE'S SYSTEM DUPLICATED ON WIRE

Teleglobe Pay-TV Systems has developed a new wired toll method, using the same centralized metering and billing principles as are incorporated in the firm's over-the-air system. The company's latter plot was authorized by the Federal Communications Commission for a Denver test.

New Teleglobe method has been designed for theatres, CATV outlets, apartment house antenna systems and such, according to Ira Kamen, exec v.p. and technical director of Teleglobe. The wired plan is an audio and or video system and does not entail use of coin boxes or tapes for metering when used in the home. Such is also the case with the company's over-the-air method of pay-tv transmission.

More Diversification Of TelePrompter Corp.

TelePrompter Corp. has formed a distributor products division to market the output of its Weathers and Conley Electronics manufacturing divisions. Peter C. Funk, sales manager of Conley Electronics Corp. prior to its acquisition by TelePro last November, has been named national sales manager for the new division.

The distributor products arm will headquarter at TelePrompter's Gotham exec offices. The company also has a manufacturing and service plant in Cherry Hill, N. J., in which are consolidated the operations of Weathers, Conley and TelePro. The Weathers division specializes in hi fi components and stereo systems and Conley is a manufacturer of tape cartridges. Expectation is that new product will be added to both lines in time.

Toll Slow? So Is an Avalanche!

A VARIETY reporter put it this way to George Weltner, exec v.p. of Paramount, which owns the International Telemeter home toll television system: "Pay tv, including Telemeter, seems to be long in coming."

Replied Weltner: "So is an avalanche."

At a private interview in New York this past week Weltner recalled the early days of television, which for so long had been roadblocked. "But then finally one area was opened up, and then another, and then of course television came into being." He sees the same pattern for home toll.

Weltner said his personal study of home toll hasn't been so intensified as Fox prez Barney Balaban's and preferred to quote Balaban on at least one key point. This is that the new medium will mean more production money for all branches of entertainment. He added: "Exhibitors would be smart to strive to become part of the Telemeter expansion because it is good business to do so. But this doesn't mean they would be harmed not to do so."

Weltner acknowledged that the Telemeter run in Etobicoke, Toronto suburb, has been a loss, and continues as a loss but this has to be chalked up to experiment and from this engagement the company has gotten a full quota of experience and guideposts. Exec favors home toll via wire, or cable, as being "more practical because it can be accomplished more quickly" than over-the-air payvee.

Mixed Hall and Home Seats Mark Liston-Patterson Via Sportsvision

An estimated 450,000-500,000 theatre and auditorium seats and an additional 150,000-200,000 community antenna homes will figure in the closed circuit telecast of the Liston-Patterson heavyweight championship fight April 10. Sportsvision, a recently-formed closed circuiter, has the distribution rights to the fight and will be on its maiden voyage with the telecast.

RKO, Loews, Stanley Warner, Fabian, Skouras, National, Paramount and other large circuits will share in the seating capacity for the match in which Floyd Patterson will attempt to regain the heavyweight crown from Sonny Liston who knocked him out to win it some months ago. With no commercial tv coverage, the fight will originate from Miami's Convention Hall. ABC radio will carry the [illegible].

It's estimated that around 140-150 theatre and auditorium locations across the country will carry the fight on their screens. Via American Telephone & Telegraph cables the match will be piped to these locales and some 60-70 CATV systems which have made arrangements to feed it into subscribers homes. In some cases a fee will be charged for the fight and in others, it will be shown as a bonus and possible inducement for others to join CATV hookups.

Toll outfits will also be involved, with RKO General's Hartford station already signed. Started as of Jan. 1, 1963, Sportsvision will be distributing its first event of any kind with the Liston-Patterson bout. Who will handle the pickup for the struggle hasn't been determined as yet but TelePrompTer equipment will be involved.

Legion of Decency Data

Some 133 of the 187 U. S. films reviewed by the Legion of Decency from Oct., 1961, to Oct., 1962, were placed in the "A" group, 51 of them being rated "Class A-I," morally unobjectionable for general patronage—according to a National Catholic Welfare News Conference story syndicated to Catholic papers.

The Legion put 66 domestic releases, or 35.3% of the total U. S. product, in "Class A-II," morally unobjectionable for adults and adolescents. Thirty-six, or 19.25%, were rated "Class A-III" morally objectionable for adults.

Some 14.4% (27 films) were slotted in "Class B," morally objectionable in part for all. No U. S. releases were ticketed "C," or condemned, but seven were placed in "Separate Classifications."

Of the 88 foreign films reviewed, the Legion of Decency "condemned" 15, "seven more than in 1961 and the highest total for any year since the Legion began rating in 1936, "the N. C. report stated.

Ease City Code Rules For Greater Incentive To N.Y. Film Activity

Some time ago, a representative committee of New York area film industry people met with then-Deputy Mayor Paul Screvane for the twofold purpose of trying (a) to ease permit regulations for street location shooting and (b) getting some revisions in laws governing film handling, processing and storing in view of developments made with safety film.

Shortly thereafter, the Film Producers Assn., an organization of some 60 members who are responsible for about 75% of the commercial film work done in New York, was deputized by Screvane to make a survey of conditions and determine whether there were any areas in the existing Building Department Code covering pix and tv that could be liberalized.

Working with two officials of the N.Y. Fire Department, the FPA surveyed and made several recommendations covering revisions regarding jurisdiction, enforcement and rules governing film processing, storage, handling and such. Many of these revisions were generally approved by the Fire, Building and Water Departments and are presently being drafted for presentation to the City Council. Although not defined, some of these changes are said to be major.

As far as the shooting permits situation is concerned, new permit forms, considered less complex and generally more relaxed than existing documents, are now also being drafted for approval. However, there is still considerable governmental machinery ahead and when any actual rules changes will be made isn't known.

Austin's 2d Cable Franchise

Austin, Tex., March 12.

The city council here has awarded a second contract for cable television in Austin. The contract, unanimously approved went to John G. Campbell of Mineral Wells.

Campbell declared his company, TC Cable, already is set with Southwestern Bell Telephone Co. for use of its poles and "is already working on installation problems."

The council awarded its first contract for cable television on Jan. 28 to Capital Cable Co. Austin, a city of 200,000 now has only one commercial station, KTBC-TV, owned principally by the wife of Vice President Lyndon B. Johnson. KTBC-TV holds an option to purchase 50% of the stock in Capital Cable Co.

Another firm which sought a cable television contract, Independent Cable Television of Austin, withdrew its application.

Reznick Takes Another

Albany, March 12.

Samuel Reznick, only American exhibitor also operating motion picture houses in Israel, has leased the Park in Cobleskill, N.Y., from Samuel E. Rosenblatt's Acme Theatres Inc., of Albany.

Reznick, whose main base has been the Onteora in Fleischmanns' (Catskill Mountains town) also holds the Catskill in Catskill on lease from Rosenblatt. That situation is now dark, but Reznick plans to relight it later in the spring.

FRENCH GET 14% FILM AID

So. Korea's $5,500,000 Walker Hill Resort Designed as Tourist Lure; Satchmo Opens Its Nitery, April 8

Tokyo, March 5.

South Korea's $5,500,000 Walker Hill Resort will be a non-profit operation designed primarily as a lure for the country's incipient tourism industry, according to Dan Moh, the project's amusement manager. Moh said any profits would be used to expand the lavish layout's sports and recreation facilities. Such black-ink entries however, this is not foreseen in the immediate future. "We expect heavy losses at the beginning, but nobody worries," Moh said.

Walker Hill, located on the Han River 11 miles from downtown Seoul, opens April 8 with Louis Armstrong in the resort's 800-seat nightclub on a two week date. For Satchmo and his combo, Walker Hill is shelling out $30,000 a week plus expenses for an entourage of 14.

"We know we can't get that money back, but we want the best show for the opening," Moh said.

Another attraction for Walker Hill guests, expected to be mainly members of the U. N. Forces (predominantly American troops), will be a gambling casino equipped with all of the chancy opportunities of Las Vegas.

In addition to a main building and five hotels with a total of 260 rooms, the resort contains 13 motels, a hilltop bar and Korean-style mansions. The nitery, which has a revolving stage, will be housed in the four-story main building along with the casino, bowling alleys, a swimming pool, a billiard room and restaurants. Outdoor facilities include another swimming pool, tennis, basketball, golf, horseback riding, water skiing, motor boating and hunting.

Stopping here after a global study tour with a Walker Hill party, Moh said the resort's opening would not be effected by the current investigation of alleged scandals involving the Central Intelligence Agency of South Korea's ruling military junta.

Govt.-Tourist Service Operation

Named in honor of the late U. S. Maj. Gen. Walton H. Walker, the resort is being operated by the government in tandem with its Korea Tourist Service. Moh said it is hoped Walker Hill will attract non-military foreign tourists in impressive numbers to see the results of the country's development program and enjoys aspects of the old culture.

In pointing out the resort's moderate price scale, with rooms ranging from $2.00 to $9.50, Moh said: "If it were a private operation, it would be much more expensive."

Acknowledging that the bulk of the patronage will have to come from members of the foreign military units stationed in South Korea, Moh said "We didn't have enough modern facilities for them. Eve', on a weekend pass, once they had been sightseeing downtown they had no place to go but their own military clubs."

A great many of the GIs on leave, which come more frequently because of the hardship Korean duty, have been coming to Japan for what is called rest and recreation.

Depend on GI Trade

Because it will depend on GI trade, Moh said Walker Hill officials would consider any recommendation by the U. S. 8th Army.

The resort was originally targeted for opening on Dec. 21. "All of the buildings were completed at that time, but we still had to install furnishings and train the staff," Moh explained. "When we started building in January of last year, everybody said it would take three years. But within 10 months, only by working day and night, we had the exteriors finished."

Excep as guests of foreigners, Koreans will not be permitted to

(Continued on page 25)

Yugoslav Film Facts

Beolgrade, March 5.

Head of Yugoslav Film, the organization which governs the import and export of films here, reports 1962 to have been a lively year, with 103 features and 143 shorts sold abroad. Sales to European countries nearly doubled the totals of 1961.

Without breaking down the totals by actual numbers, he reported that the USSR has been the biggest purchaser, followed by the U.S., Italy, France and England. There was also an increase in the use of Yugoslav production facilities by foreign producers.

Principal topic before the recent annual meeting of the Yugoslav film industry was the possibility for increasing the exchange of pix with Eastern European countries, as well as getting Yugoslav pix into new markets, particularly in Africa.

Roxan, Largest In Manila, Operating

Manila, March 1.

The Roxan, with the largest seating capacity of any theatre in the Philippines, has become the newest house to open here. Equipped to screen 70m product, the hardtop will be the exclusive home of Columbia Pictures releases, opening with "Diamond Head," to be followed by "War Lover."

Owner of the Roxan is Henry Yang who also runs the Odeon, exclusive showcase for United Artists product, plus five second-run houses in Manila and three in Philippine provinces. Situated on Rizal Ave., the Broadway of Manila, the theatre boasts several innovations, one being the introduction to Philippine houses of escalators to take patrons from the lobby to upper levels and back down.

Robinson Heads Group Of 13 Stars Invited To Royal Film Show

London, March 12.

The Queen Mother, Princess Margaret and her husband, Lord Snowdon, will meet 13 stars at the Royal Film Show. It's being held at the Odeon, Leicester-square on March 18, in aid of the Cinematograph Trade Benevolent Fund.

The 13, which seems to suggest that the Royal party is not superstitious, will be headed by Edward G. Robinson and youngster Fergus McClelland, who stars in the chosen pic, "Sammy Goes South."

Others to be presented to the Royal visitors are Jessie Matthews, Norman Wisdom, Michele Morgan, Terence Stamp, Hayley Mills, James Robertson Justice, Sarah Miles, Rita Tushingham, John Mills, Elsa Martinelli and Rossana Shiaffino.

Blackpool Now Mulls British Pix Festival

Blackpool, Eng., March 5.

This northwest England holiday town, mecca of show biz folk for four months each summer, is mulling a plan to have its own film festival.

Prelim huddles have taken place with leaders of the Cinematograph Exhibitors Assn. and the Assn. of Cinema, Television and Allied Technicians. Idea is to make it a Film Festival of Britain.

ECM PUTS OK ON HIGHER RATE

Paris, March 12.

Common Market headquarters in Brussels, as predicted in VARIETY two weeks ago, gave in last week (7) and allowed the French to go ahead and raise Film Aid on local grosses from the present 5.5% to the same level as Italy or 14%.

Although the old 22% aid on foreign take is now extinct French producers feel the takes were so nominal they made little difference. Besides, it will do away with the inevitable inflation of offshore grosses that took place heretofore.

A local governmental decree, through the Centre Du Cinema, should be forthcoming soon to give all pix started this month the 14% aid. It may even be dated as of last January to favor those daring producers who went ahead in spite of financial troubles and the threatened producer work stoppage.

It also appears that producer strike threats helped push this through instead of having been held up in Common Market bureaucratic red tape. ECM had balked at allowing the French this needed aid which they felt would throw off Common Market rules of not changing industry pix aid as of the Rome Treaty.

French Help Needed

But with French cinema attendance dropping as well as other ECM film markets, it was felt essential to allow the French their needed stopgap measure. Idea is still to go into eventual cutting down yearly of French and Italo aid leading to a central ECM coffer for the aid to all signatories.

Francis Cosne, head of the French Film Producer Syndicate, said he would call a meeting Thursday (14) to give producers the sign to resume production. But many anticipated the final outcome and production already has perked in the last few weeks after several months of sluggish starts.

Hence, Cosne is more bullish due to recent cuts in taxes and the film aid. However, he still avers that a big detaxation bite from the present 30%-33% on grosses and more vidpix work for filmmakers has to be worked out. But these will be dealt with one at a time, with no more stoppage threats.

Producers Not So Happy

Even if relieved, producers are by no means turning handsprings. They still feel that filmgoing has to be upped as well as more foreign markets conquered. Some expect a spote of small budget pix which can easily recoup in French speaking territories because of the 14% of the gross that will now go back to the producer towards his next pic.

Also, it may mean easier coproduction with Italy, to whom the French lost several major productions due to the greater handouts there. It is expected Germany may also be working out an internal aid scheme.

However, some also see more big-scale pix for international payoffs. They are not worried that quality will slump if most production aims at insular takes.

Wien Studio Sets Schmid Vice Erban

Vienna, March 12.

Vacant post of administrator of the Wien Film studio has been filled by Dr. Hubert Schmid. His predecessor, Friedrich Erban, died at the age of 48 about two months ago.

Schmid was for many years the state financial advisor in the credit section for film production, a key position.

Wien Film studios has been used repeatedly by American producers throughout the last years. Further rentals of space are in negotiation.

Italo Film Industry Vs. Tele Hassle Gains Momentum; Pix Biz Toppers See Govt. Subsidies Real Burden

Rome, March 12.

The local film versus tele battle is gaining momentum here. Italo industry toppers are slated to meet this week to discuss the problem of increased RAI-TV use of feature films as well as growing number of feature pic sales by U.S. companies to RAI and possible counter-moves.

ANICA topper Eitel Monaco flatly stated this week that apart from the usual considerations regarding the trade rivalry, the Italian film industry was fighting a handicapped battle against the video forces here. He ascribed this to the fact that while the pic industry was heavily taxed for showing its product to the public, the tele medium (which in Italy also has state subsidies), still followed by a vast public in bars, saloons, hotels, etc. bore no such burden for providing audiences with the same basic product — feature films.

It has been suggested here that means of stemming the flow of pix to RAI-TV could be tried, but would ultimately be ineffectual. Instead, the industry is pinning its hopes on a complete de-taxation which will permit it, it's hoped, to cope with not only the video picture problem but also with that of government subsidies in the form of partial tax rebates.

Various trade surveys, triggered by the recent RAI interest in feature pix, inevitably show a drop in cinema attendance. For example, one shows total spectators in Milan and Rome firstruns declined by some 30,000 in the first week of February vs. the same period last year. This year, RAI showed three feature films during the period, last year one only.

Credited with major tv audience interest is the recent Greta Garbo series comprising several of actress' major prewar pix. RAI-TV ratings indicate pix reached new highs for feature films, coming close to popularity of "Studio One" Variety stanza, the seasonal favorite among tele shows.

To add to local exhib chagrin comes the recent RAI announcement that it's planning three new feature film series to follow the Frank Capra, Rene Clair and Garbo skeins. One is dedicated to Ernst Lubitsch, another to Alfred Hitchcock and the third to Ingrid Bergman, for a total of 16 prime feature pix.

'The Egg' & 'The Soup'

Madrid, March 12.

French playwright Felicien Marceau took over the legit spotlight last week with two openings that gave the marquees a menu flavor.

At the Teatro Goya, the Carlos Muniz version of Marceau's "The Egg" bowed in with Adolfo Marsillach starring.

Several days later, Conchita Montes raised the curtain on "The Good Soup" at the Teatro Reina Victoria, where Miss Montes heads up the resident troupe.

"Egg" comes to the Teatro Goya on the heels of one of the season's top legit hits, "The Concert of San Ovidio," penned by brilliant Spanish playwright Buero Vallejo. "The Concert" deals with a group of blind musicians who are rented from a hospice and grotesquely exploited at urban and provincial fairs in France around the time of the French Revolution.

2 Italo Pix Get Rome Headlines

Rome, March 12.

Two major episodes involving just-released Italian feature pix have made daily headlines here in the past week. One is the Rome court action in banning one episode of Arco Film's new episode pic, "Rogopag," which the pic's distributor has since yanked from national circulation. Second involves the only partially successful attempts by Edda Ciano, Mussolini's daughter and widow of Count Galeazzo Ciano, to stop the Italo release of "The Verona Trial" (DeLaurentiis), which chronicles various episodes in Ciano's life up to and including his death in Verona at the hands of a shooting squad.

The banned "Rogopag" segment (subtitled "La Ricotta") stars Orson Welles and was directed by Pier Paolo Pasolini, who has been charged with "denigration of religion" by the Rome court. "Ricotta" deals with an extra who plays Christ-on-the-Cross in a Rome-based spectacle who dies there of indigestion caused by overeating his daily extras fee. Welles plays the director of the pic-within-the pic.

"Rogopag," which had only recently been released, probably could have played on without the controversial bit, but distributor and producer voluntarily yanked it pending final court decision. They claimed the trimmed film was unbalanced.

The "Verona Trial" hassle likewise made headlines.

Film, which features Silvana Mangano, as Countess Ciano, and Yank thesp Frank Wolff, as her late husband, was originally slated to have its world preem in Venice. Initial action in the Venice court by Countess Ciano managed to block the opening there at the last minute, but after a hasty consultation with lawyers, the DeLaurentiis organization managed to get the pic shown in nearby Mestre on the mainland near Venice and out of the Venice court's jurisdiction.

It is now expected that the picture will get normal release in other Italian centres, barring last minute action by Ciano's widow. Under Italo law, the complainant would have to bring action in every single court in whose jurisdiction area pic is to be shown.

British Exhibs Waging Losing Battle to Curb 'X' Certificate Films

London, March 12.

It would seem that Britain's exhibitors are fighting a losing battle in their attempts to persuade producers to cut down on "X" certificate feature pix. Their recent plea to both producers' organizations for an immediate end to the growth of hot subjects going into general distribution has been politely sidetracked by both the British Film Producers Assn. and the Federation of British Film Makers.

Both of these organizations have pointed out to the exhibs that it is difficult to impose any form of restriction on their members concerning the subjects or the treatments they give their productions. The most they could do is to tell producers of the exhibitors' feelings and hope for the best.

While nobody is eager to say this in so many words for the record, it is also rather obvious that the producers are finding the CEA bleat a little on the prissy side. "unsophisticated" would be a kind description. Nobody denies the increase in "X" certificate subject at the moment about 20% of all U.K. features in circulation are in this restricted category. But it is no easier today to evolve a

(Continued on page 25)

WELL MET BY JET IN MAR DEL PLATA

It's late summer now in Argentina and the beaches jump with bikini bait. At the elegant resort of Mar del Plata, the international film showmen set is gathering for one of the earliest of the 1963 Film Festivals. Later, as summer moves northward, other film festivals will have their week or fortnight, as may be, in the sun. Among them all there will be unreeled scores of the latest and the best features from practically all the nations making any pretense to professional standing in picture-making.

The point is that there is a special significance, each spring and summer, in these events. Though they are called Festivals, and are sufficiently festive, these are essentially markets where product is pre-shown to showmen.

At the very peak of this season devoted to the international buying and selling of product there appears, each year, keyed to the Cannes Festival, the unique edition of this unique worldwide newsgathering, pulse-taking organization . . .

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International Sound Track

London

William Wilkinson has been appointed assistant secretary to the Federation of British Film Makers. Currently a financial controller at Metro's British studios, Wilkinson takes up his new job at the end of April . . . Lotte Lenya is to play Rosa Klebb, boss of an international crime syndicate, in the next James Bond film. With Sean Connery again playing British Secret Service Agent 007, "From Russia, With Love" will be produced by Harry Saltzman and Albert ("Cubby") Broccoli, directed by Terence Young and released by United Artists . . . Joseph E. Levine has named Kenneth Hargreaves as managing director of a new British company, Anglo-Embassy Productions. Hargreaves will be in charge of the supervision of Embassy's British production interests and also for selling its product in the U. K. . . . Lawrence Turman and Stuart Millar threw a party for Judy Garland, the British press and the Yank scribes who were flown over for the world preem of Judy Garland's "I Could Go On Singing." There was also a Savoy supper shindig following the actual premiere (6) . . . The British Film Producers Assn. held a tribute luncheon to Lord Rank, with Robert Clark in the chair . . . Sylvia Syms and John Fraser went to the Cartagena Film Fest to bang the drum for their film "Victim," Britain's official entry . . . Changes in the Walt Disney Organization. Eddie Davis, who handles the merchandising of the various Disney side products is retiring, with David Bush taking over. Alfred Jarrett is returning to the Disney fold as sales exec, following a three year spell as sales manager of Gala Films.

Paris

Paul Graetz, who produces a film every two or three years, now prepping a comedy "L'Appartement Des Filles" (Girls' Apartment) about three airline hostesses who share a flat and sometimes men. Alex Joffe will direct and Jacques Robert scripts. Male lead is Laurent Terzieff, with girls yet to be set . . . Six French films already proposed to the Cannes Fest, May 9-22, Selection Committee from local producers. Among them are Alain Resnais's "Muriel," backed by UA, another offbeater by the maker of "Last Year in Marienbad," Jean-Pierre Melville's "L'Aine Des Ferchaux" (The Oldest Ferchaux), about a father-son relationship, actor Christian Marquand's first directorial stint "Les Grands Chemins" (The Big Road), an adventure opus about truckers, Jean Schmidt's tale of gypsies "Kriss Romani," and a compilation pic on World War One "14-18" by Jean Aurel. Another "Taras Bulba," made in Yugoslavia by Henri Zaphiratos, has also been submitted . . . In and out are Audrey Hepburn, Mel Ferrer and Robert Bresson . . . Comacico, the producer and distrib of the big scale costumer on the French hero of the American Revolution "La Fayette," will soon open an office in Gotham, Atlantic Films, to handle and perhaps distribute "La Fayette" in the U.S. Made partly in English, with an international cast, Comacico envisages depth distrib. M. Dedalt, formerly with the French Film Office in N.Y., will head up Atlantic.

Rome

Joseph E. Levine picked up another Italo-made, Sancro Films' "Queen Bee" for worldwide release while here . . . pic was originally nixed by local censor but now expects to be cleared . . . Hugh O'Brian is probable replacement in Aldo Pomilia's "Assassination, Made in Italy," now on locations in Madrid with Cyd Charisse . . . two parted company over script differences . . . APO's pic on Ecumenical Council reps Italy at upcoming Mar del Plata Festival . . . U.S. and Canadian release rights to Rudy Solmsen production, "La Cuccagna" went to Wilshire International Pics . . . Luigi Chiarini, new Venice topper, to Paris and back for initial contacts with French producers.

Royal Films back into production with "I Tabu" (The Taboos) under direction of Romolo Marcellini . . . John Baker's illness and still-chill Rome weather forced Jerry Bresler to revise shooting sked for "Gidget Goes to Rome" . . . Cindy Carol, the latest "Gidget," braved under-zero weather to do her Cleopatra take-off in the (actual) Roman Forum under Paul Wendkos' direction . . . Elvira Bodeno here for pic talks, has four-pic deal with Gilbert Belmonte and Embassy Pictures, first of which, "Young Ladies of Good Families," she recently completed in France.

Madrid

Henry Decoin came down from Paris to direct Sarita Montiel, Maurice Ronet and Franco Fabrizi in "Casablanca" (formerly "Kiss Me") . . . Art films suddenly look exploitable to first-run exhibs who have recently released "Last Year at Marienbad," "Eclipse," and three Ingmar Bergman pix, "Lesson of Love," "Wild Strawberries" and "Through a Glass Darkly" . . . Director Anthony Mann leads the big Bronston cast and filming unit back to the Guadarrama Mountains for three more weeks of "Fall of the Roman Empire" midwinter exteriors . . . Producer Benito Perojo has assembled a Continental cast for "The Mask of Scaramouche" that includes Gerard Barray, Alberto de Mendoza, Michele Girardon, Helga Line, Yvette Lebon and Gianna Maria Canale . . . Juan Antonio Bardem starts directing "Nunca Pasa Nada" (Nothing Ever Happens) in a fortnight for producer-distributor Cesareo Gonzalez . . . Marisol blossoms into early adolescence for her next film feature, "Marisol Rumbo a Rio" (Marisol Goes to Rio), under the direction of Fernando Palacios . . . Pili and Mili, singing-dance twins, have been signed by Benito Perojo to an exclusive long-term film contract . . . San Sebastian Film Festival will this year be the scene of the Council of Europe Award for the entry that contributes to European union. In past years the laurel was awarded at Brussels, Edinborough, Venice, Arnheim and Cork . . . The new triumvirate running the San Sebastian Film Festival met with the Director General and Subdirector General of Cinema and reported complete agreement on reorganization and future plans.

Plan 'Fair Sigi' As German Film Prod.

Regensburg, March 5.

Now that "My Fair Lady" is such a tremendous hit on the stages of West Germany, it looks as if Richard Wagner is going to get into the act. A German writer has just registered the title of "My Fair Sigi" for a film to be made here.

It is described as a musical about German custom, and modes based loosely on Wagner's "Ring of the Nibelungenlied," with Sigi a short-cut to Siegfried, bringing the ponderous Wagnerian heroes in touch with modern times.

Cinerama Set to Open In Dublin, April 14

Dublin, March 5.

New Electric, 1,400-seat nabe near city centre, has been leased to Hubert McNally and Charles Reagan for Cinerama House, owned by Capitol and Allied Theatres, is to be reseated to reduce the capacity to 1,000.

Opening is scheduled for April 14. House will be called the Cinerama Theatre. Admish will be from 63c to $1.47. The first Cinerama installation in the British Isles outside of London, it will play 13 shows weekly. McNally formerly was Irish manager for RKO and is now managing director of Hibernia Films Distributing Co.

STOLZ'S BRIDGING

Vienna Talks Honoring Composer Following Israel Tour

Vienna, March 5.

The European press is full of praise for Robert Stolz, who has created a bridge of reconciliation between Israel and countries of German language. For the first time in his recent concerts, "A Night in Vienna," in Israel, the songs were publicly sung in the original German language. Thus a precedent has been set and in future, works of classical composers, as Mozart, Brahms, Bruckner et al, can be performed in their original versions.

Official circles here are highly cognizant of the great mission, fulfilled by Stolz and are contemplating to honor him for his contribution towards a better understanding between nations.

Walker Hill

Continued from page 21

use the resort's facilities, Hoh cited, "Walker Hill is tax-free. The Korean people are supposed to pay taxes. It would make the bookkeeping too complicated. And they have their own places to go for entertainment.

"We won't have a policy of hostesses like the downtown night clubs, but of course we won't refuse girls accompanying guests," Hoh added in answer to a question. "Whether they are college girls, housewives or prostitutes, we won't know. We have to accommodate the guests as comfortably as possible. Details of this very important problem are still under study."

Seeking Foreign Show Biz Exec

Another decision still to be made at Walker Hill is the naming of a foreign show producer. Contradicting a plethora of press reports, Hoh said a producer has never been designated.

"We are now considering the candidates," he offered. "Since we have no qualified producer, we have to seek a foreigner. But the final decision has not been made. During our trip we met many entertainers, agents and producers. Soon we will be ready to make some decisions."

Hoh said no choice has been made yet for a show to follow Armstrong. "We will try to get the best shows by international standards within the limitations of our budget," he noted.

While Walker Hill will always have foreign performers in its nightclub, Hoh said the presentation of both modern and folk Korean entertainment would be of increasing importance. "The guests can see Western shows anyplace," he reasoned, "so we like to have Korean shows, too. We are proud of them."

Hoh said the resort's gambling operation will be according to Nevada regulations. A group of American professionals working out of that state will run the casino as a concession while training Korean operators. "Maybe in a few years we will be able to do it ourselves," Hoh added.

Regarding the casino and Walker Hill in general, Hoh stated: "We must have every facility whether the guests use them or not. We can't have any guest unhappy."

Brit. Exhibs

Continued from page 21

new extra-censorship category than it has been in the past.

The Federation, with the stronger element of new wave picture makers in its ranks, gently ducks the plea. At its last council meeting, there was very little disagreement among members that there's a need for films of the humorous family entertainment character as well as the offbeat adult subjects treated in a realistic manner ... pulled method. But they were equally unanimous that producers always be free to make the films they want to make and that no control of subjects was either possible or desirable.

The BEPA has gone a little further. It has decided to ... other go at getting a supplementary censorship category, "AA," as suggested in the past ... or something like it. Towards this end it is to seek guidance ... with John Trevelyan, ... secretary of the Board of Censors.

Showdown Looms in France Over Films Shown on Tele, With Exhib Assn. Prepping $20,000,000 Action

Paris, March 12.

At a time when film industry producers are trying to get more vidpix production rights for the governmental tele one channel (also for the pending second channel) to help them balance lacklustre biz, the exhibs, through their French Film Exhibitor Syndicate, headed by Jean Rabier, have decided to sue tv for interference with commerce.

Through lawyers, Rabier maintains that state tele, under the Radiodiffusion - Television Francaise, is a public collectivity and thus has no right to compete with private industry. The excessive feature pix showings on tv do this. Hence, the FFEC has decided to sue for $20,000,000 to make up for all the damages done by tele over the last few years.

Recently two exhibs sued a cafe where clients were offered a show using an old film on video. Feature pix bring small fees for their one-shot airings, reportedly $2,000 to $5,000, depending on quality or age, and Rabier is asking for a $20,000 fine every time the RTF puts on a feature film.

This would probably curtail tv film splurging or help in making up the pix losses involved. Television first began with oldie B-type films, but has steadily obtained better and newer product. Rabier's lawyers term the RTF as one of the biggest show biz entrepreneurs in France today through pix, vidfilms, plays, variety shows, etc., which they point out is against the law. It should stay more a public service than a rival entertainment arm, they contend.

FFES also thinks it is time to face up to the television colossus as tv sets begin to push towards the 4,000,000 mark and a second net is due next year. It points to three hardtops shuttering recently and the continual decline in cinema patronage. Also that the spread of public tele sets is cutting into other show biz attendance.

Tele To Claim Its Progress

The RTF riposte is expected to point out that it is progress, and they have to maintain a level of public service as well as entertainment. But exhibs feel that tele should not be allowed to grow into such dangerous proportions and yet not pay taxes while the film biz has to. They contend that tv should be taxed like films or films should be detaxed to allow fair competition between the two.

It appears that exhibs want to create a test case and help get a modus vivendi between the two before it is too late. Producers, however, have not been against films being shown on tele though seeking detaxation. Pierre Braunberger is doing a "first" this week in showing an offbeat film on tv before opening it in the theatres. This documentary-type pic might get good reactions which could help it in theatres, he says.

Conflict of Ideas Re TV

Hence, there are differing ideas about how film people can hold their own with tv, or use it to advantage, since it is now an accepted part of the show scene. Affairs could also lead to more concerted attempts to prevent undue film competition with tv.

The outcome is being watched by film and tv people and bringing on many meetings and study at the Ministries of Information and Culture, which are concerned with tele and films respectively.

Zanuck Denied

Rome, March 12.

"Not true" is the local press comment to statement by 20th prexy Darryl Zanuck that the Rome film world is asleep and that rabbits are roaming the Cinecitta sound stages.

Though spokesmen for the studio declined comment, it's known that Cinecitta, which currently has "Pink Panther" in the windup stages and Alessandro Blasetti's "Liola" and Globe Films' "This Forbidden World" in production, is in for another busy year after the last one almost entirely dedicated to the filming of "Cleopatra."

Italo Distribs Facing Strike

Rome, March 12.

A nationwide strike of Italian distribs was threatened here this week by FULS, one of the Italian labor unions. Announced reason for the "agitation" as well as the appeal for government intervention to resolve the situation is the reported pink-slipping of numerous workers due to merger plans by cost-cutting distribs.

Specifically, hassle is said to have been provoked by the recently detailed plans for 20th to release under a new joint set-up with Dear Films, which has long had a similar arrangement with UA. Dear-Fox, as distrib would be called, is expected to begin its new operation around April 1, but initial staff-cutting operations were apparently begun some time ago.

Grapevine has it that while 20th pink slip move has been accomplished in full legality of laws, union nevertheless intends to make an issue of it to try and prevent further moves of a similar nature.

Paramount last year took over release chores for Lux Films in this country, while Warners more recently began handling distribution of films made by Rome's Galatea Films.

BRIT. PRODUCERS MULL 70M QUOTA FIGURES

London, March 12.

While both producers organizations here are still firmly convinced that 70m films should be brought into the scope of the quota as of next January, neither of them has been yet able to offer a system or any detailed percentage recommendations. The British Film Producers Association considered at its last meeting last week (6), if it could give any advice to the Board of Trade on the degree of quota relief for cinemas in competitive situations. After a long discussion it decided that since there was no detailed info on the volume of British 70m productions it simply could not make detailed recommendations to the BOT.

On the other hand, the Federation of British Film Makers, at its meeting the previous day got as far as deciding that initially, until production of British 70m films had increased, there should be a lower quota percentage for cinemas playing 70m films. In the case of cinemas playing both wide and the standard films there should initially be a simple formula to differentiate between the theatres showing 70m for more than half a year and cinemas which show them so infrequently that it amounts to less than six months in any year.

The Federation, known to favor hiking the present standard quota from 30% to 40% is, it's believed, toying with the figure of 30% as the possible 70m quota figure. The council also agreed that 65m films should be brought into the quota.

Scot Cinema Closures Alarm Exhibs' Assn.

Glasgow, March 5.

Growing number of cinema closures is alarming exhibitors here. The Cinematograph Exhibitors Assn. has lost 43 cinemas in membership during the past 12 months. Membership of the Scotch branch is now 334. Decrease, in the main, has been caused by lack of suitable films, falling attendances and rising costs.

Some exhibs, forced to stop showing films, have taken advantage of associate membership to retain CEA membership and be informed on trade affairs.

'Baiting the Rating' Into 2d Week; Conlan 'Hanky Panky' Under Scrutiny

By LES CARPENTER

Washington, March 12.

Robert E. Conlan & Associates, a Kansas City rating service selling to more than 250 radio stations annually, felt the heat for a day and a half on the Oren Harris investigating subcommittee hot seat.

Rep. Harris (Dem., Ark.) declared at the end today (Tues.) that the Conlan operation "isn't a very good picture."

The house subcommittee chairman said he "has a feeling" several hundred radio stations "should give their attention" to the information his group had dug up on Conlan.

Subcommittee members and staff had continued difficulty in extracting answers to questions about details of the Conlan operation from both of the company's owners, Robert E. West and Mrs. Hattie Jones, each of whom owns half the company.

At deadline, Allen Jay, president and manager of Videodex Inc., had taken the witness stand. About 80% of his company's surveys are conducted for advertisers, he said.

As Jay described it, with a choice of words difficult to follow, his agency sits somewhere in between the advertisers and the ad agencies evidently as a check on the agencies.

An advertiser directs an ad agency to buy tv spots and hires Videodex to see if the spots drew the audience the ad agency promised.

As for Conlan, West had been on the stand all day Monday, avoiding most of the questions with the contention that only Mrs. Jones could answer. The subcommittee placed a call to Kansas City and had Mrs. Jones flown to Washington for a full morning on the stand today.

Both Chairman Harris and representative John Moss (Dem., Calif.) questioned Mrs. Jones several times as to whether local market radio ratings sold by Conlan were based on any field work or whether the figures "were made up" in the agency's Kansas City office without any survey work at all.

Mrs. Jones insisted there was "always field work" in surveys the company sold, but her method of answering specific questions on the subject caused Moss to reprimand her for equivocating.

Neither Mrs. Jones nor West could produce the names of anyone who actually conducted the field telephone interviews in several different monthly surveys conducted in Tampa-St. Petersburg, Fla., and Tucson, Ariz. The subcommittee had

(Continued on page 40)

Paley & Stanton: 'Even Better in '63'

An increased level of sales and profits in '63 for CBS, on top of a 35-year record income in '62, was forecast by chairman William Paley and prexy Frank Stanton, in the company's annual report to stockholders.

Said Paley and Stanton, in a concluding glowing report to stockholders: "If expectations for the total economy for '63 prove correct, national advertising will also rise during the year. We expect broadcasting revenues will continue to grow more rapidly than other advertising media and that CBS will enjoy its full share of this growth."

Net income in '62 of $20,063,734 was 32% higher than in 1961, and the year also marked the first time CBS net sales exceeded the half-billion mark ($500,200,813). As previously reported per share earnings for '62 climbed to $2.27, as compared to $2.07 per share (adjusted to stock dividend) earned in the prior year.

Reporting on CBS News, '62 found the division expanding its operation. According to the annual report, the division produced 17% of the CBS-TV schedule—an increase of 107 hours over 1961—and 51% of the CBS Radio network schedule.

Shell Oil's 'Careers'

Ottawa, March 12.

Shell Oil Co. of Canada Ltd. will bankroll a new series on the CTV network preeming April 7. Titled "Careers," stanza replaces Shell's "Wonderful World of Golf" on Sundays at 4:30 p.m. for 30 minutes.

Format is aimed at convincing teeners they should stay in school until their education equips them for various careers.

'Dateline, U.S.A.' In Standby Role?

"Dateline, U.S.A.," the United Artists-Television coproduction with CBS-TV, is being readied for a multiple role at the network.

Hourlong project, being produced by Fred Coe, is being readied first as a possible special next season, second as a standby series for any casualties in '63-'64, and third as a possible '64-'65 entry. If it makes it as a '64-'65 entry, Arthur Hill, now costar in "Who's Afraid of Virginia Woolf?" is being negotiated as a lead.

Series, which deals with a roving newspaper correspondent, first starred George C. Scott, but scripting problems plagued the opener and Scott moved to "East Side West Side." Hired to do the opener for another go at the series is James Cavanagh, whose scripting credits include "Playhouse 90" and other major entries.

CBS-TV has had some successful experiences with standby series, projects filmed a year ahead of air rates, the list including "Defenders," "Rawhide," and "Twilight Zone."

Election Gets Priority Over Academy Awards In Canada TV Conflict

Toronto, March 12.

Conflicting with the Academy Awards program, Canada's federal election coverage will get priority from the Canadian Broadcasting Corp., according to H. G. Walker, CBC g.m. for the English language web.

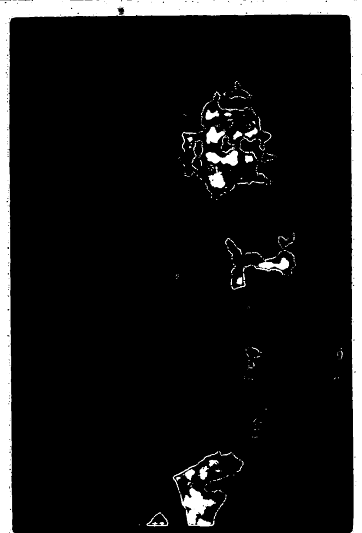
Both events are skedded for April 8, with the American Broadcasting Co. already stating that the Academy Awards would be picked up by the CBC, starting at 10 p.m., Monday, April 8. Walker says that "we will go ahead with the CBC election coverage as planned" and claimed that the CBC would pick up the Awards program at the tail end of the election coverage—provided that enough was left. (Toronto tv viewers can pick up the Buffalo stations.)

CBS TAPS LITTELL FOR PARIS BUREAU

Blaine Littell becomes chief of the CBS News Paris bureau, replacing Robert Kleiman, resigned to join the editorial board of the N. Y. Times.

Littell, CBS News correspondent and writer for the past 10 years, most recently covered Africa for CBS News. The CBS News reshuffle in Europe also encompasses the recent designation of David Schoenbrun, as chief European correspondent, in a roving assignment. Schoenbrun returned to Europe after being CBS chief correspondent in Washington for a year.

Filling the post vacated by Littell will be Frank Kearns, assigned as chief of the CBS News bureau for Africa. Kearns previously had been assigned to Paris as CBS News correspondent. In his new post, Kearns' home base will be London, which he will use as a take-off point for active coverage of the African scene. Kearns at one time had been based in Cairo for eight years covering the Middle East and Africa for CBS News.


JACK BRICKHOUSE
I'm told the top TV summer attraction in Chicago is our Major League Baseball telecasts — all teams, both Leagues. There will be 122 daytime home games, 14 nighttime road games. Come along with Vince Lloyd and me.
Exclusively on WGN-TV
LIVE and LIVELY in CHICAGO

Bendick-Lawrence Swingin'-Swappin' Setup On TV Prod.

All the things Bob Bendick envisioned as promising tv potential during his years in the video commercial sweepstakes (dating back to '40 when he was initially a cameraman for CBS) are finding fulfillment in his new Robert Bendick Associates operation. After a career spanning director of news & special events for CBS from '40-'52, into Cinerama (he directed the first two features) then into NBC's "Today" and "Wide Wide World," plus sundry specials, Bendick has finally gotten around to the "rewarding informational" shows he's long cherished.

This is being accomplished via an association with Robert Lawrence Productions in which he shares all the Lawrence facilities while in turn contributing his directorial-production know-how to exclusively BL projects.

For example, on the upcoming agenda:

A half-hour filmed documentary (on behalf of a ciggie client) on the history of tennis dating back to 1880 to be used both for on-the-air exposure and promotional activity.

A weekly science series now being dickered with Britain's Associated Rediffusion called "Edge of Tomorrow."

An ambitious "Time & Kings" series, based on the monarchs since the days of Victoria, in association of Jack LeVein ("Valiant Years").

An equally ambitious effort to be known as "Portrait Of A Career" (this one awaiting a grant from National Education Assn.) to serve an educational function in helping kids start their careers in the right directions.

In the swingin' & swappin' arrangement with Lawrence, directing a film on behalf of BL for the Ohio Safety Council.

Joining Bendick in the enterprise are Ed Evans (the association goes back to network tv and Cinerama) and Mrs. Bendick (Jean) a writer and illustrator of juvenile fact books (McGraw-Hill; Rand McNally, etc). Between the three of them, they're moving into all areas of informational programs for both tv and motion pictures in a bid to put into effect ideas long nurtured and now being translated into reality.

Leeds Exits Par-TA

Hollywood, March 12.

Martin Leeds has tendered his resignation as exec v.p. of Par-Talent Associates. His future plans were not disclosed.

Apparently Leeds preferred to resign rather than move east, where Par-TA activity is currently concentrated.

Hope: Shoulda Wore My Tights

They're still talking this week about that strange "billing" given Bob Hope in New York last Wednesday night (6) when, before a $50-a-plate audience of 1,500 industryites gathered in the Waldorf-Astoria ballroom, the comedian was the recipient of the International Radio & Television Society's Gold Medal. (Previous winners: Gen. David Sarnoff, Frank Stanton, Richard M. Nixon and JFK for the "Great Debates").

No sooner had the dinner ended than IRTS prexy Bill McDaniel, the NBC Radio exec veepee, tendered the medal to Hope, who then went into his routine for the evening—30 minutes of generally half standup industry-slanted comedics.

That ended Hope's active participation for the evening. What ensued was practically a 50-minute "stage wait" (until the arrival of Jack Benny), which brought on some of the Hope show oldtimers and contemporaries such as Les Brown, and his band, Tony Romano, Frances Langford, Marilyn Maxwell, some neck moments by Rosemary Clooney and Lionel Hampton.

Somewhere around 11:45 Benny showed up—rushing over from the Ziegfeld Theatre. Pro that he is, Benny gave with 10 minutes of his uniquely stylized banter and pauses—but it was anti-climactic. After two strenuous Wednesday performances, Benny was so worn out and tired as Hope was forgotten and background.

Even Hope's embarrassment showed in his kidding-on-the-level quip: "Had I known I was going to open the bill I would have worn my tights."

What D'ya Do With a Horse That Will Only Talk to Alan Young?

Mister Ed, the talking horse, when he goes to Japan in mid-April will go commercial. The horse will do a series of five commercials for Matsushita Electric Works, sponsors of the "Mr. Ed" series in Japan. One of the commercials might have the talking horse answer phone queries about Matsushita products.

All this was related by producer-director Arthur Lubin in town to talk up the switch of "Mister Ed" from Thursday to Sundays, as of March 24. Lubin, who hit it lucky with "Mr. Ed," one of the very few shows to go from syndication to networking, said that next season will be the fourth for the Filmways series. He was glad that the series had been switched back to Sundays at 6:30 p.m. "We give Lassie (no talker, she) rating points. I wish Lassie come first and gave us rating points," he reflected.

Lubin, an older Hollywood hand, who is directing a Warner Bros. pic titled "The Incredible Mr. Limpetts," starring Don Knotts, is anything but silly regarding Mister Ed.

"He only talks to Alan Young. People don't seem to understand that. No, we don't take him on p.a. tours, parades or anything like that. People mob him and want him to talk all the time. He only talks to Alan Young," Lubin said.

"Our writers are now working on a story line which will explain why the talking horse is taken to Japan," along with his master-companion-architect Young, Lubin explained. Maybe the horse will sneak into a cargo ship when Ed's owner is called to Japan to attend an architects' convention. The Japanese like "Mister Ed" so that the Government has allowed him a two-day quarantine. Non-talking horses are quarantined for 30 days in Japan.

Zerox Pubaffairs Coin

Zerox office equipment has invested a reported $500,000 with NBC-TV's spring pubaffairs productions in a spread covering three shows.

Via Papert, Koenig & Lois ad agency, company bought all of the April 1 "Brinkley's Journal," a takeout on controversial union leader Jimmy Hoffa, and the May 21 news special, "Visit to Moscow." Remainder of bankroll goes to half of "Encyclopedia on Communism," part four of the web's treatment of world communism scheduled for April 10.

Campus Network On 'Hootenanny'

Chicago, March 12.

Foote, Cone & Belding agency has hatched a new radio series for Sunbeam Corp. which will get a 13-week spread on eight eastern college stations comprising the Ivy League Network. Half hour weekly program, "Hootenanny Hall," starts March 20 and means to capitalize on the vogue folk music is enjoying currently on the campuses.

Sponsor considers the first skein a pilot run for the series and may extend it to other campuses if it proves highly successful. Schools in the Ivy League lineup are Brown, Colgate, Cornell, Harvard, Pennsylvania, Princeton, Yale and Dartmouth.

FC&B, which is packaging "Hootenanny" for the client, has engaged Bob Cashey, Roosevelt U. professor of English Lit who conducts a folk music show a WBBM Radio, as writer-consultant. He'll prepare suggested scripts for the series which are to be used by the local student personalities acting as hosts. Agency is also supplying taped interviews with folk personalities. The student host will do the Sunbeam blurbs.

NBC PICKS 'ESPIONAGE' VS. CBS 'HILLBILLIES'

Hollywood, March 12.

NBC-TV has selected its ammunition with which to fight CBS-TV and ABC-TV in one of the hottest spots on tv next season—9 p.m. Wednesdays, when CBS has its top-rated "The Beverly Hillbillies" and ABC-TV its "Ben Casey" series, being shifted from its present Monday slot.

NBC firmed up the spy series, "Espionage," a co-production of the network and Plautus Productions, Herb Brodkin's telefactory which turns out "The Defenders" and "The Nurses" on CBS-TV.

Metromedia Ups Divvy

The board of directors of Metromedia yesterday (Tues.) placed the company's dividends on a regular quarterly basis and increased the melon to 40c per share annually. Last year, the company paid 30c per share.

Miles, Sunbeam In NBC Pix Splurge

Chicago, March 12.

Midwestern bankrollers are showing a penchant for those NBC movies. The web's central division sales office plucked Maybelline for alternate minutes next fall in both the Saturday and Monday features and Miles Labs for regular participation in the Monday show. In addition, Sunbeam Corp., in the first wave of spring buying, bought spots in both features for the present term. Sunbeam's buy also included the "Jack Paar Show," making it SRO for the spring quarter.

Expected to commit another $1,000,000 in the current season within the next 30 days, Sunbeam so far has spent $1,300,000 with NBC and about half that amount with ABC-TV.

Miles Labs has run up its tab for the 1963-64 term with NBC-TV to $3,000,000 thus far, buying into "The Virginian" and Paar in addition to the Monday movie. The 90-minute western is now SRO. Miles also bought "Combat" and "Jamie McPheeters" on ABC next season.

RENEW, RESOD AND RESEED

Colgate's 'Guarantee the Grass'

David Mahoney, executive veepee of Colgate-Palmolive who supervises marketing and advertising for the nation's second largest tv advertiser, last week issued some stern advice and warnings to the tv networks in an incisive, packed with specifics "day of reckoning" admonition to "guarantee the audience."

Mahoney, in a March 6 speech before a packed session (in the Hotel Plaza, N.Y., ballroom) attending the Assn. of National Advertisers Workshop on Television Advertising, proposed that the networks extend to all advertisers the guaranteed circulation benefits his company, together with American Home Products (and latter Minnesota Mining and Dow Chemical) negotiated with ABC this season in their co-sponsorship of "The Jetsons."

While Mahoney refrained from alluding to the ABC precedent, insiders at Ted Bates, agency which negotiated the deal calling for guarantee of 15,000,000 viewing adults per average minute at a cost of $30,000 per commercial minute, acknowledged the Mahoney proposal traced to ABC's having pioneered with this arrangement last spring.

Mahoney, whose company has already received a large supply of compensatory minutes from ABC's run of schedule evening availabilities (since "Jetsons" fell short of the guaranteed circulation) flatly stated "the time has come for the television industry to . . . guarantee circulation."

Elaborating, Mahoney said "The money expended by television advertisers is based upon implied ratings and promised audiences. The biggest risk the television advertiser takes is that these audiences and ratings won't materialize. And the way things stand today, if they don't, it is just plain tough—for the advertiser. Last year, for instance, only two new shows out of 30 were successful."

While Mahoney was critical of the networks' lawn reseeding, he also had some sharp jibes at its re-sodding attempts. Referring to two of the Colgate shows on NBC and CBS whose time periods had been changed, Mahoney said "A certain lawyer moved from Saturday to Thursday this season. Net result: costs up; audience down; 21% poorer efficiency. A bearded musical director had the same experience. New time period; higher costs, ratings off. Result: 44% less efficiency for the advertiser. And all this has happened with established shows. Think of the chances with brand new ones."

TV Reshapes Model Agencies

Shift of Emphasis Is Now on the Home Set; For The Gals It's Tall Coin

By JOE COHEN

Model agencies, which a few short years ago existed only through earnings of its charges in the print and exhibit media, can no longer get along without takes from television. The entry of the girls into the field of commercials has forced the offices to change their entire mode of operation with a shift of emphasis to the home sets. Today there are models earning as high as $60,000 annually merely from one sponsor, and agencies now find themselves urging their charges not to go into the print media if the advertiser is in competition with a sponsor plugging a similar product.

According to Eden Ferguson, president of the Sutton Agency, the models are no longer content to work for as high as $60 an hour, which is the prevailing rate for the top high fashion models. They have the yen for the more lucrative field of television and to prepare for it, are taking voice, acting and even dancing and singing instruction. With the models having mastered such an array of the performing arts, says Miss Ferguson, it becomes necessary to tie them up for all fields. Today, a model agency, therefore, has to take out franchises from all the affiliates of the Associated Actors and Artists of America. Where the percentery doesn't take out these licenses,

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Figure Treyz For Key Agency Job

Although reports have been current that when Ollie Treyz checks out of Warner Bros. he'll move over to Revlon, the odds-on bets are that the former ABC prexy will wind up with a key agency job. Treyz's departure from WB, where he has been tv sales chieftain since exiting ABC nearly a year ago, awaits resolving of his longterm contract commitment.

Revlon, it's understood has been dangling an exec veepeeship (on the Schick side of the biz), but reportedly Treyz favors staying in the industry and has had some dickers on agency affiliation.

Shouts & Murmurs

Hollywood, March 12.

Wendell Niles has been the announcer on NBC-TV's "Your First Impression" since it started on the air 15 months ago, but he's never been seen on camera, doing his spieling stint offstage. Next week Monday (25), Monty Hall, exec producer of the show, is pulling a switch—he's using Niles as a guest panelist.

Topper is that for the week Niles goes the panel route Hall will do the announcing—off-camera.

$12,000,000 ABC SRO Posted For 'Greatest Show'

The ABC-TV spurt on sponsorship commitments for the '63-'64 season brought some fancy American Tobacco coin into the network till the past week, enabling ABC to post an SRO on its Tuesday night 9 to 10 "Greatest Show On Earth." Tobacco company bought an alternate half-hour. Along with Alberto Culver's alternate half-hour plus Kaiser Jeep Corp's alternate full hour, billings for the hour show tote up to $12,000,000. (In addition to its "Greatest Show" buy, American Tobacco also put coin into the network's "Combat" series).

Meanwhile out of the Danny Seymour shop at J. Walter Thompson came an order for the full 45-minute sponsorship (every week) by Ford of the Sunday night "Arrest" series (with a 13-week cancellation clause.) Previously Seymour had committed its Liggett & Myers client to some $10,000,000 in ABC sponsorships, including a buy into "Trial," the 45-minute companion piece to "Arrest."

In addition Minnesota Mining bought into "Fugitive."

THE THREE R'S OF '63-'64 TV

By GEORGE ROSEN

With the 1963-64 network tv buying now at its crest (the vast bulk of expenditures will have been committed by March 15), the tv agency heads these past few weeks have been working as hard and as long as the Jim Aubreys, the Walter Scotts and the Tom Moores.

With $600,000,000 (of $800,000,000 available) or better than 80% of the '63-'64 evening billings already committed, the buying this season has been more careful, thorough and scientific than ever before.

To an extent unknown for years, agency analyses now critically examine not only the proposed show and time period, but also the network in question. The underlying assumption of the past five years that networks are pretty much on a potential par, no longer governs. The growing circulation spread between networks has brought new scrutiny to the network per se.

One top agency man, after recently seeing presentations from each of the networks—prior to making client recommendations—likened each network to a lawn—a lawn designed to grow sturdy, green grass but subject to all the ravages of weeds, crabgrass, pests, moles, acid, clay or sandy soil.

"Like a lawn," he says, "a network takes years to build. It takes fully as much time to build a high circulation network as a lawn of smooth texture and green verve. And like a lawn, a network needs constant, expert attention in reseeding, resodding and renewal of growth."

This particular agency tv head spearheaded a study of the networks to determine not the present condition of the network lawns but to forecast (from the past, present and plans of each web) their condition next season which starts in September and early October. Such an analysis, he avers, is far more meaningful then glancing through each network's seed catalog, in the form of pilots, which are released each year at this time.

His key findings and conclusions trace to these basic facts:

1. Each network is replanting sections of its lawn. CBS has torn up 22% of its lawn to reseed with seven new kinds of grass, from "East Side West Side" to the Judy Garland Show; NBC 35%. ABC has torn up 90% of its lawn—54% for reseeding to germinate new program grasses such as "Destry" and "Arrest and Trial" and 36% for resodding, i.e. the moving of programs like "Ben Casey" and "Wagon Train" from the lawn's shady fringes to the center of the yard or the heart of the network schedule where the hot sun of competition provides a far more rigorous test of program vitality and hardiness.

2. CBS and NBC are also resodding, to the extent of 27% and 12% respectively.

3. Left untouched—except for normal fertilizing and soil conditioning—is over half of the CBS lawn, over half of NBC's and only 8% of ABC. CBS has 18 shows renewed in their same time periods, NBC has 12 and ABC has three.

Two Schools of Thought

Those are the facts. But within the agency, evaluation has formed into two schools of conflicting thought.

One basic view holds that the health of a network, as in the case of a lawn, rests primarily on care and carryover of the same plantings from one year to the next as the root system grows more sturdy and the turf becomes thicker. The wise plan of network lawn care, in this view, involves the reseeding and resodding of a part (but not too much) of the lawn each year. Thus, it's agreed, that a healthy stand of grass, like a

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Dann New CBS-TV Program Topper In Hub Robinson Exit; Katz in No. 2 Slot as Courtney Also Departs

Hub & Hope?

There's a strong possibility that Hubbell Robinson will helm the production on the new Chrysler-sponsored Bob Hope anthology series on NBC-TV next season. Such a move would thus find Robinson returning to the tv production wars under Revue aegis, since the anthologies will come out of a new production unit owned jointly by Revue and Hope. Chrysler would unquestionably warm to the idea, since it has fond memories of its CBS "Climax" series which Robinson inspired.

Co-incidentally, despite the longtime Robinson association with CBS, all of his production effort has been NBC-slanted. Last time out for Revue, Robinson did "Thriller" and "87th Precinct," both NBC entries.

CBS-TV's "broom at the top" was put into motion over the past weekend in a stunning series of moves which saw Hubbell Robinson swept out of his top program job, along with Alan Courtney, the network's No. 2 program man, with Mike Dann installed as the program chieftain. The most sweeping top command realignment at the network thus took place exactly one year after Robinson was returned to the network with senior veepee status in programming as successor to Oscar Katz.

Ironically, Dann's first move was to bring Katz out of the "isolation booth" to which he was relegated as head of daytime programming. Katz will succeed Courtney as the No. 2 man. Also ironically, the move represents a complete reversal on order of command: When Katz was head of programming (during the two-year period of Robinson's "sabbatical" from CBS when he headed up his own production unit for Revue) his No. 2 man was Mike Dann. Today Katz is the No. 2 man under Dann.

What happens to Bob Levine, who was brought in by Robinson as the West Coast programming counterpart of Dann, the head of N.Y. programming, is still a moot question, but best guess is that he will remain.

Dann is now shopping for two key program men: His own successor as head of programming in New York and a successor to Katz in daytime. Both will report to Katz, who in turn reports to Dann.

The exiting of Robinson and the move-up of Dann wasn't particularly surprising. It was evident almost from the day Robinson returned to the network that prexy Jim Aubrey would be calling all the program shots, as he has subsequently done. Further, the Aubrey-Dann close relationship has also been evident, with Dann's spearheading of program activity on the N.Y. front boosting his stock considerably. N.Y. production at CBS is now at peak performance.

Basic differences over program policy were given as the official reason for the Robinson departure, but it was a festering situation which, those close to the picture knew, would inevitably lead to Robinson's resignation.

Courtney was brought into CBS by Robinson about eight months ago. He had been with MCA, prior to that at NBC. It wouldn't surprise many if Courtney checked in at NBC, where he's regarded highly by the high command.

Dann, with CBS since 1958, is a vet of the tv program wars dating back to the Pat Weaver era at NBC, where he was identified with such programming as Philco Play-

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NBC's All-Clear At Point Clear Key Affil Meet

As was anticipated, the two-day meeting of the NBC top brass with the affiliate Board of Governors at Point Clear, Ala., last week was all festivity with no discernible signs of hostility. In short, the key affils, in their assessment and examination of next season's schedule, chimed in with a hearty "we'll buy it."

The "thank your lucky features" projection of Monday-Saturday movies into next season, particularly in the face of some fancy Nielsen returns on the Monday showcasings, won a resounding "Amen."

NBC revealed that is was spending upwards of $1,000,000 for improvement of color tape equipment (both Ampex and RCA), with the new facilities being unveiled when daylight saving begins. Also revealed were the plans for the Brinkley-Huntley half-hour daily newscast, which will utilize a staff of 50 with Reuven Frank as overall producer. Bob Northshield will be chief of features and Elliot Frankel will head up the supervision of hard news.

A Saturday morning tint Terrytoon series was announced. Also a rundown on the web's summer sked, which will be comprised for the most part of repeats, save for a Sunday 8:30 replacement for "Car 54," a replacement for Sunday "McKeever" entry and Kraft summer replacement series.

The affils particularly liked the idea of the new Bob Hope anthology series (plus Hope specials), which will come out of the Revue shop. Also getting the Revue nod is the new Kraft anthology series.

Social note: Louis Read, of WDSU, New Orleans, chairman of the affil Board of Governor, stays on for a honeymoon, and NBC prexy Bob Kintner, took off for Phoenix with his family for a three-week vacation, then on to the NAB Chi convention.

Rosenberg Tapped For 'Arrest & Trial' Series

Hollywood, March 12.

Producer Frank P. Rosenberg, who joined Revue studios last week, has been named exec producer of the studio's 90-min. series, "Arrest and Trial."

Chuck Connors and Ben Gazzara star in the series, which will be on ABC-TV next season.

ABC-TV Returning Half-Hr. to Affils

Since stations are always on the prowl for additional time to reap the loot from syndicated fare, the ABC-TV affils have a break in store in for them. For in the reshuffle of the Thursday evening schedule for next season, in the wake of the 39 Thursday 10 to 10:30 series of Edie Adams-Sid Caesar shows for Consolidated Cigar (see separate story), the network has decided to return 10:30 to 11 back to the stations.

To maneuver the time slot for the Adams-Caesar displays, ABC is moving the Jimmy Dean show into the 9 to 10 period. (It was originally planned for 10 to 11.) Thus the Thursday roster will read "Flintstones" at 7:30, Donna Reed at 8, "My 3 Sons," at 8:30, Jimmy Dean at 9, Adams-Caesar at 10.

Mayor Getting 'Runaround' in Bid To Use Minority Groups in TV Com'ls? —On Other Madison Ave. Fronts

By BILL GREELEY

The New York Mayor's Committee on Job Advancement, which mailed a letter to the presidents of 80 major corporations and 17 advertising agencies calling for a "more realistic portrayal of Negroes and other minority group representatives in tv commercials and other mass media advertising and in tv programs," has so far been less than happy with the response.

Although the committee has filed a preliminary report on the response, which states it is "greatly encouraged at the enthusiastic tone and thoughtful attitude" of the respondents, word is that the group really feels it's getting "a bit of a runaround," as one insider put it.

Out of the 80 letters to companies (mailed late last year), 57 answers were received as of Feb. 15. Same time, 11 of the 17 ad agencies responded.

Without naming the company or agency, a number of replies are quoted in the report. They are interesting only in regards to how many respondents thought of exactly the same dodge. From an insurance company: "... We are bringing your letter to the attention of our advertising agency and they are aware of our desire to do whatever is practicable in reaching your broad objectives," a home product firm: "You have my pledge that we will explore with our advertising agency appropriate ways in which this situation can be improved in our activities," a public utility: "We are now in the process of reviewing this question with our advertising agency," etc. Same time, no less than five agencies begged off on the premise that control over ad copy and content was in the hands of advertisers, networks and package producers.

Committee was aware of the two-way pointing finger, reporting, "This is an area of ambiguity which the Committee must and will help clarify ... Although some advertising agencies tend to place the sole responsibility upon the client ... for the content of advertising programs, it is clear that these matters are generally resolved on a consultative basis."

There was one genuine action response. A major airline said, "You will be glad to know that we have recently cleared an advertising layout in which Negro figures are readily identifiable. This advertisement will be used soon."

And a manufacturer of household products approached the truth: "Virtually all of our advertising is designed for a national audience ... The different population compositions of the various sections of the country puts some pressure on us to use casts which represent the majority rather than a variety of minorities. I point this out to suggest that the problem is complex—not insurmountable." The official slipped into the standard line, however: "We are continuing to work with the creative people in our advertising agencies to look for ways in which we can use representatives of minority groups."

Other respondents pointed to their use of minorities in ads for minority publications, which the Committee submitted was beside the point. Also beside the point were mentions of "fair employment practice" and house organ minority mentions.

All the client and agency double talk, of course, emanates from the bind the nation's sellers suffer from such proposals. There is no racial morality inherent in advertising. Likewise, the industry by nature and environment does not lead but follows. It's quite possible that George Lincoln Rockwell and Ralph Bunche both use Crest toothpaste, and Procter & Gamble wants to keep it that way.

Y&R's Big Brother Bit

Young & Rubicam has signed Broadcast Advertisers Reports for two years to audit the performance of every Y&R local spot and web blurb every day on every station in the top 75 markets.

BAR's daily off-the-air reports of station performance will be checked against Y&R's station affidavits and invoices. Agency says the audit firm will also report the facts concerning each spot's adherence to Y&R's standards for product protection and over-commercialization.

Negroes Picket Mad. Ave.

Midtown Madison Ave., covering 10 blocks in the heart of the advertising agency belt, is slated to be hit today (Wed.) by 100 Negro pickets under aegis of Caleb Peterson, prexy of Hollywood Race Relations Bureau, and the New York local branch of CORE (Congress of Racial Equality).

Peterson, whose group again this year plans a picket of the Academy Awards presentation in Hollywood, says the sign carriers will be stumping for a better "image" of the Negro as regards his place in American society today. Peterson arranged a picket of the admen's street a few months ago, but without the cooperation of CORE and the pickets the local group is able to recruit.

Peterson says that if the picketing doesn't stir a reaction from the admen re the limited use of Negroes in tv and other advertising, it will be followed up first by a tv blackout throughout Harlem and second by a boycott of nationally advertised products.

London Agencies

London, March 12.

Central Advertising Service Ltd., founded 34 years ago, is in process of becoming integrated with the London Press Exchange organization, bringing the LPE group to more than 20 companies. Nothing inked yet, but negotiations well forward. LPE in meantime has appointed four new directors ... [illegible] has joined Warren Seymour Co. Ltd. as creative controller from G. S. Royds Ltd. Previously he was eight years with Erwin, Wasey, Ruthrauff & Ryan Ltd. as art group head.

With the Station Reps

Westinghouse reppery TvAR has a new film presentation, "Twenty's Plenty," that's one of the few rep promotions to eschew the numbers for a creative pitch.

Presentation, which will be premiered for agency account and creative folk primarily rather than the media side, touts the impact of the 20-second blurb when it has the proper creative touch. Since the fall of '61, when the station-break was expanded from 30 to 40 seconds, there has been an increase in the use of 20's, but there are still plenty of primetime availabilities as many advertisers stick to the 60-second pitch. TvAR puts that increase at 30% from the fall of 1960 to the fall of '62.

Loaded with examples of 20's at their "creative" best, the study was put together by Bob Hoffman, marketing and research veepee TvAR, and w.k. blurb consultant Harry W. McMahan (he worked with more than 40 agencies last year).

Central theme of the pitch is, "It's not how long—it's how good." A 20, says Hoffman, gives the advertiser time for "the name, a claim and demonstration." Only segment in which the pitch degenerates to figures is a brief spiel on the reach of primetime spots in the top 50 markets.

65,502,000 TV SETS OUTSIDE THE U.S.

Washington, March 12.

Worldwide television took "another giant step forward," U.S. Information Agency reported.

The number of tv stations outside the U.S. and Canada jumped 504 from 2,047 in 1961 to 2,641 in 1962.

TV sets increased to 65,502,000 in 1962 from 53,700,000 in 1961.

USIA said there are 2,082 tv stations in the non-Communist countries and 540 in the Communist bloc.

Of the new stations, 436 were in non-Communist countries and 108 in Communist nations.

The non-Communist countries have more than 82% of the tv receivers, USIA said.

Seven countries initiated tv in 1962. They are Gibraltar, Malta, Trinidad-Tobago, Morocco, Indonesia, Taiwan and Kenya.

Several African countries are expected to have tv in 1963.

So. Africa Squeeze on Bristol-Myers

Bristol-Myers Co., concerned about the economic threat posed by the government of South Africa, is sending two top company officials to explain the facts of life about American tv to government officials there.

Bristol-Myers was threatened with possible economic reprisals because of its participation as an advertiser in an edition of "CBS Reports," titled "Sabotage in South Africa," presented this season. The pubaffairs show was sharply critical of South Africa's apartheid policy and immediately drew protests from the South African government.

Bristol-Myers, which has a plant just outside Johannesburg, a few months later was informed, through channels, of the dissatisfaction of the South African government with the program. International division of the company felt that there might be some reprisals because of its participation in the show. Bristol Myers was one of four sponsors in the program.

One of the two company officials going to South Africa is Frank Sprole, secretary of Bristol Myers, due to leave for Johannesburg shortly.

Bristol-Myers issued a statement saying that it had investigated the matter and the company, as an advertiser, has no control over the content of news and pubaffairs shows, which is the complete responsibility of the network. Statement also noted that Bristol-Myers has confidence in the network's endeavor to be completely objective and occasionally bought time in such programs.

Mission of Sprole will be to inform the South African government that the company did not pass on the merits of the program, and the contents of the program were out of its control.

Economic reprisals by foreign governments against American companies in such situations would work an undeniable hardship on advertising support of pubaffairs shows. There have been many examples of domestic advertisers pulling out or protesting the contents of pubaffairs and other network programming, because of sensitivities on hot public issues. The Soviet government caused the withdrawal of CBS and now NBC correspondents because of anger against network shows on Russia. Bristol-Myers represents a case of threatened economic reprisal against a company participating as an advertiser. One network exec quipped "we might be reduced to doing pubaffairs outings on flower shows," if the situation would be allowed to deteriorate.

Network, agency and company officials held a meeting on the problem last Thursday (14), when it was decided that two Bristol-Myers officials would go to South Africa to explain the facts of life about American tv and Bristol-Myers' policy.

TV-Radio Production Centres

IN NEW YORK CITY . . .

The VIPers—group comprising the U. S. Broadcasting Mission to Europe in 1945—henceforth will hold annual or biannual dinner get-togethers on a date separate and apart from the NAB convention period. Too much NAB business (meetings, dinners, etc.) interferes with time-slotting the VIPs' shindig. CBS' Joe Ream, instead, has suggested May 7 at the Yale Club, New York, for the dinner, instead of March 31 in Chi.

Elinor Donahue, who played the daughter of "Father Knows Best" during its run, signed for "U. S. Steel Hour" assignment March 20 . . . CBS maestro Alfredo Antonini back from concert appearances with Tampa Philharmonic . . . Spike Jones Jr., appears on "Loretta Young Show" finale Monday (18) . . . Bob Denver of "Dobie Gillis," in town from Coast . . . Bruce Minnix signed to direct March 20 "U. S. Steel Hour" drama, "The Secrets of Stella Crozier." . . . Walter Brennan of "Real McCoys" in from Coast . . . CBS-TV execs George Bristol and Jay Eliasberg back from Coast where they spent a week screening web's research film on advertising impact of tv versus mags . . . Patricia Peterson, administrative assistant to Metromedia's board chairman and prexy John W. Kluge, off to Europe for a three-week business-vacation trip . . . Chris Schenkel, Jack Drees and John Derr will cover the action of the Masters Golf Tournament to be telecast on CBS-TV . . . Larry Kert, star of the touring "I Can Get It For You Wholesale," has a guesting stint in "Romeo and Juliet—A Theme with Variations," one of the children's specials being fashioned by Westinghouse Broadcasting . . . "Creative America," illustrating the purposes of the National Cultural Center, will be telecast by CBS-TV Sunday (17) from 4 to 5 p.m. Alfred Drake will be host; others participating include Cornelia Otis Skinner, Ossie Davis, Phyllis Curtin.

WHLI, Hempstead, L. I., public affairs director [illegible] named to the pubrelations committee of the Long Island Arts Center and the advisory committee of the Long Island Educational Television Council . . . Anne Bancroft signed for the May 15 Jack Paar hour . . . Joe Franklin's WOR-TV "Memory Lane" this week guesting Patrice Munsel, Charles Tobias, Janet Margolin, Jan Peerce, Carmel Quinn and Cliff Hall . . . Four Star's international chieftain Manny Reiner off to Europe for three weeks to set up the company's continental operation . . . Gil Cates named exec producer of "International Show Time" . . . Edie Adams will introduce the Hollywood deb stars when they make their annual appearance on the Bob Hope NBC-TV special of March 13. Debs slated for intro include Patty McCormack, Karyn Kupcinet (daughter of the Chi columnist) and 15-year-old Lori Martin, star of video's "National Velvet" . . . Danny Stradella, host of Danny's Hideaway, will appear in "Naked City" stanza of March 27 . . . [illegible] named director of community services for WOR-AM-TV.

Arthur Zeigler named director of business affairs for MGM-TV, succeeding Jason Rabinowitz who was upped to treasurer of MGM . . . Charles M. Pickering has joined the N. Y. sales staff of Television Advertising Representatives . . . Patricia Peterson, administrative assistant to Metromedia chief John W. Kluge, off to Europe on a three-week business-vacation trip . . . Leo Pillot, ABC-TV assistant exploitation director, guest lecturer at Farleigh Dickinson U. in the public relations course given by [illegible], of Young & Rubicam . . . Alvin Sussman named v.p. and general manager of WBC Program Sales, syndication arm of Westinghouse Broadcasting Co. He replaces Mike Roberts who exited the company recently.

Kaye Ballard and composer Arthur Siegel, currently at the Bon Soir, guest on [illegible] Franklin's "Memory Lane" March 25.

IN HOLLYWOOD . . .

Harry Maizlish's Continental-International Productions is branching into tv programming with a taped comedy show, "Sebastian Cabot and the Crime Busters." Outfit has been syndicating radio features . . . Hugh Lucas, twister at Campbell-Ewald, saw a pilot of Glenn Corbett in "Route 66," liked him better than his predecessor, George Maharis, and signed for Chevrolet for another season. Lucas was in Hollywood sounding out the potential for six specials—three for Chevy and three for General Motors. The Patty Duke show was bypassed by Lucas . . . Bert Lewis' "A Pair of Boots," which took 10 months to sell after a dozen turndowns and was finally bought for the Lloyd Bridges show, gets one of the two repeat plays in season. It's also up for a Peabody award . . . Danny Thomas, after easing off this season, will become more active next semester on his own show . . . Garry Moore took time out after his tapings at Harrah's on Lake Tahoe and TV City in Hollywood for a go at the marlin off the Mexican coast. Next on his furlough from radio and tv labors will be a trip to Spain . . . KNXT won the Cal. Mental Health Award for two of its "Report" programs. Gov. Pat Brown made the presentation to Robert Wood, the station's veepee . . . [illegible] joined CBS legal staff in Hollywood. He was formerly with Paramount.

IN CHICAGO . . .

Jim Dunbar gives up his mid-morning deejay chore at WLS to become program director of KGO, the ABC o&o in San Francisco. Bob Hale adds Dunbar's sked to his own . . . Charles [illegible], formerly with WGN and WMAQ, came back from the Coast to join WLS as promotion director . . . WNBQ giving over a pair of Monday night "Dateline: Chicago" segs to sampling the views of Sen. Everett Dirksen (Rep) and Sen. Paul Douglas (Dem.) on the status of American affairs. Len O'Connor is tossing the questions . . . WBBM Radio program director Lee [illegible] gets hitched to Sylvia Tepper, a social worker, later this spring . . . Jean Gold of the Foote, Cone & Belding p.r. staff set an April 18 date with Ned Lufrano . . . Radio-tv packagers Hal Stein and Rudy Orisek take over as new owners of the Gate of Horn this week . . . Tom Moore, ABC vicepres in charge of the tv network, addressed the Chi Broadcast Ad Club yesterday (Tues.) . . . WGN Radio and WGN-TV were the only Chi stations to win Freedoms Foundation awards this year . . . WCFL broadcasting the Loyola games in NCAA Basketball Championship playoffs . . . Sig Sakowicz notching his 20th year of blurbing Savings Bonds for the Treasury Dept . . . Malcolm X, one of the leaders of the Black Muslim movement, gets the "City Desk" treatment on WNBQ this Sunday (17) . . . WGN Radio has starting broadcasting the Cubs' spring exhibition schedule.

IN WASHINGTON . . .

WOOK-TV, the Negro UHFer finally cleared its technical troubles and debuted last Tuesday with a Lionel Hampton music show . . . Alfred Hitchcock to speak at National Press Club luncheon Thursday (14) . . . NAB prexy LeRoy Collins appointed to governing body of the independent non profit National Commission on Community Health Service . . . WWDC radio's Art Brown, in hospital for treatment of leg, airing show from Doctor's Hospital . . . WGMS radio broadcasting a daily five-minute morning science and engineering newscast . . . Jack Zimmerman becomes account exec with WWDC sales dept. He was Sales Service manager . . . Frank [illegible] and ABC "Discovery" crew in town to shoot three shows. One was with Sec. of Interior Stewart Udall and the other two were at Smithsonian Institution . . . Ellen

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NICK'S KNACK WITH TV SKED

A Skitch in TV Time

Ticking off about a dozen or so tv assignments per week, Skitch Henderson passed his 1,000th appearance on television a couple of weeks ago and is now fast approaching the next century marker. Although chiefly a conductor, Henderson exercises as musical director and pitchman on the NBC-TV "Tonight" show, m.d. and occasional host of NBC's "Today" show, as conductor on CBS-TV's "American Musical Theatre" and as a regular panelist on such game shows as "To Tell The Truth," "Password" and "The Match Game."

To keep in shape, Henderson has now also joined the conducting staff of the City Center Opera and is scheduled to baton "Street Scene" in April. It'll be his first workout in opera in the U. S. although Henderson has been the stickman for numerous operatic production abroad. He's also due in May to record "Porgy & Bess" with Leontyne Price for RCA Victor. This will be cut in the U. S. because, according to Henderson, only American musicians fully understand Gershwin music. Henderson has also just been signed to compose and conduct the background score for the upcoming Moss Hart picture, "Act One," being produced by Dore Schary.

One of Henderson's musical innovations on the "Today" show has been paying off with the series' strongest mail pulls. Every month or so, Henderson has been devoting the full two hours of the show to a single musician. He's already done Richard Rodgers & Larry Hart and Irving Berlin and is now preparing one on Jerome Kern.

Speaking from the vantage point of a career that stems back to the days when phonograph records were used to background live tv dramas, Henderson said there has been a vast improvement in the quality of music on television. Producers, he said, have now fully accepted the feature film concept that music exerts a powerful influence, even if only felt and not heard.

Stanton: 'It Might Take 10 Years'

But the Fight to Win Same Access Recognition As Newspapers 'Will Be Won'

By JAMES CONNERS

Albany, March 12.

Dr. Frank Stanton, CBS president, is under no illusion that the fight of broadcasters to gain "equal access" to legislative, court and other proceedings now freely covered by newspapers will quickly be achieved.

Here to address the State Broadcasters Assn., he told VARIETY "it might take 10 years . . . it will be won, when the public demands that broadcasters have the same right as newspapers."

Dr. Stanton has great faith in the power of the public to bring about needed changes. He spoke of a film that has been made, for showing to luncheon clubs, etc., which will be part of the effort to have "the public bring pressure on their representatives, at the local level."

Stanton named leading congressmen whose constituents could exercise leverage.

The CBS chief was not particularly impressed with another Representative, Oren Harris, of Arkansas, who had suggested the day before in Washington, that Stanton "take it easy" in urging abolition of Section 315 of Federal Communications Act, regarding "equal time" for candidates. Stanton observed that Rep. Harris had suggested waiver of this requirement for President and U. S. Senator, "but not for Congressmen."

The "ins" usually wish to avoid giving the "outs" an opportunity for "television exposure," Dr. Stanton stressed. "But when you have two candidates, neither of whom has held the office sought, there is no trouble in arranging 'joint appearances' via television."

"I think," Stanton remarked, "that the television audience's de-

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Edie & Caesar's 39-Week Spread

ABC-TV has locked some $6,000,000 Consolidated Cigar business for next season and at the same time resolved its Thursday night 10 to 10:30 time situation, at least for a 39-week period.

Going into the slot will be Edie Adams and Sid Caesar, alternating with 18 shows apiece. In addition there will be three reruns to ride out the sked of 39.

Both Caesar and Miss Adams have been doing an ABC series this season—same sponsor, same network, though with less frequency.

Gillette Fights to Japan

Tokyo, March 12.

Gillette "Fight of the Week" begins telecasting April 14 on Nippon Educational Television (NET), this city, and the Mainichi Broadcasting System (MBS), Osaka in the Sunday night 8-8:45 slot.

It's the first case of a nonresident sponsor. The local ABC office helped arrange the deal which is to run for 26 weeks with an option of 26 more. Agency is McCann Erickson-Hakuhodo.

Set at the same time was a pact for the stations to get exclusive Japan right to the 1963 World Series from Gillette and ABC.

TV Pricing Itself Out of the Market Sez Bob Banner

Hollywood, March 12.

Television ceilings have been hiked to ridiculous heights, so that medium is pricing itself out of the market, in the opinion of Bob Banner, whose production company is involved with several network shows trying to hold the line. There's panic among buyers to compete against shows caught in the spiral, according to Banner, who says that a modest budgeted show will be hard put to survive.

"Time was in seasons past that $80,000 was the ruling price for a half - hour show, and for under $160,000 an hour show could be bought," he estimates. "In each bracket this figure has been raised by at least $25,000. Any show with less to spend hasn't much of a chance to break into Nielsen's Top 20. The sponsor is powerless to stop it. Television has proven too powerful an instrument to sell their goods and they're caught in the vice of spiraling costs."

The solution? He wishes he knew. But he does know if the costs keep hiking the medium stands in a fair way of destroying itself. Worst offender, he says is the live show, with its greed for top names whatever the price. "What chance have we to book a name star for the Garry Moore show against the competition of Judy Garland, Danny Kaye, Jerry Lewis or some of the big specials?" he asks. "We'll have to take what's left at more than we want to pay. Our ceiling stays where it is and we'll have to

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TOP MILEAGE OUT OF $40,000,000

An invitation to "come up and see my Nielsen pocketpiece" is producing some mouth-agape results which project Nick Keesely's talents as a tv program buyer into one of this year's stunning Madison Ave. success stories. For Keesely, as the senior v.p. who rides herd over $40,000,000 worth of network tv programming for all of Lennen & Newell's clients, has achieved a payoff status perhaps unmatched among his agency confreres.

"Nick's knack" with a three-network program schedule is evidenced by the latest National Nielsens, which find the L & N clients' audience batting average spread over 11 hour and half-hour shows as sweet a performance as you'll find in anyone's league. For the scorecard reads as follows: an average of more than 11,500,000 homes for all 11 shows.

That's why Keesely, recognized today as one of the most astute buyers in the business, is going with practically the same shelf next season as the one he's been riding with this semester (with the exception of "Price Is Right" and "Dennis the Menace," which is being scratched). These include such stalwarts as Red Skelton, Dick Van Dyke, Ed Sullivan on CBS; Joey Bishop, Jack Paar, the Monday Nite Movies, all star golf and the new Richard Boone hour anthology on NBC; "Flintstones," "Ozzie & Harriet," Edie Adams, Wide World of Sports and the 1964 Winter Olympics on ABC.

On behalf of the L & N clients, who comprise Lorillard, American Gas Assn., Reynolds Metals, Corn Products, Colgate and Consolidated Cigar, Keesley believes in spreading the loot around all three webs, in almost equal proportions. Further, he sticks to the impact formula of buying alternate half-hours (instead of circulation minutes) with star endorsements wherever possible.

To Keesely buying for circulation is not the whole answer, for when he's got a surefire Skelton, Sullivan, Van Dyke, Paar, etc., going for him, he's as much concerned with improving the client's image and giving it star identity. Where L & N's concerned, compatability of product with the show figures prominently in decision making. (In addition to the nighttime buys, Keesely also plays it the three-network way on daytime programming).

No johnny-come-lately is Keesely, who, in fact, is one of the real vets of the tv (and before that radio) programming wars. Back in 1930 he helped launch the radio careers of Will Rogers, Bob Hope, Jack Benny, Fred Waring; learned early in his career that if you want to survive, you got to go with the pros.

Set Special Rates For Canada TV Sponsors If They Buy Canada Shows

Ottawa, March 12.

Special rates on CTV network and its affiliated stations to be announced April 1 are designed to attract bankrollers to Canadian-made stanzas. Rates will show on the new CTV rate card but will not be effective until fall for current web advertisers. Rates give special consideration via new continuity discount applicable only to Canadian shows, and a co-sponsorship rate also available only on Canadian half-hours.

Special rates were among items covered at a recent meeting of CTV's new program-buying committee. Group includes CTV Pres. S. W. Caldwell, Eugene Fitzgibbons of CHAN-TV, Vancouver; Murray Chercover of CFTO-TV, Toronto, and Michael Hind-Smith, CTV programming v.p. Committee currently is in Hollywood on a show-viewing junket.

Networks Start to Get On '64-'65 Program Ball But Nobody Yet Knows How the '63-'64 Trends Will Shape Up

The economics and timetable of network tv being what they are, the program chieftains at the webs were given the nod this week to start planning the 1964-65 program schedules—a full six months before the '63-'64 product is put on view before the public.

If this in turn has invited something of a crisis, not to mention consternation, it's because the aforementioned program chieftains, even though recognizing the necessity of such early development of projects, aren't quite sure in their own minds what type of shows will be fashionable 18 months from now.

This, of course, won't be known until next November or so, when the initial National Nielsens are posted on the '63-'64 wares. Will the concept of back-to-back 45-minute programming, as in the case of ABC's "Arrest and Trial," take hold? Will a two-hour Jerry Lewis late night display, or a weekly Danny Kaye show, or a weekly Judy Garland show, capture the fancy of the American tv audiences? Will "The Greatest Show On Earth" invite a cycle of circus-motifed shows? Will ABC's "$120 Grand" bring back the quiz show?

As yet, nobody knows, but the networks can't afford to wait until next November to find out. For by next January, February at the latest, the networks will have to know approximately what the '64-'65 schedules are going to look like.

And to meet such a deadline (necessitated by early sponsor commitments) will require a full nine months of preparation. That leaves only a month or two from now for the various film producers to get going on what the networks have in mind.

Time is of the essence, but the decisions can be precarious, considering today's costs.

If 'College Bowl' Moves, Jerry Van Dyke's In

"Picture This," Ashley-Steiner game show headlining Jerry Van Dyke which will have a summer run on CBS-TV, is viewed as a possible entry in the Sunday at 5:30 p.m. slot, if "GE College Bowl" moves over to NBC-TV.

NBC-TV is taking the expanded version of the "True" anthology series, which was sponsored by General Electric this season out on CBS-TV. GE will probably be riding the Jack Webb hourlong anthology on NBC-TV next season. Discount advantages will probably invite "GE College Bowl" over as well.

Tom Moore Tells Chi Admen: Gotta Resist Conformity

Chicago, March 12.

Warning that pressures for conformity must be resisted if the tv industry is to progress, Tom Moore, v.p. in charge of the ABC-TV network, told the Advertising Club here that the challenge of the next 10 years will not be met by adhering to comfortable patterns of the past. "The programmer must know that his audiences will have more and more alternatives to turn to."

In effect presenting the philosophy behind his own network's drastic programming overhaul for the 1963-64 season, Moore said that the broadcaster "must concentrate increasingly on providing a service that people will turn to with expectation rather than simply because it's there. And that further means trying our hardest to be creative, imaginative, exciting. It means that the new and offbeat has to be given a fair hearing. It means avoidance of repetitive and me-too carbon-copy programming."

Moore told the assembled execs that he was not impressed by "wails of agency people bemoaning the loss in creativity now that they no longer control large blocs of programming as they did in radio and in the wild and wooly days of early television. The logic of the situation in television today demands concentration of authority in the hands of people whose only job is to produce the best possible program schedule. Let others be concerned with marketing the sponsor's product or his image."

Moore said the question before the house was: "What programs will get sponsored? Will the advertiser make pronouncements on the need to foster creativity in television and then proceed to sponsor a pale imitation of a program that had been successful two years earlier? I would hope that television advertisers will show intelligence to explore new program fields, new program forms, new talent, new faces."

Pointing to new markets to be tapped, Moore said "there are ways to reach new kinds of audiences whose levels of education and sophistication go far beyond what was thought possible a generation ago." He also said that tv needs the support of the advertiser in its resistance to encroachment—in the form of unreasonable pressures and demands—whether these come from special interest groups or from Government."

CBC: '90% of The People Love Us'

Ottawa, March 12.

Almost 90% of adult Canadians think the Candian Broadcasting Corp. is doing a good job. Who says? CBC says.

The corporation's research department set up a survey and hired a research agency, Canadian Facts Ltd., to carry it out. Arthur Laird, CBC research chief, said "It has long been clear that public reaction is something more than a simple accumulation of audience reactions to programs." The survey was designed to feel out the public on such angles as CBC's abilities to entertain, encourage Canadian talent, let people know what's happening in the world, contribute to public education, help French - speaking Canadians and English-speaking Canadians understand each other and help all Canadians understand each other.

Results showed "widespread public acceptance" of CBC's importance in all areas. CBC reported 90% of adult Canadians believed it was "doing well" in keeping people informed, 74% thought CBC was "doing well" in encouraging Canadian talent (with French-speaking Canadians more enthusiastic about this than their English-speaking countrymen), 75% of the French - Canadians patted CBC's back on helping people understand each other but not so many English speakers thought so. CBC's idea of raising the level of public information and taste got a 78% nod but, said CBC, "It cannot of course reasonably be inferred that all of these are prepared to avail themselves of every opportunity that the CBC might give them to increase their knowledge and develop their tastes."

Bewitching!
TFE

COLUMBIA POST-48's
SCREEN GEMS, INC

Royalty Plan (4%) as Replacement For Telefilm Writers' Residuals?

Hollywood, March 12.

Telefilm writers may soon abandon their traditional residuals system of payments in favor of a precedential royalty plan under which they will receive 4% of the gross income of the vidfilm. For the first time, the writer will get a piece of the foreign revenue derived by telefilms under this royalty plan, which was approved in the pact settling the 22-weeks long writers' strike against tv film in 1960.

In fact a cut of the foreign coin was a crucial issue which prolonged the cost of the strike, longest in the history of Writers Guild of America. Since that strike was settled a joint producer - writer fact finding committee has been working on implementation of the royalty plan, and has agreed the royalty percentage shall be 4%.

The tv companies of the AMPP (major studios), Alliance of Television Film Producers and the networks have until March 16 to notify WGA if they do not want to put the royalty plan into effect until the 1968-69 tv season. Indies have until March 21. If any companies or webs do not notify the Guild, the plan will go into effect retroactively for all material penned for the current season, and written thereafter.

If a company tells the Guild it rejects the royalty plan and retains the current residuals structure now, the royalty plan will go into effect for programs scripted for 1968-69 season, [illegible] material written for that season and thereafter. New royalty plan will not affect shows written prior to this season. Payments for these will be under the rerun structure now in effect.

WGA labels the royalty plan the Determined Royalty Percentage. This percentage will be applied against the distributors' residual gross, which means the gross income of the distributor from the global distribution of vidpix, exclusive of income derived from initial sales. There is the possibility of certain fringe deductions such as bad debts from the gross.

Terms "initial sales" in pact means sales covering the first tv run on each program in the series in each market in the U. S. and Canada and not more than one rerun of each such program in the same market, provided such a rerun must be made as a part of and in conjunction with a first-run net or first-run syndicated sale, and

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Hottest Movies In KC; 'Bowery Boys'

Kansas City, March 12.

[illegible]

NBC Films' 'Astro Boy'

NBC Films will market one of the few first-run syndication properties this year with "Astro Boy," an animated half-hour of 52 stanzas featuring a kid's adventures in the 21st century.

Producing is Video-Promotions Inc., Los Angeles, with animation reportedly being done in Japan.

Series will be ready for screening at the NAB Chi convention. NBC International will distribute overseas concurrent with NBC Films' distribution here.

Okla. 'V' Drop-In, Others Get Okay

Washington, Mar. 12.

In a two pronged action, the FCC okayed a VHF drop in for Oklahoma City, Okla., but reversed earlier rule making proposals by nixing VHF drop ins for seven other markets.

With Commissioner Robert E. Lee abstaining, Commission unanimously approved instructions to staff preparing short spacing of Channel 5 from Enid to Oklahoma City.

In a 4-3 decision, FCC refused to follow up earlier proposals for short spacings in Johnstown, Pa. (8); Baton Rouge, La. (11); Dayton (11); Jacksonville (10); Birmingham (8); Knoxville (8) and Charlotte (6).

Commissioners Rosel Hyde, T. A. M. Craven and Frederick Ford dissented.

Commission decisions were in form of instructions to staff and could be subject to further review.

Chi FM'er Agrees To Recognize IBEW, Brings Year-Old Strike to End

Chicago, Feb. 12.

Slightly more than a year after it started, the bitter, violence-punctuated strike of suburban radio station WXFM by the International Brotherhood of Electrical Workers has ground to a halt. The FMer has agreed to recognize the IBEW as the bargaining agent for its employees, to fire the employees it hired to replace the strikers, and to sit down with the union to discuss a contract. [illegible]

[illegible]

Walker's KDKA Slot

Pittsburgh, March 12.

Fred E. Walker, formerly sales manager of KYW, Cleveland, has been named general manager of KDKA, succeeding Lester R. Rawlins who died on Feb 23.

[illegible]

300G 'Zane Grey' Sale; Tom Ewell Half-Hour As an Off-Web Entry

Four Star Distribution has entered another contender in the off-web syndication sweepstakes, the half-hour comedy series with Tom Ewell, with initial sales already in New York and Los Angeles.

WPIX, New York, and KABC, Los Angeles paid a reported total of $125,000 for the 32 episodes in the package.

Company also reported sale of the entire "Zane Grey Theatre" package to WPIX, reporting the price for the 145 stanzas at $300,000.

Re the Tom Ewell package, Four Star Distribution veepee Len Firestone says company was not going to release the series until summer, "but comedy is a hot commodity right now. Nielsen has reported an average of 10 comedy shows in the top 15 network programs this season to date."

Minn. Seeks Curbs On Cigaret Com'ls

St. Paul, March 12.

The Minnesota Senate's general legislative committee is holding hearings on a bill which, in this state, would ban the use of a human to tout cigarets in television commercials and over radio and in all other word manufacturers' advertising, including magazines.

Principal aim of the measure is to halt athletes' plugs of cigarets over the air and in all other sorts of advertising because these encourage teenagers to smoke, the committee was told by Sen. N. D. Coleman, its chief author.

A 15-year old witness, who said he represented his junior high school students, declared the latter support the bill "whole-heartedly" because they object to the cigaret companies "selling a product to young people which is injurious to the human body."

[illegible]

Embassy Bundle To Chi WNBQ-TV

Chicago, March 12.

[illegible]

KTLA's Front Page Format

Hollywood, March 12.

KTLA is going all-out in airing news only a few minutes after it occurs and will launch its new concept as "the news station" April 1. Three new newscasters are being added to Sam Zelman operation, which will give station a five-deep concentration on fast-breaking news. Robert Arthur comes over from KNX radio after hitches in Peoria, Ill., and Albuquerque, and Joseph Benti, onetime journalism prof at U. of Iowa, swings out from WDAF, Kansas City.

Stretch Adler, station manager, decided to replace Clete Roberts, departing the station March 22, with three seasoned reporters rather than one top name from the east to conform to the indie's new design for news coverage. A third staffer is now being screened. They will supplement Bill Stout and Tom Harmon, who will continue to anchor their specialized segments of the local news.

"We intend to make our news coverage look like the front page of a downtown paper," said Zelman, director of news for KTLA. "The new men will be short-sleeve reporters, who will go out and get the news and then come in to report it. No one will write their copy for them to read. With our experienced staff and mobile facilities, both on land and in the air, we will cover any newsworthy event within a half hour after it happens."

Jack Douglas' Syndie Bombshell On Sale of 'Golden Tee' Series

Jack Douglas is tossing a bombshell into the syndicate market that may change the whole concept of selling tv shows market-by-market. He'll put his own selling crew into the field to circumvent what he calls the exorbitant charge of syndicators for the sale to individual stations of his 90-minute special on golf, "The Golden Tee."

"I'm getting fed up on paying 32.7% distribution charges to syndicators," said Douglas, who now has seven different series in syndication. "Sure, they'll tell you that it runs from 30% to 40%. I have the figures to prove differently. They're killing the syndicate business by piling on the extras, which include the cost of prints, advertising, excise tax, investigation of music and copyright. There's also a deduction for postage, believe it or not. In one contract there was over 200 items charged against the cost of distribution."

Douglas also contends that the major producers of network shows are flooding the market with off-network reruns that are sold at such a ridiculously low price that they won't even get their residuals back. "They just want to keep their name before the public," says Douglas. "The public one day is going to rebel against the network stations making tv a rerun medium."

By putting five men in the field to sell "Golden Tee" to individual stations, Douglas has estimated that he cut the cost of distribution down to 16-17%. Each station would be allowed unlimited runs over a period of three years. Says Douglas, "I know I can get $22,500 in L.A. on such a deal," says Douglas, "and no independent show has ever commanded that price."

Douglas challenges any syndi-

(Continued on page 40)

SG's TeleHaiti Deal

Screen Gems' newly formed International Broadcast Division has lined up its second Latin-American tv outlet for representation via a deal with TeleHaiti in Port-au-Prince in Haiti. IBD was launched with a similar deal involving [illegible]-TV, Santo Domingo.

TeleHaiti, the only channel in the island country, is planning a series of relay stations to enable it to blanket the whole population of 4,000,000. Doris Frank, IBD manager of Latin America, worked out the representation deal with Morris Rosenberg, prexy of TeleHaiti, and Andre S. Apaid, its general manager.

Broadcast Editorial Workshop in July

Atlanta, March 12.

Dick Mendenhall, editorial director of WSB-TV-FM-AM, has been named chairman of the first national Broadcast Editorial Workshop scheduled for July 25-27 at the Center for Continuing Education on the campus of the Univ. of Georgia in Athens.

[illegible]

WTCN Posts an SRO On 50-Game Ball Sked

Minneapolis, March 12.

[illegible]

Lee Marvin Show's $1,200,000 Sales

Sales gross of nearly $1,200,000 has been racked up by "The Lee Marvin Show," United Artists Television's new first-runner slated for fall [illegible].

[illegible]

TV'S 'MASS & CLASS' FEATURES

WOR's Yen for Non-H'wood Pix

Bob Smith, v.p. and general manager of WOR-TV, N.Y., the station most heavily programmed with features in the six commercial station market, has had a lengthy experience in programming international pix.

As to ratings, Smith said it's very difficult to generalize. It depends on their appeal, some of them having the same mass appeal as the best Hollywood has to offer for ratings. In this connection he mentioned "Hercules" and "Attila," which smashed all opposition in its time slot when it was telecast. He said the so-called "art" pix have less rating appeal, but sufficiently valuable. "At times we're unhappy at some of the small ratings, but they still have a sufficiently good audience."

WOR-TV, he says, pays less for non-Hollywood product. Indie also plays subtitled pix of Italian origin, cognizant of the large Italian population in the city. RKO Teleradio station also has packaged a group of opera pix, under the overall title of the "Golden World of the Opera," which is being handled in other markets by Reade-Sterling.

Pape on FCC Hot Seat, Faces Loss Of Licenses on Charges of Bribery

Washington, March 12.

The FCC with charges of bribery and political influence peddling ordered Pape Television Company Inc. to show cause why its licenses for WALA-AM-TV, Mobile, should not be revoked.

FCC charged that an officer and director of Pape offered to halt WALA-TV's critical editorials of an architectural firm if the firm would pay "large sums of money" to the Pape officer and director.

The hassle between the architectural firm and WALA-TV was over plans and construction for a proposed municipal auditorium in Mobile.

Pape officials, FCC said, promised in April, 1962 to air favorable editorials and news reports and deliver a key vote of one of the three Mobile Commissioners in return for the payoff to the Pape officials.

Pape officials, FCC charged, said they would deliver the Commissioner's vote since he was indebted to their stations for support in past campaigns.

When the architectural firm refused to make the alleged payoffs, WALA-TV resumed its critical editorials and unfavorable news reports, FCC alleged.

FCC also charged Pape with refusing to give the architectural firm copies of their editorials or give the other side of the controversy.

All these charges were denied by Pape.

Commission also charged that in

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Chi WBBM-TV's Pubaffairs Kick

Chicago, March 12.

WBBM-TV's programming agenda for the coming month indicates an accentuation of news and pubaffairs and an elimination of pure entertainment from the local prime time schedule.

The CBS station is replacing the Tuesday night musicale, "Remember That Song," which had starred singers Bob Carroll and Patty Clark, with "World of Adventure," a Carter Davidson-hosted travel-adventure documentary produced in association with the Adventurer's Club of Chicago. Opening show covers a safari in East Africa and the second undersea exploration in the Caribbean.

A pair of news specials on political and social conditions in Mexico, prepared by Frank Reynolds who had journeyed there recently, have been slotted at 7 p.m. March 27 and 10:15 p.m. on April 4.

Another notable offering is the outing this Saturday (16) of WBBM-TV's "Police 5" series which will focus on the sector of town in which Alderman Benjamin Lewis was killed a fortnight ago. As will be pointed out, the alderman's death is one of 130 murders that are expected to occur in Police Area 4 this year. The total last year was 134. If treated as a city, that sector of Chi would rank third in the nation in murders per year, behind New York and Chicago.

FEATURES ABROAD PLAY MINOR ROLE

Minor role played by sale of features to tv abroad is highlighted by one industry estimate, which calculates that less than 10% of all foreign grosses is racked up by the sale of pix to tv in foreign markets.

Bulk of tv sales abroad is composed of vidfilm product, cartoons, etc. Until the markets of England, Japan and West Germany open up to pix, grossing performance of pix on tv abroad is expected to continue in a minor key.

Adams: Don't Get Too Over-Zealous On Foreign Sales

By DAVE KAUFMAN

Hollywood, March 12.

Hollywood telefilmers with pie-in-the-sky dreams of a bonanza from sales of their product to foreign markets are in for a rude awakening. While the foreign market for American product will grow because of the quality of U.S.-made product, it will be a very selective one, and today it is couched in uncertain terms because of delicate and complex international situations, MCA-TV veepee Boris Adams warned here. MCA-TV is one of the largest U.S. tv film distribution companies.

Adams, speaking with overtones of guarded optimism, cautioned restraint against over-zealous hopes of a bonanza in the foreign area.

Surveying the current and future situations abroad, Adams predicted an upbeat in foreign revenue from European markets due to the opening of additional Government networks in Germany, Italy, England and France. In an analysis which emphasized guarded optimism, he pointed to politically explosive situations in Latin America which make it all but impossible for the American tv film distributor to accurately assess the future south of the border.

Best markets today for the American-made product are England, Canada and Australia, which contribute 80% of the income for U.S. films sold abroad.

About 20% of the income for American distribution companies comes from Latin America, "which has a strong preference for action-adventure," Adams disclosed, qualifying that the Latins have only a casual interest in American anthologies or comedies. But while they want American product, when the Americans are paid is another story. It's the custom there to pay everything 120 days later, but by the time they get around to paying foreigners, it is much, much later.

Privately-owned and competitive commercial stations dominate the Latin American picture, in sharp contrast to the situation in Europe.

Also, in Latin America there is

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INT'L PIX GET A MAJOR PLAY

Fed by new product and a greater acceptability, international pictures are due for an unprecedented ride on tv, the markets buying now embracing Kalamazoo, Tallahassee, Portland, Me., as well as New York, Chicago, Los Angeles and New Orleans.

The revolution that the art theatres wrought on U. S. exhibition, that the shortage of Hollywood pix product wrought on the circuits, is now being reflected in the tv medium. For tv, the situation is not that altered as it's now in theatrical exhibition, but more and more stations now are buying and listening to the lure of non-Hollywood pix product.

Those selling such pix as "Hercules," "Divorce, Italian Style," "Hiroshima, Mon Armour," "400 Blows," "Ballad of a Soldier," "Make Mine Mine," "The Entertainer," et al., avoid the tag "foreign product." What is "foreign today? they ask rhetorically. "What is 'Lawrence of Arabia,' an American or foreign picture?" Stars such as Laurence Olivier, Vittorio de Sica, Maria Schell, Sophia Loren, Terry Thomas, Peter Sellers, and Michel Morgan are stars who sell at the U. S. box-office and who bring ratings, it's argued. It's for these reasons that the distributors now engaged in the big sell refer to their pix, many of them award winners, as "international pictures" eschewing the label "foreign product."

Latest to enter the field is Joe Levine's Embassy Pictures, the tv division of which is topped by Jonny Graff. Graff, a vet pix-to-tv sales exec, feels that his group of 33 pix can gross from $3,000,000 to $4,000,000 nationally. Whether he does so remains to be seen, but in four weeks of selling, he has grossed more than a $1,000,000 in 17 markets.

His package, tabbed by Graff as having both "mass and class" appeal includes such titles as "Hercules," "Hercules Unchained," "Attila," "Morgan, the Pirate," "Two Women," "Divorce, Italian Style," "The Sky Above The Mud Below," and "Madame." Pictures are of such recent vintage that the package consists of delayed telecasting dates, so that theatrical exhibition can be completed prior to the tv run. Only 12 of the 33 can be telecast in '63, 11 in '64 and the remainder in '65.

Graff, expounding on the changed climate, said that five years ago he couldn't sell the British pic, "Seven Days to Noon," in Kalamazoo, now WKZO there, bought the entire Embassy package. The ratings chalked up by "Hercules" and "Attilla," when telecast on WOR-TV, N. Y., helped tremendously, he added.

When Walter Reade and Sterling Television joined forces the catalog of Reade's Continental distributing arm became available to tv. Reade-Sterling now is out with a group of 52 pix, titles including "Ballad of a Soldier" to "Room at the Top," "Gervaise," the Apu trilogy, "General Della Rovere," "Battle of the Sexes," and "The Last Ten Days."

Saul J. Turell, prexy of Walter Reade-Sterling, reports that his

(Continued on page 46)

Chi Entrant: Joe Levine

Flamboyant motion picture impresario Joe Levine will be on hand at the Television Film Exhibit—1963, being held in Chicago in conjunction with the NAB convention, March 30-April 3.

Levine, entering tv exhibition via his tv wing under v.p. Jonny Graff, wants to meet his new customers, broadcasters. Embassy Pictures became the 18th tv film distributor participating in TFE—63.

Gov. Scranton's News Embargo Tossed Out as KDKA Blasts Press Relations

Pittsburgh, March 12.

David J. Kelly, news director at KDKA-TV and national chairman of the Associated Press Watchdog Committee, brought his long standing feud with Jack Conmy, press secretary to Pennsylvania's Governer William Scranton to a boil on Wed. (6) by absolutely refusing to honor any hold for release requests made by the governor.

On Wed. when the governor had a very routine press conference, the AP had an embargo on until 6:30 even though the entire capitol press corps had the details of the conference at 1 o'clock. Kelly told Tom Finn to use the news on his 2:30 show and both KDKA radio and tv carried the details all day.

In a wire to the governor, Kelly said, "For your information KDKA Radio and Television will not honor any embargoes on the governor's news conferences, particularly when they are conducted in the morning and afternoon, five or more hours in advance of release date. Furthermore, we strongly protest this type of discrimination against radio and television stations."

In a talk with the Pitt VARIETY rep, Kelly spoke even stronger and said, "The Governor doesn't seem to care about radio and tv. When I called up Jack Comny and asked why we weren't alerted for coverage on the Governor's visit to the strip mining areas, he was very curt and actually hung up on me."

"Comny is forever putting out releases with either a 6:30 or 10:30 time and this kills most of the state news for our most important broadcasts and I'm sure it affects every broadcasting station in the state. Why should he put on a 6:30 time when there is no morning paper that is actually helped by this and the 10:30 a.m. limit hurts us in the important morning news shows and just tries to protect the P.M. papers."

"I don't feel he cares about tv or radio or has no understanding of our problems. I have never seen such ineffectual press relations. I'd hate to think that a man who is trying to become President can let himself get involved with such inefficient people. I am going to protest our entire treatment to AP and I'm sure something will be done about it."

PAUL TRIPP SHOW SET FOR WNBC-TV

NBC's New York flagship WNBC-TV, in a revamp of the sunshine schedule, has a live show replacing film and a film show replacing live.

Into the 9 to 9:30 a. m. slot, replacing the rerun "Trouble with Father" comedy, will be "Birthday House," a live strip for preschool kids starring Paul Tripp as Mr. I. Magination and featuring actress-singer Kaye Elhardt and Jan Leonakis, a school teacher. Show preems April 1.

Under the title, "Afternoon at the Movies," WNBC will schedule the NTA package of off-web Warner Bros. and MGM tv anthologies from 1 to 1:55 p.m., Mon.-Fri., beginning March 18 when the live femme panel show "Leave It to the Girls" folds.

Legion of Decency Big Factor in Sale Of Features to TV

Catholic Legion of Decency, organized to rate pictures for theatrical exhibition, plays a major role in the pix-on-tv field.

Some pix-to-tv distributors will not handle features carrying the "condemned" tag of the Legion of Decency. Other distributors may carry a fee with the "C" tag, leaving it up to the station to select or reject the "C" pic, if it's bought in conjunction with a package. Stations, in these instances, do not pay for the "C" pic.

"Expresso Bongo," a "C" pic was bought by WGN-TV, when that station bought the Reade-Sterling package. WGN-TV hasn't as yet made up its mind whether it'll play the pic. "Boccaccio 70," was one of the pix in the Embassy package being sold to tv, but since it received a Legion "C" rating, "Boccaccio" has been taken out of the package, and another pic substituted.

Embassy contract with stations carries a provision which says a station can turn down any pic rated a "C" by the legion, within a 90-day period. The provision especially pertains to the pix in the Embassy group which have yet to be released theatrically and have yet to be rated by the Catholic Legion.

Reason many distributors decline to handle "C" pix is that most stations will decline to book such films, fearing organized opposition by Catholics. Legion's other tags, "A," "B," etc., are used widely by some stations in slotting. A "B" pic, for example, sometimes won't be played in Sunday afternoon playing time on tv. Legion's objections, too, are noted by stations, the objections being used as a terms of reference for cutting prior to the pic's telecasting.

In some years hence, a new problem in regards to the Legion will crop up on tv. Some of today's adult pix such as "Lolita," which received a special "B" rating by the Legion, avoided the "condemned" tag only because the distributor agreed to advertise the pix as for adults only. What happens when such pix are marketed for tv is the question being asked.

Legion, to date, has not entered the biz of rating pix for tv.

SG CARTOON SALES

Screen Gems has corralled 10 additional markets in the past six weeks for the package of 156 five-minute Hanna-Barbera cartoons.

Total national sales of the cartoons is currently 61.

$4,500,000 KLAC Metromedia Buy

Metromedia, parent company of Metropolitan Broadcasting, has acquired the fifth link for its radio station chain with its purchase of KLAC in Los Angeles for $4,500,000. Metromedia edged out Westinghouse Broadcasting Co. which set a $4,000,000 ceiling on its bid to buy KLAC.

Metromedia now is represented in both AM and tv in the Los Angeles key since the KLAC deal follows shortly after its buy of KTTV for $10,400,000. Metromedia currently has five tv stations and five radio outlets. The KLAC deal is subject to FCC approval.

ITC'S 'SAINT' AS FIRST RUN SYNDIE

An hourlong first-run syndication series, "The Saint," starring Roger Moore, is being released by Independent Television Corp.

Each of the stories, according to ITC, is from the pen of Leslie Charteris, creator of "The Saint," and the filming was done in various parts of the world. ITC is owned by Associated Television of England. Star Roger Moore formerly was starred in "Maverick." Skein is the sole one-hour property in a limited first run field to be offered in syndication.

CRITICS ACCLAIM
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Public Relations
JACK PERLIS

THE NEW YORK TIMES
"A fine and moving concert experience was captured and reconstructed in the home, and the medium gained a measure of nobility thereby . . . It was, in short, a memorable hour . . ."

PHILADELPHIA INQUIRER
"Sunday's Channel 6 premiere of a 10-program 'Festival of Performing Arts'—the first U. S. television concert by violinist Yehudi Menuhin and his pianist sister, Hephzibah—was an unmitigated delight . . ."

THE BOSTON TRAVELER
"You don't have to be a concert-goer to appreciate the superb program . . . a precedent-setting event . . . as fascinating to watch as to listen to . . ."

WASHINGTON STAR
"Yehudi Menuhin holds your attention with a quiet, thoughtful dignity that's almost devastating in its simplicity." (TV-Key).

VARIETY
"Judging from the kickoff last Tuesday, there will be no adulteration of the high standards previously set by this series and once again Jersey Standard emerges as the industrial knight in shining armor . . ."

THE BOSTON HERALD
"A lovely program . . . a real treat . . . We owe Jersey Standard a vote of thanks both for sponsoring the program and making their commercials brief and intelligent."

THE NEW YORK TIMES
"Opera stars who can carry off an appearance on a formal concert stage are rare, and the producers of 'Festival of Performing Arts' showed bravery in choosing Cesare Siepi, the basso, as the solo star of their third offering of the season last night. They were also wise, because Mr. Siepi is one of opera's most cultivated and intelligent performers . . . Mr. Siepi's program was excellent . . . another in the long series of triumphs this series has enjoyed since its inception . . ."

NEWARK EVENING NEWS
"Cesare Siepi, who looks the way a Metropolitan Opera basso should look, offered an hour of majestic song last night . . . Siepi, a tall, powerfully-built and handsome man, has enormous stage presence, confidence, poise and a rich, ravishing voice that seems fathomless in its power range . . . Siepi promised a shining hour and delivered . . 'Festival's' sponsor, Standard Oil Company (New Jersey), continues to demonstrate the way commercials should be presented on TV . . ."

WASHINGTON STAR
"Cesare Siepi, basso of the Metropolitan, sings his way through an hour to charm an opera buff's heart . . . The glory of Mr. Siepi's voice is enriched by his facility as an actor." (TV-Key).

NEWSDAY
"On top is Cesare Siepi, who not only sounds good, but looks good, too. Offering a program that runs from Mozart through Ravel and Verdi, Siepi is in excellent voice and, since his appearance is handled with the series' customary taste, the Sunday night rebroadcast is a must . . ."

VARIETY
"It was another distinguished outing for this stellar series, sponsored by Jersey Standard. That the man has a great basso voice and is a talented performer need not be proven by this tv outing. Value of the episode was that it brought him into the living rooms of many a home, in a tv concert that didn't compromise the artist . . ."

Foreign Television Reviews

MOONSTRIKE
(A Clear Field)
Producer: Gerard Glaister
Director: Terence Dudley
Writer: Robert Barr
50 Mins., Thurs., 8:25 p.m.
BBC-TV, from London

The dramatized documentary, which is a fond addiction of BBC-TV, got another workout in this skein, which has arrived under fine auspices. Robert Barr, who originated it, has the kudos of the "Spycatcher" series and other successes for tv on the same beam. Judging by this segment and the earlier initialler, however, something has gone wrong with the preplanning.

The general idea stems from the wartime operations of special R.A.F. squadrons who flew secret missions to occupied Europe. Here an agent had to be delivered to an emissary of the French resistance in the Loire district, and another brought back. Moonlight was vital for the flight—hence the title. But it seemed, on this showing, that the demand for authenticity had gone mad, and quite destroyed the tension that might have been screwed out of the plot.

"A Clear Field" was padded with faithful reproduction of the atmosphere and conversation of the period. A waxing of Vera Lynn was played in the background. Slang was distributed and accurately used. But all this mountainous buildup, which took about half of the running time, led to a mouse of a situation. When the plane landed in a French field, it struck a power cable and burst the tires of its landing-wheels. Thus the pilot was compelled to take off with some difficulty. He succeeded, but the palpitations connected with his escape were of pretty low voltage.

It seemed that the script had fallen into the gap that lies between truth and fiction and could not be hauled out. In this instance, the emphasis was on accuracy rather than dramatic impact and the result was an impersonal account of a rather dull event. It was doubly disappointing because the promise of a series that concentrates upon spy-dropping and sabotage must be high.

Gerard Glaister's production was earnestly authentic and Terence Dudley's direction seemed suitably scared of emphasizing reactions or incidents. The actors, anonymous for no good reason, may be grateful that they were—for the general run of thesping was bloodless. It seemed, on the whole, that the old files of a sober newsheet were being turned over, when what was needed was tabloid treatment. *Otta.*

COMEDY PLAYHOUSE
(Our Man in Moscow)
With Robert Morley, Patrick Wymark, Frank Thornton, Anthony Newlands, Michael Earl, Frank Littlewood, Leon Thau, Peter Thompson
Producer: Duncan Wood
Writers: Alan Simpson, Ray Galton
30 Mins., Fri., 8:45 p.m.
BBC-TV, from London

It was the last "Comedy Playhouse" skein which gave birth to the top-ranking "Steptoe & Son" from BBC-TV; they first appeared in one segment, which was expanded into a series by writers Simpson and Galton. These two scribes, who sharpened their quills on the Tony Hancock shows, have an unmatchable reputation in local tv for constant expertise and quality. The basic idea of this new series is not to father further series — although it will undoubtedly be watched with this end in view. But each half-hour is an independent entity, and the flavor is the British equivalent of a glossy short-story in the "New Yorker," professionally turned and glibly observant.

This initialler was a showpiece for Robert Morley, who might, indeed, be a suitable prop for a subsequent skein. He was the British Ambassador in Moscow, faced with a request for asylum from a Red tuba-player, tired of blowing oompah symphonies to aid the five-year plan and anxious to play Strauss waltzes. This situation led to some high-level [illegible], and the script fancifully embroidered it. The Ambassador tried to get rid of the embarrassing musician, but then discovered that he was a national hero for granting him protection. So he decided, too late, to persuade him to stay; the Russian Minister of Culture had talked him round, guaranteeing the tuba-player as much Strauss as he had the wind to perform. The crisp climax was that a British trad outfit, touring Russia, applied to become Red citizens. The discomfiture of the Ambassador was complete.

Yet again, writers Simpson and Galton showed their flair for linking humor with personality and plot, so that the gags were not mechanical face-creasers, but added to the impetus of events. Morley, admirably suited as the bumbling, officious, protocol-minded emissary, clicked into his familiar groove, and Frank Thornton made a good foil as the much-put-upon and long-suffering embassy secretary. Patrick Wymark scored freely as the musician with the Viennese addiction, and minor thesps were okay. Duncan Wood produced with tact, timing, and sympathy. *Otta.*

HERE COME THE GIRLS
With Alan Freeman
Director: Robert Fleming
15 Mins., Wed., 9:15 p.m.
Associated-Rediffusion, from London

After a submerged period, the gals are returning to the disk-charts headed, in these parts, by Helen Shapiro. This makes the starting-point of this brief series, designed to introduce some of them in idle chat with deejay Alan Freeman and in full warble. Opening thrush was Susan Maughan, a looker who swung into the charts with "Bobby's Girl," which she purveyed here.

Miss Maughan, stool-perching during a rehearsal, opined that she didn't much care about future hits with a single, but would be content with long-players like Peggy and Ella. She said little else, but smirked winsomely and emitted an agreeable "Jim" and "Hand Your Handkerchief to Helen" to the beguiling accompaniment of Peter Knight's orchestra. Knight himself explained a little of the "Helen" arrangement, and this was the most intriguing minute of the 15.

Freeman was affable, but had little pungency in his questioning. Robert Fleming's skillful direction nicely captured the rehearsal feeling, with bandsmen in dishabille. The show was more successful than most in showcasing a pop performer with more notes than vocabulary. *Otta.*

SYKES AND A PHOBIA
With Eric Sykes, Hattie Jacques, Ronald Fraser, Patrick McAlinney, Keith Smith, Maxwell Foster, Peter Thornton
Producer: Sydney Lotterby
Writer: Sykes
25 Mins., Thurs., 8 p.m.
BBC-TV, from London

Eric Sykes is almost unique amongst local comics in that he does not radiate significance, depth of character, or satirical twinges. He is just an endearing and capable funster, and the return of his skein to the schedules is a welcome event.

His brother-and-sister partnership with the bulky Hattie Jacques remained intact, and the segment caught was a pleasantly foolish sample of the normal menu. Sykes, who refused to go out during the cold spell, continually got his head caught in the rails of a brass bedstead. The local firemen were then summoned to extricate him, but getting tired of this, they delegated a single fireman to stay with Sykes on permanent duty.

Said fireman was an amateur psychiatrist and got up to some [illegible] in order to remove the bedrail fixation, such as climbing into bed with Sykes for close observation and [illegible]. Ronald Fraser [illegible] with these manoeuvres and captured most of the yocks. The Sykes-Jacques coupling, perhaps a little [illegible] in this one, still carried sufficient appeal and laugh-power, and Sydney Lotterby's production was pointed and pacy. *Otta.*

THE SOLITARY BILLIONAIRE
Producer: Jack Gold
Editor: Peter Hastie
50 mins., Sun., 10:10 p.m.
BBC-TV, from London

The real glory for this gem of tv reporting should go to Alan Whicker who long ago in British television earned himself a deserved reputation for getting the offbeat story that was not only good television journalism but good entertainment. Without a very competent production team — drawn from the regular backroom boys of the nightly feature mag show "Tonight" — this might never have come over. And a lesser man in his chair could have ruined it.

J. Paul Getty is as renowned for his reticence as he is for his opulence and no small credit should go to Whicker for coaxing the 70-year-old billionaire not only to face the camera and answer searching questions most people would like to ask, but to allow it all to be done, in the very heart of his own home in the depths of the Surrey countryside.

There is something about the BBC documentary approach which results in this kind of finely balanced profile. The subject never overawed either the camera or the interviewer, so that the whole thing was a studied, piece-by-piece dissection of a man who may well be the last of his kind. It would have been so easy for Whicker and cameraman Fuss to be carried away by the fiscal facts of Getty's empire and want to illustrate them with unnecessary shots of the splendor of his massive Tudor mansion.

Instead, they gave us a variety of shots but always the accent was on the living man himself and there were some devastingly penetrating closeups of the sad hanging Getty face, picking up every twitch and flicker of the eyes and mouth as he chewed on a question and shaped his answer. It was almost as if the camera was trying to expose the very cogs of his brain. Whicker himself was not shy to ask even the hottest question and it is the answers that he got, answers often enough guessed at by less ingenious journalists, which also made this program the fascinating journalistic scoop it was. To hear a man who earns $11,300 an hour, who could buy up all of Britain's motor manufacturing plants lock, stock and barrel with one eighth of his current capital resources, talk about people he envies made compelling television. Whicker even succeeded in coaxing Getty to smile occasionally.

There was even pathos in the program. There can be no other description when a man like Getty says with obvious sincerity that he envies "younger, stronger and more cheerful people than I am" and those who enjoy "the blessed boon of anonymity." *Pit.*

EUROPEAN CENTRE-FORWARD
Producer: Stephen Hearst
Writer: Brian Glanville
50 Mins., Tues., 9:25 p.m.
BBC-TV, from London

BBC-TV are mounting a series of documentaries at this peak-hour viewing-time, and they are rapidly becoming a safe date for the curious. This one was excellent, crisp in comment and interpretation, and exciting in its filming. Although its subject was the football mania in Turin and centred on the English footballer who is the goal-scoring hero of the local club, Brian Glanville's script set the fever in its social context with many apt parallels.

Gerry Hitchins was bought by A.C. Turin for around $300,000 to revive its then-failing fortunes. He soon became the focal point of a cult which made him more feted than Sophia Loren and more el-[illegible] than Elvis Presley. For football, according to Glanville, has the power to concentrate local patriotism in this industrial town. It is a release after the mechanical work-day on an assembly-line. It has links with the wars between the Italian city-states before the country was united, when mercenaries were hired to uphold the region's power and influence.

Apart from the exciting glimpses of Hitchins and his team in action, Glanville explored the attitude of the Italian millionaires who support the teams out of their profits, inferring that they are also fighting the workers' monotony. Hitchins himself spoke sparingly but well, and there were glimpses of his new affluence, which had brought him to a penthouse from an English mining village.

Stephen Hearst's production was first-rate, the film supporting the drift of the script with superb emphasis. Brian Redhead spoke the commentary with brisk aplomb, and John Bird's location photography deserved a prize. *Otta.*

YOUR LIFE IN THEIR HANDS
Executive Producer: Humphrey Fisher
Producer: Peter Bruce
25 Mins., Wed., 9:40 p.m.
BBC-TV, from London

This series, which sets out to display real medicine in contrast to the Kildare variety, has returned to the schedules for eight programs. Its chief virtue is that it bolsters confidence in medical skill, which is seen in action, and thus destroys many ignorant fears. Subjects to be featured include anaesthetics, diabetes, a Caesarian birth, slipped discs, and sciatica, and the initialler comprised a cut-by-cut account of an appendix removal.

With cameras poised over the patient's stomach, the surgeon from London's Guy's Hospital explained the moves as he made them. The squeamish were invited to turn down the picture and listen, and the operation would have jolted those allergic to blood.

But the commentary was lucid, calm, and clear, and the sequence of surgical maneuvers were all fitted into place. As before, Humphrey Fisher's production kept emotion away from fact, and appendicitis became what it should be—a nuisance, but no spine-chiller. *Otta.*

Foreign TV Followup

Television Playhouse

Novelist Edna O'Brien, whose first legit play found a London club-theatre spot but no transfer last year, provided a mildly entertaining touch of whimsy for this "Television Playhouse" segment from Granada TV. "The Wedding Dress" had a neat idea, which might have had horrific implications, but both writing and direction chose to stick with its lighter side and thus missed full impact.

Mr. Berry (Cyril Cusack), whose wife left him at home while she worked in a factory, had the fanciful notion of pretending that she was dead and selling off her belongings. Miss Shemonge (Avril Elgar), a simpering elocution teacher, answered his advertisement in a shop-window and went off with garments belonging to Mrs. Berry (Hazel Hughes). This happened daily, until Mrs. Berry's wardrobe was empty—all but for her wedding dress.

The wife could not grasp what was happening, for Mr. Berry disclaimed all knowledge. She took some of her remaining clothes to the factory, consulted her disbelieving friend, and the situation built up an intriguing question-mark. Returning earlier from work one day, she caught Miss Shemonge trying on her bridal garment. Mr. Berry's private comedy—and his cunning courtship—was abruptly ended. The climax was too gentle and abrupt for the earlier events.

John McGrath's direction, too, was inclined to linger, and erred in forcing the grotesque implications for laughs. Thus Avril Elgar, with her refined voice, was far too heavy-handed and thus unconvincing, although the inexplicable Mr. Berry was well handled by Cyril Cusack and the distraught wife was splendidly portrayed by Hazel Hughes.

It seemed, in fact, rather like a deft short-story that had not been provided with sufficient dramatic weight. *Otta.*

Drama 63

Leo Griffiths made a stab at a black comedy with "A Love of Treason," but the modish aim misfired and made a disappointing segment of Associated TeleVision's "Drama 63" skein. Stanley Chrystal (Ian Bannen), a smart and fast-talking [illegible], arrived as the only guest in a down-at-heel hotel. He told the proprietor, Ernest Skinner (Bernard Cribbins), that he was a secret agent, being hunted by foreign emissaries.

He was certainly being chased, and Skinner got rid of a caller who claimed to belong to British security. And Chrystal confessed that he was really a double-agent. The script tried to paint a witty contrast between the matter-of-fact normality of the Skinners and the bizarre boasts of the lodger, but it did not pack enough irony to make it stick. Upshot was that the unfortunate Skinner was mistaken for Chrystal and killed whilst keeping watch at the window. The romantic Mrs. Skinner gave the spy a good meal before sending him on his way.

The situation certainly held the right sort of promise, but it was also hindered by Donald McWhinnie's production which went in for Pinteresque pauses. These merely slowed the pace, without adding to the significance, and inflated the slight theme beyond its strength.

Ian Bannen, although miscast, was fitfully effective as the romantic Chrystal, but he could not cope with the ambiguity of the character. Bernard Cribbins scored as Skinner, establishing deftly the mixture of deference and dislike with which he greeted Chrystal's unpatriotic revelations. And a neat cameo was provided by Sheila Raynor as the stolidly unimaginative Mrs. Skinner. Vic Symonds's lodging-house sets were fine. *Otta.*

Armchair Theatre

The first tv play for Carroll Baker was the attention-getter for this "Armchair Theatre" segment from ABC-TV. This was lucky for the vehicle chosen, for Robert Muller's "Paradise Suite" was in dire need of this kind of stellar pulling-power. Muller, a barbed and forthright journalist, has a showbiz fixation with his plots, his last two entries in this drama skein having probed the emotional barrenness of a movie starlet and an up and coming rock-singer. In this one, Muller inspected the loneliness of a fully fledged idol, Lena Roland (Carroll Baker), who had come to London from Hollywood for the premiere of her latest movie. Basic trouble with the hour was that Muller had only conventional insights into this stale dilemma, and it was largely due to Miss Baker's appeal, clad and unclad, that interest, especially male, was maintained.

After a rave reception, Lena Roland returned to her hotel penthouse suite (hence the play's title). There she craved adulation from her flack, and he was paid to provide it. She was interrupted by a photographer (Sam Wanamaker), for whom she posed and cavorted; he, getting the drift, left her his room number. She ogled a bellhop (Jess Conrad), and twisted with him. She made several anxious phone calls to her psychiatrist in the U.S., fondled a nude statue which was her replica, and finally reminisced and smooched with the photographer.

It was thus largely a one woman exhibition, but Muller hadn't the imaginative fertilizer to make the character grow or deepen through the succession of incidents. Self love was his theme, and the variations on it were just glib restatements of the obvious. Details, too, were hard to believe, such as that a movie critic who'd lavished monosyllabic prose on Miss Roland's performance, should be a gauche non-drinking provincial, heavy with local accent.

All the same, the piece was given with bravura by director Philip Saville, who emphasized the attitudinizing of the gal by framing her in closeup and generally provided a glitter that only showed up the hollowness of the conception. Miss Baker could not provide much sympathy, but showed that she had the glamor and the acting versatility to smooth the small screen in a more fitting show. Ian Hulme scored as the sycophantic flack, and popsinger Jess Conrad made a suitable bellhop. Wanamaker was ponderously over-emphatic as the freelance photographer, but his dialog would have defeated any actor. Voytek's sets were cleverly garish, and the whole thing was so empty that it rattled. *Otta.*

Tele Follow-Up Comment

Jack Paar Show

[illegible] ... if he began to stay in the game.

[illegible]

... proved oratory.

[illegible]

... thing Nixon had to say. *Les.*

Leonard Bernstein

Leonard Bernstein's concluding show of the season resulted in another of his lucid and entertaining CBS-TV forays into one aspect of music. [illegible]

[illegible] ... of competition. *Jess.*

Close-Up

Viewers were taken on a tv safari Thursday (7) night on ABC-TV's "Close-Up" series. The video exploration of East Africa's troubled animal kingdom was for the most part exciting, interesting and engaging. Only fault, and not a major one at that, was that the hour allotted to "The Irreplaceables" episode was overlong.

Theme of the outing was the in-[illegible]

[illegible]

... the lack of progression in the theme. *Horo.*

SEVEN STEPS TO SAFETY
With Arthur M. Swift, Bob Landon, others
Producer-writer: Landon
Director: Al DeBondo
30 Mins.; Tues., 5:30 & 9 p.m.
WTCN-TV, Minneapolis, (tape)

With a "this program may save your life" theme and the present [illegible]

[illegible]

... direction. *Rees.*

VALUES AND LOYALTIES
With Fletcher Markle, Alexander Webster, John Drainie, Ed McNamara, others
Exec Producer: Beryl Dube
Producer-Director: George McCowan
Writer: Alan King
30 Mins., Sun., 10:30 p.m.
CBC, from Toronto

This remarkable reconstruction of highlights from the 1954 case of Dr. J. Robert Oppenheimer suffered from only one thing: too great a condensation. An hour would have been a better length, but for a half-hour show it was a baby, skillfully scripted by Alan King, directed with understanding

(Continued on page 78)

THE BURDEN OF JIMMY
With David Wayne, narrator
Producer: Harold Hamlett
Director: Dan Kroop
Writers: Harold Hamlett, Arthur Barron
60 Mins., Mon., 8 p.m.
WTTG, Washington (tape)

There was little, if anything, new, technically, promotionally or technically in this heart-rending tale of an actual idiot child. [illegible]

[illegible]

... who is more naked than a child? *Ned.*

GORDIE HOWE, HOCKEY'S LIVING LEGEND
Exec Producer: Lawrence M. Carino
[illegible]
30 Mins., Wed. (27), 8 p.m.
PEPSI-COLA BOTTLERS OF DETROIT
WJBK-TV, Detroit (film)

There is no doubt that Gordie Howe, star forward of the Detroit Red Wings, is "hockey's living legend" as the title of this documentary proclaimed. [illegible]

[illegible]

The camera and the narration always moved; there were no static moments in the entire half-hour ... *Tew.*

WHERE WE STAND
With Eric Sevareid, Alexander Kendrick, David Schoenbrun, Marvin Kalb, Stuart Novins, Daniel Schorr, Charles Collingwood
Producers: John Sharnik, Don Hewitt
Director: Hewitt
60 Mins., Wed., 7:30 p.m.
PARTICIPATING
CBS-TV (tape)

Two things happened as CBS-TV opened up the international circuits linking its correspondents in key centres around the world for the first time on a regular basis ("Where We Stand" will be presented quarterly from now on).

First, as anchor man Eric Sevareid was back in his element, alert with the queries and sharp on the recap, after those trying months on the Sunday night when this fine reporter was visibly suffering from reporteritis by the time the baseball scores rolled.

Second, while it does little for the air of authority that the boys like to establish, the most interesting moments in this worldwide roundtable are those of disagreement. Vet Charles Collingwood and young Stuart Novins, for example got crossed up in a battle of the seasoned and the green. In what moderator Sevareid called roundhouse questioning, the newsman painted quick, broad strokes on giant projections. Collingwood definitely believed that the U.S. and Soviet were pulling closer together in several areas, while Novins, who has just taken over as CBS Moscow bureau chief, saw a "profound and deep" cultural disparity that might never be overcome.

In the overall discussion of "Where We Stand" since Stalin's death, the tendency was to broad stroke the big issues, but the worldwide linkup, done so smoothly that it hardly seemed remarkable, was an almost breezy method for a viewer to absorb some lofty material (this quarterly will be easier to take than a number of its print brethren).

Show opened with a film recap of the major events in east-west relations since Stalin. Besides those mentioned, newsmen taking part were Alexander Kendrick, London; Marvin Kalb, Washington; David Schoenbrun, Paris; and Daniel Schorr, Berlin. *Bill.*

THE PACIFIC—THEN & NOW
With Bill Burrud
Producer: Milas Hinshaw
Director: Betty Turbiville
Writer: Gerald Pearce
60 Mins.; Thursday, 8:30 p.m.
GLENDALE FEDERAL SAVINGS AND LOAN
KCOP, Los Angeles

This reflective 60-minute documentary compared the serene scene of the South Seas today with the Pacific when it was anything but — during the costly turmoil of World War II. There was something chilling, somber and disturbingly melancholy about the hour spent in these calm, exotic places where once millions met their maker in an insane era of violence. It was like visiting a graveyard — for some, the cemetery of intimate remembrance, for others the necropolis of childhood newsreels and intangible emotions. And yet this strangely morbid guided tour of one era's ruins and another's heritage, conducted by Bill Burrud & Company, was a valid and, in its way, necessary reminder or memorial of a not-to-be-forgotten chapter in human misery — a footnote to a dark interlude of history.

As Burrud narrated, film clips reinstated the terror and turbulence of a world gone mad and new footage illustrated the almost 20-year-removed aftermath. Some of the men who had participated in some of the terrible events of the three years, eight months and 20 days that separated Pearl Harbor from peace told of their activities, adding personal insight to the canvas. Into view came the haunted landscapes and seascapes, where once men prowled and locked in mortal argument. Today, as the camera proved, it is cheap real estate. Twenty years ago it was a high rent district, literally a lease on life — or death.

Among those responsible for the worthwhile visit were producer Milas Hinshaw, who filmed and edited; Betty Turbiville, who directed it; Gerald Pearce, who wrote it. Technically, mechanically, the program had its lapses and errors, but philosophically, it was a sobering glimpse at a slice of significant geography. *Tube.*

COMEDIAN BACKSTAGE
With Shelley Berman
Exec Producer: Irving Gitlin
Producer-Director-Writer: Fred Freed
Narrator: Frank McGhee
60 Mins., Sun. (10), 10 p.m.
DU PONT
NBC-TV (film)

(BBDO)

NBC News Creative Projects' special for Du Pont's Show of the Week, "Backstage Comedian," apparently worked on the premise that a guy who's nice to kids can't be all bad. For, except for a few scenes showing Shelley Berman, the subject of this supposedly candid view of a comedian, talking man-to-man with some kids and signing autographs for them, there were no other redeeming features of his character displayed.

Why Berman would want to expose the "Inside Shelley Berman," which is not at all like the cliche Verve LP of the same name, is hard to figure. The hour-long view of what goes on behind the show biz scenes showed him as a hyper-emotional character who can be triggered off into a temper tantrum by the sound of a telephone's ring. (The Amoche annoyance was to be the crucial moment in the show's running, but it was anti-climactic and made Berman seem a little silly for blowing his top because of it.)

In all, it was a session in voyeurism that often became embarrassing. Berman has a good act, but going through this tv therapy could hurt the appreciation of it now that it's been shown what goes on in the makings of it. An audience's view of a performer is more comfortable from a ringside table than an analyst's office.

The show was put together in documentary fashion and there were some good camera angles to heighten visual interest. Frank McGhee's narrative, though, was a bit sticky and, in some instances, too melodramatic.

Most of the show took place on and offstage at the Diplomat Hotel in Hollywood, Fla. Jeanne Sommers, who shared that Diplomat bill with Berman, was mostly just an off-track voice, but some of Berman's entourage got lots of on-screen time which helped build the behind-the-scenes mood.

An insight into the serious side of being a funnyman has the ingredients but that cliffhanger, builderupper that "tragedy was to stalk" Berman's opening at the Diplomat didn't come off. It lacked conviction and smacked of contrived backstage melodramatics.

Berman's all-pro concern with lights, sound, no-service-during-show, even unto asking maitre d' Benardi to seat a "family" ringside, so as to include a kid—for the joke, "as if you're not in show business keep your arm off my stage"—was logical and professionally realistic.

The cataclysmic tantrums because of that untoward backstage bellringing was not only a gratuitously bad image, but didn't make particular sense. Seasoned pros who've worked saloons have coped with worse, from drunks to boob audiences who aren't "with it" on the laughs, and even unto personal slurs. So the Amoche going haywire, especially since the outfronters seemingly reacted quite favorably to that dialectic admonition by papa to "Sheldon" (presumably Berman himself), should not have produced the bombshell it purported. As a matter of fact, making it a bit more ridiculous, on that second show, when Berman had to stretch because of Jeanne Sommers' laryngitis, the phone rang again almost at the beginning of his routine, and he laughed it off, and wound up a happy kid, as witness the sweetness-and-light as he repaired to dressingroom and finally upstairs.

The DuPont "Show of the Week" showcasing for a comedian is a signal kudo, and it is presumed that Berman and/or Harry Bell, the ex-MCAite who has become virtually partnered with the monologist as his personal manager, must have dimmed their sights at the altar of such prime time buildup. (Bell, since this film was made, has separated from Berman, as has his pressagent Curt Weinberg. Latter had footage on the promotion shots shown by the network but was not seen in the final telecast.)

The show was produced, directed and written by Fred Freed. *Gros.*

NEXT TUESDAY FOR AN HOUR

[illegible]

'MR. BIG' INTO TV PUBAFFAIRS

TV's Liz Oldies Vs. 'Cleo'

Hollywood, March 12.

Television will give "Cleopatra" more free publicity than ever accorded any theatrical feature—but it's the kind 20th-Fox doesn't want. Riding the wave of what is expected to be the greatest campaign in the history of the business, tv will capitalize on it in its own way—by showing Elizabeth Taylor pictures of the vintage years.

It is generally known but not freely admitted that station managers, who have kept their books free of red ink because of the oldies, are scrambling for any and all available pictures starring Miss Taylor. They're not too interested in Richard Burton. Said one film booker, "I've been told to hold back until the studio campaign breaks on 'Cleo.' It's Miss Taylor they want to see, not Burton. No more than they want to see Eddie Fisher."

Not only the local stations will give 20th a bad time but NBC has a few of Miss Taylor's post-'50s in its Saturday and Monday night lineup that undoubtedly will be timed to coincide with the height of the campaign. Said a networker, "we won't have to spend much to advertise the Taylor films; 20th will do it for us. It will suffice for a line in the tv pages, something like see Elizabeth Taylor tonight on NBC."

The ratings on KTTV's showing last Friday night on Colgate theatre of Miss Taylor's nine-year-old "The Last Time I Saw Paris" are not yet available but judging from the size of past audiences viewing the "latest of the oldies" a high marker topping all competition is considered a certainty. It's also a certainty that it will be played back when the "Cleo" publicity breaks.

Gen. Motors' Gail Smith Fears Mass TV Yen Will Become a Mass Yawn

Hollywood, March 12.

"It is high time for all of us in advertising to begin a campaign against the dull and banal or otherwise our efforts will have the impact of a rose petal tossed into the Grand Canyon," Gail Smith, director of advertising and market research for General Motors, told a luncheon meeting of the Hollywood Ad Club hotel attended by top execs of ad agencies and tv. "Today's advertising," he added, "stands in a public forum encircled as Caesar once found himself. Let us hope a Marc Anthony does not step forward and ask, 'how are ya fixed for blades'."

Advertising today is reputed to be a 12 billion dollar business, he said, "but there are many of us who are concerned that advertising has gradually been awarded the mantle of hero or bum in the business world because too much is expected from it. If such an attitude continues, much less grows, in the minds of client management, we may see the disintegration, through misunderstanding, of a major economic force. Advertising's job purely and simply is to communicate."

Smith, formerly head of tv for Procter & Gamble, recalled instance of where advertising performed its function properly and yet the product died. Everything was in order but there was one problem. "The product had an odor that would floor a horse. Everybody did their job but the vice prez in charge of smell had failed. The product lost out by a nose." Smith warned of danger in the aggressive spirit necessary to succeed in assuming too much credit. "Because the opposite side of the coin is that we then must assume the entire blame. And that is a poor bargain in face of the odds—as high as 90% of all new products in some industries fail when they hit the market.

"Under pressures of mass communication," Smith went on, "credibility has been eroded and we have become a nation of page-skimmers and dial-hoppers. The mass yen may very well be replaced by the mass yawn. Only the most intelligent and direct and personal appeal can hope to gain the attention of this new breed of consumer who can watch television for hours without hearing a commercial and, yes, spend an evening with a magazine without really seeing or reading an advertisement."

For his chairing of last week's International Broadcast Awards, Thomas Sarnoff, NBC veepee was presented the Ad Club's symbol of excellence that was awarded to the winners of radio and tv commercials.

Settle Tocco Suit Vs. NBC In Brinkley Crime Show

Detroit, March 12.

An out-of-court settlement reportedly has been made by NBC in the libel action brought against David Brinkley by Anthony J. Tocco of suburban Grosse Pointe.

Tocco brought suit in Federal Court here after Brinkley linked his name with families which allegedly made their pile from Prohibition Era bootleg and other criminal activities. Brinkley's show, "Crime Does Pay," aired Oct. 18, 1961, showed Grosse Pointe mansions allegedly bought with filthy lucre and occupied by descendants of hoodlums. The filming of the houses caused a near riot when residents rushed out and manhandled Brinkley's camera crew.

Tocco has no police record.

Jerry Danzig Key Rockefeller Aide

Albany, March 12.

Jerry Danzig, with 25 years experience in broadcasting, has been appointed assistant for radio and television to Gov. Nelson A. Rockefeller.

Danzig, elected an associate member of the New York State Broadcasters Assn., was invited to speak at its winter meeting in Albany last week.

He said the appointment to the post "indicates the interest of the Executive Department and of Governor Rockefeller, in radio and television."

The vet of network and independent station assignments including an on-air stretch, with Dave Driscoll, over WOR, offered his services to the State Broadcasters Assn. members in whatever manner he could be helpful, hoped to visit all member stations.

A committee meeting with Gov. Rockefeller may be in the offing. Danzig also travels with or ahead of the Governor, when the latter journeys to other states.

NAACP PROTESTING WVKO 'NEGROS ONLY'

Columbus, March 12.

Columbus Chapter of NAACP protested recently-announced policy of WVKO radio to limit its on-the-air personnel to Negroes. In a letter to Bert Charles, station manager, Barbee William Durham, executive secretary, said the policy appears to be "a clear violation of the Ohio rights law." Durham asked Charles to correct the situation.

WHAT'S IT DO TO WEB'S INTEGRITY?

By MURRAY HOROWITZ

Television's big name evolution in the entertainment field, which saw star after star first looking askance at the upstart medium only later to join it, has its counterparts in the pubaffairs field, which now has a growing list of big names participating in its outings.

One of many consequences is that "Mr. Big," especially the chiefs of state, try every means possible to embrace tv on their own terms. It's a fight, in many instances, to retain the editorial integrity of the program.

There are other consequences, associated not only with securing the top news personality, but the expanding perimeter of pubaffairs shows. Case in point is the recent "A Look at Monaco," starring Princess Grace, telecast on CBS-TV, packaged and filmed by MCA TV. Question raised by that show is in which category does it belong, entertainment or pubaffairs? A more important question raised is were viewers sold a bill of Monaco goods because of the web's desire to showcase movie queen Grace Kelly, now a princess, to cash in on ratings and sponsorship?

The big names who have come into American tv via pubaffairs now include Germany's Chancellor Adenauer, Spain's Franco, NATO's Norstadt. It's a list expanding daily.

A pubaffairs producer acknowledged in securing big names, there's a give and take on what's going to occur on the air. The degree of what the producer gives depends on how eager he is to have "Mr. Big" and how firm he is in protecting the editorial integrity of the show.

This give and take spoken of by a producer was denied by CBS News prexy Dick Salant, who said the only time CBS News has lent itself to ground rules being set by the person interviewed was the Premier Khrushchev interview in '57 and the Franco interview more recently by "Twentieth Century."

In a recent "CBS Reports," an edition dealing with Adenauer and Germany, Chancellor Adenauer was critical of William Shirer's tome on Nazi Germany, maintaining the native German resistance to Hitler was greater than Shirer said. Adenauer also voiced his opinion that the German people were not aware of the atrocities against the Jews. The interview, conducted by CBS News correspondent Daniel Schorr, was the sole extensive interview granted by Adenauer for American tv. Schorr did not challenge Adenauer's statements.

Asked about the Adenauer show on "CBS Reports," CBS News topper Salant said that the matter of give and take wasn't at all associated with what occurred. Terms of reference of the program, he said, was a biography of Adenauer and how he saw Germany. Other programs offered by the network take in other views, he explained.

The matter of give and take in securing "Mr. Big," though, persists, on the working level of production. One producer said that an American general persisted in editing the vidtape before he would allow himself to be interviewed. The general was turned down.

Editorial integrity isn't a black and white affair. The phrase "editorial integrity" itself is open to debate. One pubaffairs producer now associated with a network had a project in which he would do a show on a foreign country, with the cost of the program being underwritten by the country covered. His response to the ethical arrangement of the project was that there is a "positive side" to tell. Other programs carry the negative side, he maintained.

Generalissimo Franco submitted to being interviewed on "Twentieth Century" only if questions were submitted in advance and he read the answers. These ground

(Continued on page 46)

Long List of Witnesses as Hearings Start on Newspaper-B'cast Ties

Jan. Viewing Peak

Against recent reports that tv viewing time has tapered off in recent months, Nielsen shows the January average U. S. tv home looking in on the medium at six hours and 14 minutes a day, and says it is the highest hours-per-day figure ever recorded for any month.

Previous Nielsen high for January was set in 1958 at six hours and six minutes. In '59 the January figure dropped to 5:55, picking up to 5:59 in '60 and six hours even in 1961. Last year, the figure was down three minutes to 5:57.

Washington, March 12.

Rep. Emanuel Celler (D-N.Y.) has called on 40 witnesses to testify before his hearings on newspapers, their broadcast ties, and concentration of media ownership beginning Wednesday (13).

FCC chairman Newton Minow is the only witness scheduled by the House Antitrust subcommittee for the opening day.

On March 14 Stanford Smith, general manager of the American Newspaper Publishers Assn., Loyal B. Phillips, former President and publisher of the St. Petersburg, Fla. Evening Independent and Nelson Poynter, present prexy and publisher of that paper and the St. Petersburg Times will be called.

The next day will probably mark the subcommittee's first public look at the Los Angeles newspaper merger when Los Angeles Times' execs Norman, Otis and Philip Chandler are slated for testimony.

On Wednesday March 20 Hearst Corp. execs W. H. Kern, G. O. Markuson, Ed Becker and Gene Robb will be witnesses.

Their testimony is scheduled to lap over until the next day.

Also scheduled for Thursday (21) are Scripps Howard Newspapers prexy Jack Howard; ANPA prexy and Milwaukee Journal Publisher Irwin Maier and Appleton Post-Crescent (Wisc.) v.p. and editor John Torinus.

The two leading government trust busters are listed as Friday (22) witnesses. They are Lee Loevinger, asst. Atty. Gen. of the Antitrust Division of Justice Dept. and Federal Trade Commission chairman Paul Rand Dixon.

On Wednesday (27) the subcommittee will call on Elmer Brown, prexy of the International Typographical Union, Robert Morrison, publisher of the Arizona Journal in Phoenix and Murray and Robert Hotchkiss publishers of papers in Bristol, Levittown, Doylestown and Newton, Pa., Burlington-Levittown, N. J. and Sarasota and Bradenton, Fla.

Thursday, March 28 is scheduled for syndicate and advertising agency reps. Included as witnesses are Theodore Serrill, exec v.p. of the National Editorial Assn., John Osenenko, exec v.p. of the Bell Syndicate and Frank McLean, general manager of King Features Syndicate.

From the ad agencies are William J. Colihan Jr., senior v.p. of Young & Rubicam, Gerald McDonald of Mulligan & McDonald, Jack Kent, prexy of Ward-Griffith Co. and Frank Miller, prexy of Kelly-Smith Co.

Witnesses for Friday (29) include Samuel I. Newhouse, David Bernstein, prexy and editor of the Binghamton (N. Y.) Sun-Bulletin and William J. Farson, exec v.p. of the American Newspaper Guild.

The following week's witnesses are either outside the newspaper business or sitting on its fringes.

They include for Wednesday April 3, Prof. Louis Lyons of the Nieman Foundation for Journalism at Harvard, Columbia Journalism Dean Edward Barrett, Morris Ernst of Greenbaum, Wolff & Ernst, New York, Vincent Manno, New York, Prof. Sidney Wise, Franklin and Marshall College, Lancaster, Pa. and Ted Rowse assistant city editor of the Washington (D.C.) Post.

Slap New Ban On Colgate Shave Ad

Washington, March 12.

Federal Trade Commission put a new rub in a proposed order against Colgate-Palmolive's sandpaper shaving tv ad.

Proposed order requires Colgate and Ted Bates agency to stop "presenting a visual test or demonstration represented to be actual proof of a claim made for any product, where the test or demonstration does not constitute actual proof because a mock up or substitute material or article is used instead of the genuine material or article purportedly used."

Colgate and Bates are also stopped from claiming that "Rapid Shave" or any other shaving cream "has qualities or merits not actually possessed."

First part of proposed order, according to FTC, removes defects found by U. S. First Circuit Court of Appeals in Commission's first order against the ad purporting to show sandpaper shaved quickly and cleanly.

FTC said loose sand spread on plexiglas was used, not sandpaper.

Appeals Court remanded case back to FTC saying order against "spurious television commercial demonstrations" was so broad it could be interpreted as a prohibition against all mock ups in "all tv commercials in every conceivable hypothetical situation."

FTC said Court backed its order charging misrepresentation of the qualities of shaving cream.

Commission said Colgate and Bates have 20 days to file exceptions to order.

If they do, FTC staff counsel will file a reply which will be followed by final Commission order.

If no exceptions are filed, proposed order automatically becomes final order.

WPIX 5-PARTER ON REGIONAL PLANNING

WPIX-TV, N.Y., will cooperate with the Regional Plan Assn., civic org which has spent five years and $1,000,000 researching the future of the three-state Metropolitan area, in presenting a series of five half-hour shows.

The programs, to be presented Tuesday nights in primetime beginning April 2 (8:30 to 9), will present the Regional Plan Assn. projections on what life will be like in the metropolitan area over the next generation if present policies continue. Org has studied such problems as commuter transportation, hub-bound traffic, the race for open space etc.

During the show weeks, groups of five to 15 people will meet throughout the area for two-hour sessions which will begin with viewing of the shows. Participants will be furnished with RPA printed materials on the problem under [illegible] will be compiled by RPA into a final report and recommendation.

Erie Gets 'U' Ch. 24

Washington, March 12.

FCC approved rule making to give UHF channel 24 to Erie, Pa.

The move will delete channel 19 from Sharon, Pa. and channel 28 from Flint, Mich.

Erie will still keep channel 66.

Rule making denied application of Alfred Anscombe [illegible] WEPA-TV from channel 66 to 24.

Commission [illegible] Anscombe and other applicants to file for interim operation of channel 24.

[illegible] might delay operation on 24 too long.

THE KID MIGHT
JUST BECOME
ANOTHER
HUCK FINN

Jaimie McPheeters is the hero of a Pulitzer Prize novel.

And of a new television series with a lot going for it.

A healthy production budget. Writers like John Gay, who did the film "Separate Tables." Directors like Boris Sagal, who worked about every top drama show on television. And the facilities of Metro-Goldwyn-Mayer studios.

But viewers don't sit and watch credits for an hour.

They will watch an engaging Jaimie (Kurt Russell) who finds the lure of adventure and gold more exciting than school.

And a father (Dan O'Herlihy) who finds the lure of gambling more challenging than responsibilities.

And assorted heroes, friends, fiends, love interests and creditors who share their adventures.

"The Travels of Jaimie McPheeters" premieres this fall—on ABC Television—along with more than a dozen new shows.

One's a cross between Ben Casey and Sigmund Freud. (It's called The Breaking Point).

One's high adventure, with a wrinkle. The hero's a man on the run (Fugitive).

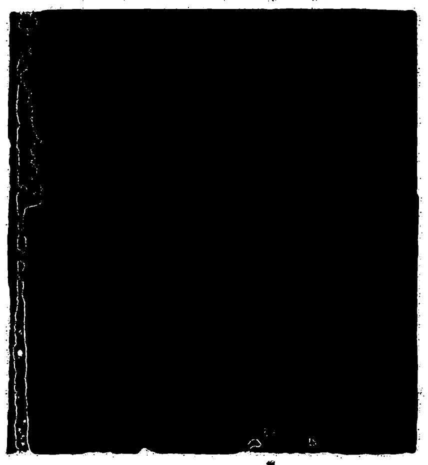
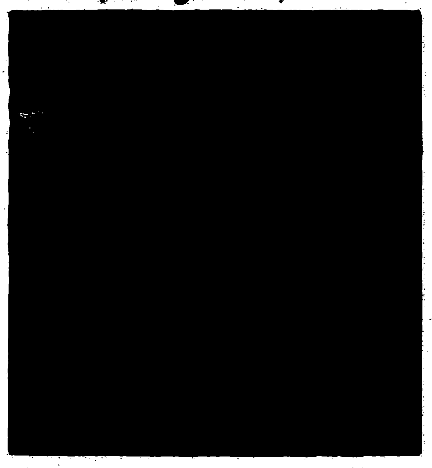
One's two hours of Jerry Lewis. (Enough said?)

And one show is actually two shows—Arrest & Trial. 45 minutes of chase (The Arrest). 45 minutes of courtroom action (The Trial).

New shows, new formats and faces, new ideas—all with one thing in common.

Entertainment.

Exciting programming to attract the younger, larger families that we, and you, want to reach.

"THE TRAVELS OF JAIMIE McPHEETERS" ONE OF THE BIG NEW SHOWS ON ABC ●

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six [illegible] markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	I've Got A Secret	WHDH	500,100	36	1.	Death Valley Days (Wed 7:00)	WBZ	U.S. Borax	234,800	16	CBS News, News, Wea	WHDH	228,200
2.	Sing Along Mitch	WBZ	485,400	35	2.	Dragnet (Tues 7:00)	WBZ	MCA	234,300	16	CBS News, News, Wea	WHDH	227,700
3.	Red Skelton	WHDH	481,000	38	3.	Wyatt Earp (Thurs 7:00)	WBZ	ABC Films	220,800	16	CBS News, News, Wea	WHDH	246,000
4.	Ben Casey	WNAC	480,200	40	4.	Ripcord (Sat 7:00)	WBZ	UA-TV	220,000	11	Highway Patrol	WBZ	286,700
5.	Ed Sullivan	WHDH	478,000	32	5.	Rescue 8 (Fri 7:00)	WNAC	Screen Gems	222,700	17	CBS News, News, Wea	WHDH	264,000
6.	Lucy Show	WHDH	473,200	35	6.	Sea Hunt (Mon-Sat 6:30)	WHDH	Economee	213,000	14	News; Wea; Hunt-Brink	WBZ	404,700
7.	Dr. Kildare; Goodman	WBZ	469,000	33	7.	Third Man; M Squad (Fri, 10:30)	WNAC	NTA, MCA	211,100	17	Jack Paar; Tel. Hr	WBZ	377,200
8.	Candid Camera	WHDH	466,300	35	8.	Checkmate (Sat. 5:30)	WBZ	MCA	188,700	13	Wide World Sports	WNAC	228,000
9.	What's My Line	WHDH	458,000	38	9.	Brave Stallion (Fri. 7:00)	WBZ	ITC	188,200	10	CBS News; News, Wea	WHDH	264,000
10.	J. Gleason; Bernstein	WHDH	457,000	32	10.	Biography (Mon. 7:00)	WBZ	Official	186,000	13	CBS News, News, Wea	WHDH	262,800

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Red Skelton	WMAR	233,200	42	1.	M Squad (Fri. 10:30)	WJZ	MCA	103,000	18	Jack Paar; Tel. Hr.	WBAL	92,600
2.	Ben Casey	WJZ	231,600	39	2.	Biography (Sun 7:00)	WBAL	Official	99,800	16	Lassie	WMAR	194,000
3.	Candid Camera	WMAR	230,900	42	3.	Divorce Court (Sat. 6:00)	WMAR	Storer	95,300	17	Wide World Sports	WJZ	107,100
											Ensign O'Toole	WBAL	90,000
4.	Beverly Hillbillies	WMAR	219,900	33	4.	Adv. In Paradise (Tues 6:30)	WJZ	20-Fox-TV	83,500	16	5:30 Show, Hunt-Brink	WBAL	79,700
											7:00 Final, W. CBS News	WMAR	90,700
5.	Danny Thomas	WMAR	212,500	36	5.	Mickey Mouse (Mon-Fri 5:00 Sat. 6:00)	WBAL	Buena Vista	82,100	16	Buddy Deane	WJZ	91,300
6.	Andy Griffith	WMAR	212,300	31							Wide World Sports	WJZ	107,100
7.	Defenders	WMAR	202,900	41	6.	Best of Groucho (Mon-Fri 6:00)	WMAR	NBC Films	80,100	14	5:30 Show	WBAL	86,600
8.	Lassie	WMAR	194,600	38	7.	Death Valley; Huck Hound (Sat. 6)	WBAL	U.S. Borax	76,700	13	Jackie Gleason	WMAR	147,000
9.	Lucy Show	WMAR	190,700	32	8.	Roy Rogers (Sat. 11:30)	WMAR	Roger Prod.	71,100	14	Magic Midway	WBAL	35,300
10.	Gunsmoke	WMAR	189,800	32	9.	Hennesey (Sat. 7:00)	WMAR	NBC Films	68,000	12	Pinbusters	WBAL	104,500
					10.	Hong Kong (Thurs. 6:30)	WJZ	20-Fox-TV	67,400	15	5:30 Show, Hunt-Brink	WBAL	76,600
											7:00 Final, W. CBS News	WMAR	83,300

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Ben Casey	WEWS	512,600	41	1.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	316,200	23	Camera Spts, CBS News	WJW	174,900
2.	Beverly Hillbillies	WJW	426,700	31	2.	Death Valley Days (Wed 7:00)	KYW	U.S. Borax	272,200	22	Manhunt	WEWS	116,100
3.	Candid Camera	WJW	415,700	39	3.	Third Man (Fri 10:30)	WEWS	NTA	253,000	21	Jack Paar Tel. Hr	KYW	262,700
4.	Sun. Night Movie, E. Adams	WEWS	393,300	41	4.	Yogi Bear (Thurs 7:00)	KYW	Screen Gems	244,400	23	Ensign O'Toole	WEWS	171,700
5.	Flintstones	WEWS	380,200	3[illegible]	5.	Quick Draw McGraw (Fri 7:00)	KYW	Screen Gems	215,000	21	Ripcord	WEWS	183,300
6.	My 3 Sons	WEWS	377,900	39	6.	Expedition (Tues 9:30)	WEWS	ABC Films	206,500	21	Dick Powell	KYW	294,600
7.	77 Sunset Strip	WEWS	370,900	31	7.	Biography; News Spec. (Sun 7:00)	KYW	Official	199,200	22	Tombstone Territory	WEWS	184,900
7.	Ozzie & Harriet	WEWS	370,300	3[illegible]	8.	Hennesey (Tues 7:00)	WEWS	NBC Films	197,200	19	Wyatt Earp	KYW	182,900
8.	Donna Reed	WEWS	360,400	36	9.	Tombstone Territory (Sun 7:00)	WEWS	Economee	184,900	19	Biography, News Spec	KYW	199,200
9.	Red Skelton	WJW	360,200	31	10.	Ripcord (Fri 7:00)	WEWS	UA-TV	183,300	19	Quick Draw McGraw	KYW	215,000

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	KRLD	345,500	51	1.	Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	142,300	25	Sat. at Movies, News	WBAP	110,000
2.	Gunsmoke	KRLD	313,100	45	2.	Bugs Bunny (Sat 12:00)	WFAA	UAA	131,000	20	Spotlight On Dallas	KRLD	23,000
3.	Ben Casey	WFAA	288,400	46	3.	Third Man (Fri 9:30)	WFAA	NTA	130,300	23	Jack Paar, Tel. Hr.	WBAP	115,000
4.	Candid Camera	KRLD	280,100	46	4.	Roy Rogers (Sat 10:30)	KRLD	Rogers Prod	123,000	19	Deputy Dawg	WFAA	80,300
5.	Red Skelton	KRLD	281,600	43	5.	3 Stooges (Mon-Fri 5:00)	KTVT	Screen Gems	87,200	15	Party Time	KRLD	60,900
6.	Dick Van Dyke	KRLD	273,200	43							Lone Ranger	KRLD	64,100
7.	Rawhide	KRLD	266,500	36	6.	Yogi Bear (Mon 6:00)	KTVT	Screen Gems	80,000	15	News, Wea, CBS News	KRLD	80,000
8.	Lucy Show	KRLD	242,000	35	7.	Rebel; Hollywood (Fri 9:30)	KTVT	ABC Films	75,700	13	Jack Paar, Tel. Hr	WBAP	115,000
9.	What's My Line	KRLD	233,100	36	8.	Deputy Dawg (Sat 9:30)	WFAA	CBS Films	75,000	13	Mighty Mouse	KRLD	90,700
10.	Route 66	KRLD	228,800	34	9.	Quick Draw McGraw (Tues, 6:30)	KTVT	Screen Gems	73,300	12	News, Wea CBS News	KRLD	108,200
					10.	Rin Tin Tin (Sat 10:00)	KRLD	Screen Gems	73,100	12	Deputy Dawg	WFAA	79,000

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Ben Casey	KOMO	200,000	34	1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	168,300	30	Hong Kong	KOMO	82,700
2.	Ensign O'Toole	KING	187,000	36	2.	Across the 7 Seas (Thurs. 7:00)	KOMO	Crosby Prod.	140,000	23	Thurs. Night Movies	KIRO	83,200
3.	Combat	KOMO	173,000	32	3.	Expedition: Explore (Tues. 7:00)	KOMO	ABC Films	131,300	21	Hennesey	KING	121,100
4.	Disney's World	KING	172,100	33	4.	Hennesey (Tues. 7:00)	KING	NBC Films	121,100	23	Expedition; Explore	KOMO	131,300
5.	Wagon Train; Era	KOMO	169,800	30	5.	M Squad (Sat. 7:00)	KING	MCA	120,300	22	Fight; Star Bowling	KOMO	128,600
6.	Sat. at The Movies	KING	168,000	32	6.	Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	118,600	23	Dateline; ABC News	KOMO	107,700
7.	Sun. Night Movie; E. Adams	KOMO	166,000	32	7.	Sgt. Bilko (Mon. 7:00)	KING	CBS Films	112,700	22	Northwest Traveler	KIRO	96,400
8.	Flintstones	KOMO	163,700	30	8.	Yogi Bear (Mon 6:00)	KING	Screen Gems	108,300	20	Dateline; ABC News	KOMO	110,700
9.	Password	KIRO	163,300	36	9.	One Step Beyond (Fri. 10:30)	KOMO	ABC Films	101,000	20	Jack Paar; Tel. Hr.	KING	116,100
10.	Bonanza	KING	130,300	27	10.	Bold Journey (Thurs. 6:30)	KOMO	Banner	98,000	14	Hunt-Brink, Early Ed.	KING	127,300

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Bonanza	KCRA	145,200	32	1.	You Asked For It (Sun. 5:30)	KCRA	Crosby Prod.	90,000	20	Movie Greats	KOVR	30,400
2.	Beverly Hillbillies	KXTV	144,800	44	2.	Death Valley Days (Sun. 5:00)	KCRA	U.S. Borax	90,100	20	Movie Greats	KOVR	62,100
3.	Red Skelton	KXTV	144,400	41	3.	Across the 7 Seas (Tues 7:00)	KCRA	Crosby Prod	83,900	19	Bronco	KOVR	82,300
4.	Cinema 2, Spec Week	KCRA	136,400	3[illegible]	4.	Biography (Sun 7:00)	KCRA	Official	79,000	19	Lassie	KXTV	130,200
5.	Andy Griffith	KXTV	134,500	34	5.	Bronco (Tues, Thurs 6:30)	KOVR	Warner Bros	74,000	22	Channel 3 Reports	KCRA	88,300
											7 Seas, Movie of Week	KCRA	94,000
6.	Ben Casey	KOVR	128,000	33	6.	Mickey Mouse; News Mon Fri 5	KOVR	Buena Vista	73,000	20	Ch 3 Rpts, Hunt-Brink	KCRA	73,200
7.	Dr. Kildare Goodman	KCRA	126,500	27	7.	Sea Hunt (Wed 7:00)	KCRA	Economee	70,900	13	Sugarfoot	KOVR	68,900
8.	Gunsmoke	KXTV	124,700	31	8.	Ripcord (Mon 7:00)	KXTV	UA-TV	70,200	19	Sugarfoot	KOVR	70,000
9.	Virginian	KCRA	122,500	2[illegible]	9.	Sugarfoot (Mon, Wed, Fri 6:30)	KXTV	Warner Bros	69,300	24	Channel 3 Reports	KCRA	81,500
											Ripcord, Rawhide	KXTV	79,800
10.	Disney's World	KCRA	120,800	30	10.	Thriller (Thurs 9:00)	KXTV	MCA	63,400	21	Movie of Week, Kildare	KCRA	114,400

This prayer, composed by the New York State Board of Regents for daily recitation in the public schools, produced one of the most explosive decisions of the United States Supreme Court. Tonight at 7.30 pm EST, CBS **Reports:** Storm Over the Supreme Court (Part II) The School Prayer Case deals with the legal history of the decision. It will present comments by a group of prominent legislators and legal and church authorities including Senators James O. Eastland, Mississippi; Eugene J. McCarthy, Minnesota; Philip A. Hart, Michigan; Deans Erwin Griswold and Eugene Rostow of the Harvard and Yale Law Schools, and Dr. C. Emanuel Carlson, Director of the Baptist Joint Committee on Public Affairs, Washington, D.C. Commenting on Part I, The New York Times reported: "The Columbia Broadcasting System ... merits double credit for a substantial success in imparting the feeling of dramatic vitality to its study of the Court and for conscientiously pursuing its assignment irrespective of rating considerations."

CBS NEWS

French TV Censorship Wrangle Coming to Head Over New Incident

Paris, March 12.

Another incident of governmental censorship of a tv news program last week has brought this [illegible] to a head. It happened to the most popular news copy show "Cinq Colonnes A La Une" (Front Page Stories). Program originators [illegible] the Minister of Information [illegible] they might cease doing the [illegible] if guarantees against this type of governmental intervention are not forthcoming.

"Colonnes" is run by Pierre Lazareff, publisher of the top Paris daily France-Soir through [illegible] and Jean-Pierre [illegible]. Last week a foreign office man objected to a scene about the Iraqi revolution and a look at Egypt's Colonel Nasser's hand in [illegible] in the Near East.

Show was seen at 8 p.m. Robert Bordaz, head of state office Radiodiffusion - Television Francaise which runs tv and radio, felt it gave Nasser too much credit for political finesse and authority and it came at a time when France was trying to renew diplomatic relations with the Near East nations.

With only an hour to go to showtime, the "Colonnes" heads decided not to deprive the public of the rest of it and so ran it with this contested portion deleted. However the makers refused to run the titles at the end of the show due to its cut quality.

Then the "Colonnes" reps sent an open letter to the press and RTF heads saying they might discontinue their program if they do not have the elementary rights of being allowed to be free of internal governmental interference to give the public all the news.

Newsmen's [illegible] how long been a sore spot and this may bring things to a head. However the minister of information, under whose aegis tv is, sent a note regretting the incident and promising to give this program a freer measure of independence.

There have been a long series of incidents over national usurping of free news rights as well as using tv for its own ends. Several strikes were instituted by newsmen and fellow newsmen not long ago. Just two weeks ago a program on "The Battle of Stalingrad" was banned when the maker, Frederic Rossif, refused to cut an interview with Premier Khrushchev in which he warned about the dangers of recurring German militarism.

Before, that a study of Communism was shelved off as being too one-sided, and there was a protest by a tv news film maker who said a series of his interviews on foreign attitudes to France were used out of context on a news program before the election of President De Gaulle.

Medicos' Cuffo Advice As Canada TV Series

Ottawa, March 12.

Kildare and Casey, who produce more heart throbs than they cure, will look askance at a new show being whipped up for summer airing by the Canadian Broadcasting Corp. This tv sitter will have practising medicos give actual advice and information to potential patients. So far untitled, show will run 13 weeks and cover heart disease, arthritis, backache, headache, coughs, diabetes, hay fever, geriatrics. Doctors will gab about the role of both doctor and patient in treatment of illnesses and complaints.

Canadian Medical Assn. will assist, with Dr. Norrie Swanson representing CMA as consultant. John Livingston will be program organizer, Danny Spence will produce and Alan King will write.

West German TV's Hottest Commodity —2 Brit. Disk Jocks

Frankfurt, March 12.

Two British disk jockeys—Chris Howland and John Paris — are proving just about the hottest commodities on West German television.

Howland's popular "Vorsicht Kamera" (Watch Out! Camera!, the German version of "Candid Camera") has been chosen as the West German television network's competitive show to be placed against the Second German Television Net on its initial broadcast April 1.

The nine West German television stations that make up Network Number One feel that the Howland show is so popular it is the best bet to hold its own against the opposition, so the Cologne station will prepare this show.

Meanwhile, to add to the heat of the competition, Howland has offered a $2,500 reward to anyone who can prove that any of his "Vorsicht Camera" shows are faked. There have been occasional charges that the 34-year-old master of ceremonies has framed some of the nearly unbelievable chapters.

(Continued on page 51)

Singer Claims He Was Libeled by Brit. ABC-TV

London, March 12.

Pop singer Marty Wilde is suing ABC-TV, claiming that he was libelled in a Sunday religious program. The case is expected to be heard in the High Court here but probably not before after summer recess.

In his complaint Wilde claims damages for a libel alleged to have been contained in a segment of the company's "Sunday Break" show.

Aussie TV's Big Politico Squeeze On U.S. Imports

Sydney, March 12.

Aussie commercial tv is experiencing a torrid time as political pressure groups step in to tell station operators and sponsors alike how their business should be run in keeping with political say-so.

Right now a governmental committee, minus any show biz knowhow, is probing into the amount of imported product carried by the commercials as sponsor-backing with the idea of forcing a crackdown on imported shows, mainly American, and the introduction of an Aussie quota round 40%.

Understanding here is that the politicians want the commercial operators and sponsors to put heavy finance into locally-made shows minus any governmental backing. There's undoubted proof here that the average Aussie viewer prefers imported shows to the locally-made. There's further proof that because of high demands made by Aussie Actors' Equity, it is economically impossible to set up an Aussie production organization. One station—ATN7, Sydney—hit a high red via the homebrew bid. AAE percentage demands and sponsor apathy, and so the quit production sign went up.

Politicians here fail to realize the fact that the Aussie viewer pays in the vicinity of $500 for an average set, plus $10 per annum to the government for a license to view programs of his own choosing; not what the government compels him to look at. Politicians also fail to realize that sponsors will only back those shows with a high viewers' percentage, and nix on any flag-waving edict.

TAM's Top 20 in Britain

(Week Ending Feb. 24)

	Homes Viewing
Coronation Street (Mon.)—GRANADA	[illegible]
Coronation Street (Wed.)—GRANADA	[illegible]
Take Your Pick—AR	[illegible]
No Hiding Place—AR	[illegible]
[illegible]—BBC	[illegible]
Wagon Train—BBC	[illegible]
Double Your Money—AR	[illegible]
Emergency Ward 10 (Fri.)—ATV	[illegible]
Play of the Week—AR	[illegible]
Sunday Palladium—ATV	[illegible]
Drama '63—ATV	[illegible]
[illegible]—BBC	[illegible]
Television Playhouse—GRANADA	[illegible]
The Lucy Show—BBC	[illegible]
Emergency Ward 10 (Tues.)—ATV	[illegible]
Z Cars—BBC	[illegible]
Rag Trade—BBC	[illegible]
Thank Your Lucky Stars—ABC	[illegible]
Take A Letter—GRANADA	[illegible]
The Plane Makers—ATV	[illegible]
Zero One—BBC	[illegible]
Bootsie & Snudge—GRANADA	[illegible]

That BBC Bidault Scoop

Creates a Diplomatic Flurry, Not to Mention A Bonanza on Resales

London, March 12.

Not for a long time has a tv scoop such as the BBC picked up for its "Panorama" pubaffairs program last week (4) caused such a diplomatic flurry. The interview which Roderick MacFarquhar secured with French ex-premier and Algerian Nationalist leader Georges Bidault set the diplomatic wires humming, unofficial protests from France and "outraged" questions to the Government in the House of Commons.

It also earned the BBC-TV service a coupla of gold. Within minutes of the interview going off the air the first international requests for the film began coming into the BBC's TV Centre. CBC, NBC and the New Zealand and Australian tv networks all ordered the complete Panorama program. CBC and NBC in addition asked for supplementary copies of the film of the Bidault interview only. These were flown to the States on the Tuesday (5).

Over the Eurovision link the interview went out to Switzerland, Denmark, Sweden and Belgium. The British Commonwealth International Newsfilm Agency (BCINA) immediately handed out a two-minute snip from the interview to more than 30 countries. The CBS, Finnish radio and Norwegian radio London correspondents all had sound tapes also.

While the diplomatic and international political arguments rage, the inside story of how the BBC got its scoop is still misty but fascinating in its cloak and dagger tone. It was VTR'd in the BBC's Lime Grove studios late in January after a wire service contact man sold the deal to the program producer for around $900. A BBC team rendezvoused with Bidault on

(Continued on page 50)

Goal of British TV Programmers: Another 'Coronation Street'

London, March 12.

The elusive goal of all British indie tv companies, to find a format as successful as the phenomenal chart topper "Coronation Street" from the Granada stable, seems to have come to the hands of John McMillan, AR-TV program controller. Wary of giving away too much at the early stage, the exec nevertheless gives this much away: planning on a new family drama skein of half-hour playlets is far ahead in development and should be on the screens in time for the autumn schedules.

The programmer makes no bones of the fact that the basic ingredients of the folksy north country Granada skein have been retained: down to earth personal problems affecting simple, clean-cut characters with a strong quality of audience self-identification. The AR-TV twist will be to set the scene in the more cosmopolitan London

(Continued on page 50)

West German TV: It's War

By HAZEL GUILD

Frankfurt, March 12.

It looks as if open war is about to break out between the two West German television networks, with charges of stealing viewers, stealing employees, and unfair or unjust allocation of money being bandied about.

Both networks—the long-existing First German TV Net, called the ARD and the Second German TV Net (ZDF) which will start broadcasting on April 1—are hopping mad. And it looks as if it's going to take many hard bitter months of fighting to come to any terms.

Although the Second Net starts broadcasting on April 1, April Fool's Day, it's in bitter earnest about wooing away its share of the country's 7,200,000 television set owners—and the First Television Net is just as anxious to keep them, along with its just proportion of the five mark ($1.25) monthly fee that is paid by every one of the country's tv set owners to keep the stations going.

Latest statistic is that the television fees raised about $15,000,000 through the monthly charge in 1954, and that this fee had zoomed all the way up to a total of $71,700,000 in 1962.

Of this money, one third goes to the new Second TV Net to pay for production costs, and most of the rest goes to the nine television stations that make up the First Net.

The First Net, of course, says that it needs more of this federal money to keep its stations going (in addition, they raise considerably more with 20 minutes of spot advertising daily).

And the Second Net complains that since it has had to completely build its office facilities and equipment and staff at its Mainz headquarters, plus taking over studios at Eschborn and Wiesbaden and renting studios for its initial productions, it is already in the red—and needs more money.

The Second Net, too, will raise added funds with commercials, selling the spots at about $2,500 per minute, to bring in, probably, an additional $5,000,000 during its initial 1963 year.

Both the networks are more or less controlled by the federal and state and local governments, since there is none of the private enterprise allowed in this field in West Germany. And that gives rise to additional problems.

The new Second Net is actually run by a 66-man "Television Board" which includes 11 representatives of the various states, three representatives of the federal government, 12 representatives of the political parties in West Germany, two each from the Catholic and Protestant church, plus one representative of the Central Association of Jews in Germany, and 25 representatives of various organizations (such as employers' union, farming, handcrafts, charity, sport, family and youth groups) plus 10 members from various professions such as art and science.

Just getting the group together for a discussion presents a considerable problem — and getting them to agree, of course, is just about an impossibility.

Charges of "political influences" have also been levelled at the Second Net, since both the general manager (a 56-year-old professor, Karl Johannes Holzamer) and the chief editor are members of the Christian Democrats (same party as the West German Chancellor, Konrad Adenauer).

Even though the new net is going to get 30% of the income from the monthly fees paid by set owners, there are objections that only 60% of the television set owners are equipped to receive the new net—and the transmitters erected by the West German Post Office so far cover only 80% of the land.

Meanwhile, the Second Net has

(Continued on page 52)

30% Saturation

Frankfurt, March 12.

With West Germany's long-awaited Second German Television Net coming into being on April 1, and the Third Program due in 1964, television manufacturers are optimistic about continued sales of television set sales.

Latest information shows that last year, the country's local buyers picked up 1,230,000 new sets for a current total of 7,210,000 — which means that 18,000,000 households, or about 30% of the population is now tv-equipped.

Production last year went down about 5% over the previous year, as the manufacturers felt that the biggest boom of sales had passed. Current production is about 73% table-top sets, and the rest standing sets, while 97% of the sets are in the 23-inch screen category, with only 3% smaller.

Nigeria TV Gets H'wood Hoopla On Official Bow

By ROGER BOWER

Lagos, March 12.

The Nigerian Television Service, Channel 10, made its official bow before a packed house Feb. 28 with cool breezes off the ocean and cool music from the Band of the Nigerian Police playing High Life music.

The guest list read like a Who's Who of Nigeria and included such top marquee names as the Chief Justice of the Federation, Sir Adetokunbo Ademola, the Oba (King) of Lagos, Adeniyi Adele II, Sir Mobolaji Bank Anthony, a large turnout of the diplomatic corps including Joseph L. Palmer II, American Ambassador, Federal ministers and assorted distinguished dignitaries.

In for the proceedings was Richard L. Berman of NBC International who spent a week appraising the expatriate team's job and frequent huddles with the Federal Government officials.

The ceremonies took place at the

(Continued on page 52)

Britain's Bevins Drops Bombshell On TV Content

London, March 12.

Within a week of presenting the Second Reading of the new TV Bill before the House of Commons, Postmaster General Reginald Bevins published his first amendment last week (2) and in the process dropped a bombshell. He has decided to give way to the lobbyists and scrap all the statutory controls over program content written into the original 1954 TV Act, except for violence.

This will put the indie companies on a closer par with the BBC as far as not only dramatic content and subject matter, but political and social commentary is concerned.

It is regarded as a bombshell because in recent months critics of the commercial webs have been demanding the government should

(Continued on page 53)

FOUR STAR GOES GLOBAL...

FOUR STAR
TELEVISION
PROUDLY
ANNOUNCES
THE FORMATION
OF

WITH AN
EXTENSIVE
LIBRARY OF
QUALITY
TELEVISION
SHOWS
NOW AVAILABLE
THROUGHOUT
THE WORLD

PROGRAMS OF QUALITY IN EVERY CATEGORY

ONE HOUR SERIES

THE DETECTIVES
(ACTION - SUSPENSE)
STARRING ROBERT TAYLOR
[illegible] ONE HOUR EPISODES

TARGET: THE CORRUPTORS
(ACTION - ADVENTURE)
STARRING STEVE McNALLY
AND ROBERT HARLAND
[illegible] ONE HOUR EPISODES

STAGECOACH WEST
(WESTERN - ADVENTURE)
STARRING WAYNE ROGERS,
RICHARD EYER AND ROBERT BRAY
[illegible] ONE HOUR EPISODES

SAINTS AND SINNERS
(ACTION - ADVENTURE)
STARRING NICK ADAMS
[illegible] ONE HOUR EPISODES

HALF HOUR SERIES

THE RIFLEMAN
(WESTERN ADVENTURE DRAMA)
STARRING CHUCK CONNORS
AND JOHNNY CRAWFORD
[illegible] HALF HOUR EPISODES

DICK POWELL'S
ZANE GREY THEATRE
(WESTERN ACTION ADVENTURE)
DICK POWELL HOST
WITH 154 GUEST STARS INCLUDING
17 ACADEMY AWARD WINNERS
[illegible] HALF HOUR EPISODES

THE DETECTIVES
(ACTION ADVENTURE)
STARRING ROBERT TAYLOR
[illegible] HALF HOUR EPISODES

ENSIGN O'TOOLE
(SEAGOING COMEDY)
STARRING DEAN JONES AND JAY C. FLIPPEN
[illegible] HALF HOUR EPISODES

McKEEVER AND THE COLONEL
(COMEDY)
STARRING ALLYN JOSLYN, SCOTT LANE
AND JACKIE COOGAN
[illegible] HALF HOUR EPISODES

THE LAW AND MR. JONES
(LEGAL DRAMA)
STARRING JAMES WHITMORE
JANET DeGORE AND CONLAN CARTER
[illegible] HALF HOUR EPISODES

THE JUNE ALLYSON SHOW
(DRAMA)
HOST JUNE ALLYSON
WITH GUEST STARS BETTE DAVIS
JAMES MASON, IRENE DUNNE, DICK POWELL,
GINGER ROGERS, CHUCK CONNORS, ANN
BLYTHE, MONA FREEMAN, ANN SOTHERN,
JANE POWELL AND MANY OTHERS
[illegible] HALF HOUR EPISODES

THE DAVID NIVEN SHOW
(DRAMA)
HOST DAVID NIVEN WITH FAMED STARS
AS CAMERON MITCHELL, EDDIE ALBERT,
FRANK LOVEJOY, EDDIE BRACKEN,
JOHN ERICKSON, DAN DURYEA,
JULIE LONDON, KEEFE BRASSELLE
AND MANY OTHERS
[illegible] HALF HOUR EPISODES

HEY JEANNIE
(COMEDY)
STARRING JEANNIE CARSON
[illegible] HALF HOUR EPISODES

MRS. G. GOES TO COLLEGE
(COMEDY)
STARRING GERTRUDE BERG AND
SIR CEDRIC HARDWICKE
[illegible] HALF HOUR EPISODES

PETER LOVES MARY
(COMEDY)
STARRING PETER LIND HAYES
AND MARY HEALY
[illegible] HALF HOUR EPISODES

BLACK SADDLE
(WESTERN ACTION [illegible])
STARRING PETER BRECK
[illegible] HALF HOUR EPISODES

DANTE
([illegible])
STARRING HOWARD DUFF
[illegible] HALF HOUR EPISODES

THE TOM EWELL SHOW
(COMEDY)
STARRING TOM EWELL
[illegible] HALF HOUR EPISODES

THE PLAINSMAN
(WESTERN DRAMA [illegible])
STARRING MICHAEL ANSARA
[illegible] HALF HOUR EPISODES

TURN OF FATE
([illegible] TO MELODRAMA)
STARRING FIVE STARS
DAVID NIVEN, CHARLES BOYER, JANE
POWELL, ROBERT RYAN AND JACK LEMMON
ON A ROTATING BASIS
[illegible] HALF HOUR EPISODES

RICHARD DIAMOND
(MYSTERY DETECTIVE)
STARRING DAVID JANSSEN
[illegible] HALF HOUR EPISODES

JOHNNY RINGO
(WESTERN ADVENTURE)
STARRING DON DURANT AND MARK GODDARD
[illegible] HALF HOUR EPISODES

THE WESTERNER
(ADVENTURE DRAMA)
STARRING BRIAN KEITH
[illegible] HALF HOUR EPISODES

FOUR STAR TELEVISION INTERNATIONAL INC ONE ROCKEFELLER PLAZA • NEW YORK 20, N. Y. CI 5-4430 • CABLE: FORSTARTEL, N. Y.

Pape

Continued from page 36

the May, 1962, sheriff campaign in Mobile County, an officer, director and employee of Pape all told one of the candidates to stop using a rival tv station.

They threatened to use political forces indebted to Pape to help defeat the candidate, FCC added.

If the candidate used WALA-TV exclusively, FCC added, Pape promised either to lower advertising fees below station's published rates or handle the payment "through manipulation of licensee's financial records."

The candidate, if elected, was to repay WALA-TV by restricting his enforcement duties as sheriff to parts of Mobile county outside the city.

Pape denied all these allegations.

Commission also charged the Pape hiked advertising costs as much as 50% for all candidates in the September, 1961, campaign for Mobile city commissioner.

FCC said WALA-TV charged the candidates its national one time rate for political time which in some cases was 30% more than rates charged Mobile commercial advertisers.

Station also failed to keep a complete record of requests for political broadcast time, FCC added.

During the Commissioner campaign WALA-TV showed various types of favoritism to one candidate, FCC said.

Among the alleged devices was giving one candidate a dead microphone, selling one candidate adjacent time to the opposition contrary to station's established policy, manipulating its broadcast schedules to give one candidate a better slot and occasionally preempting the first and last portions of a dramatic network program for the favored candidate.

Commission also said the severe illness of W. O. Pape, officer, director and 100% voting stock owner, resulted in an involuntary relinquishment of control without FCC consent.

FCC sent a letter to Pape company on Dec. 13, 1962 listing its various charges.

Pape company's reply of Jan. 30 denied all FCC allegations, W. O. Pape's incapacity, and applied for voluntary transfer of control from Pape to trustees under a voting trust agreement.

FCC scheduled a hearing in Mobile within a month.

'Mr. Big'

Continued from page 30

rules were stated on the program and it was to the program's credit that the producers cut to other people and got the opposition viewpoint as well. It was no wonder that CBS News correspondent Walter Cronkite looked bored in while interviewing Franco.

On the Princess Grace special, it's no secret that NBC News and CBS News both tried to do specials on Monaco. Princess Grace elected to do the special under the aegis of MCA, which gave her complete editorial control. One pubaffairs exec brushed off the question of ethics, saying a program was "A Look at Monaco" through the eyes of Princess Grace, and it honestly stuck to those terms of reference. The other viewpoint is that the special simply was a promotion piece for Monaco.

Gallic Jenkel

Continued from page 1

him in the U.S. for tv, nightclubs and sundry other variety areas.

There's talk that the Americana would like to get Aznavour for its Royal Box room. (Aznavour appeared at the now defunct Cafe Society Downtown in N.Y.'s Greenwich Village back in 1940. The act was then tagged Roche & Aznavour.)

In addition to his singing and composing, Aznavour also does film work. Two pix, in which he's appeared, "Tomorrow Is My Turn" and "Shoot The Piano Player," have been shown in the U.S. Several months ago when he crashed into the U.S. disk market via a Mercury album. In the fall, a new LP will be released on the Columbia label.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

DALLAS-FT. WORTH • STATIONS: KRLD, WBAP, WFAA, KTVT.
• SURVEY DATES: NOVEMBER 7 - DECEMBER 4, 1962.

KTVT
Total Area Homes: 23,000
Metro Rating: 4
Share of Audience: 6

MONDAYS 7:30-9:00
Program: TICKET TO HOLLYWOOD

Nov. 12 "I CONFESS"
Montgomery Clift, Ann Baxter
1953, Warner Bros., Seven Arts, 1st Run

Nov. 19 "STORM WARNING"
Doris Day, Ginger Rogers, Ronald Reagan
1951, Warner Bros., Seven Arts, 1st Run

Nov. 26 "PHANTOM OF THE RUE MORGUE"
Karl Malden, Patricia Medina
1954, Warner Bros., Seven Arts, 1st Run

Dec. 3 "ALONG THE GREAT DIVIDE"
Kirk Douglas, Virginia Mayo
1951, Warner Bros., Seven Arts, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lucy Show 7:30-8:00	KRLD 210,300
Danny Thomas 8:00-8:30	KRLD 218,700
Andy Griffith 8:30-9:00	KRLD 230,700

KTVT
Total Area Homes: 10,900
Metro Rating: 2
Share of Audience: 3

TUESDAYS 7:30-9:00
Program: TICKET TO HOLLYWOOD

Nov. 13 "CALIFORNIA"
Barbara Stanwyck, Ray Milland
1946, Paramount, MCA, 1st Run

Nov. 20 "BLUE DAHLIA"
Alan Ladd, Veronica Lake, William Bendix
1946, Paramount, MCA, 1st Run

Nov. 27 "WELCOME STRANGER"
Bing Crosby, Joan Caulfield
1947, Paramount, MCA, 1st Run

Dec. 4 "KITTY"
Paulette Goddard, Ray Milland
1946, Paramount, MCA, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Red Skelton 7:30-8:30	KRLD 236,000
Jack Benny 8:30-9:00	KRLD 233,700

WBAP
Total Area Homes: 23,900
Metro Rating: 4
Share of Audience: 15

WEDNESDAYS 5:00-6:00
Program: ACTION FIVE

Nov. 7 "BARBARY PIRATES"
Donald Woods, Trudy Marshall, Lenore Aubert
1949, Columbia, Screen Gems, Repeat

Nov. 14 "JUNGLE MANEATERS"
Johnny Weissmuller, Karin Booth, R. Stapley
1954, Columbia, Screen Gems, Repeat

Nov. 21 NO MOVIE

Nov. 28 "CANNIBAL ATTACK"
Johnny Weissmuller, Judy Walsh,
David Bruce, Kimba
1954, Columbia, Screen Gems, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVT 32,700
Lone Ranger 5:30-6:00	KRLD 40,000

KTVT
Total Area Homes: 20,400
Metro Rating 3
Share of Audience 5

THURSDAYS 7:30-9:00
Program: TICKET TO HOLLYWOOD

Nov. 8 "ROAD TO MOROCCO"
Bing Crosby, Bob Hope, Dorothy Lamour
1942, Paramount, MCA, 1st Run

Nov. 15 "CHICAGO DEADLINE"
Alan Ladd, Donna Reed, June Havoc
1949, Paramount, MCA, 1st Run

Nov. 22 "FOREST RANGERS"
Fred MacMurray, Paulette Goddard,
Susan Hayward
1942, Paramount, MCA, 1st Run

Nov. 29 "UNION PACIFIC"
Barbara Stanwyck, Joel McCrea
1939, Paramount, MCA, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Dobie Gillis 7:30-8:00	KRLD 166,700
Hillbillies 8:00-8:30	KRLD 307,000
Dick Van Dyke 8:30-9:00	KRLD 263,000

KTVT
Total Area Homes: 35,400
Metro Rating: 6
Share of Audience: 11

FRIDAYS 7:30-10:00
Program: TICKET TO HOLLYWOOD

Nov. 9 "THE SEA CHASE"
John Wayne, Lana Turner
1955, Warner Bros., Seven Arts, 1st Run

Nov. 16 "BATTLE CRY"
Van Heflin, Aldo Ray
1954, Warner Bros., Seven Arts, 1st Run

Nov. 23 "STAGE FRIGHT"
Marlene Dietrich, Jane Wyman, Richard Todd
1950, Warner Bros., Seven Arts, 1st Run

Nov. 30 "YOUNG MAN WITH A HORN"
Kirk Douglas, Doris Day
1950, Warner Bros., Seven Arts, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Route 66 7:30-8:30	KRLD 187,400
77 Sunset Strip 8:30-9:30	WFAA 172,200
Jack Paar; Jacqueline 9:30-10:00	WBAP 90,100

(Continued on page 50)

4% Royalty Plan

Continued from page

must occur within a period of 52 consecutive weeks from broadcasts of the first show in the series.

Definition of the term "initial sales" was arbitrated in a proceeding instituted by WGA, and the arbitration decision was in favor of the producers, supporting the definition now embraced in the pact. WGA had contended there could not be more than one initial sale on a web, and while there could be multiple initial sales by the syndicator in separate markets the sales for any one program series couldn't occur beyond 52 weeks from the first initial sale.

Under the new royalty plan, while writers will get a piece of the foreign action, they won't get any coin for the first U. S. run or first rerun of a vidfilm if repeated within 52 weeks. Thus summer repeats on a going series will be residual free for the companies. Writers won't get 4% of gross income of a film in perpetuity, however.

Fact-finding commission is still ironing out details of the plan and an arbitration is now contemplated to determine what items, if any, may be deducted from the distributors' residual gross.

'Mass & Class' Pix

Continued from page 36

"Cinema 70" package following its successful exposure on WGN-TV, Chicago, chalked up WXIX-TV, Milwaukee. In toto, seven midwestern markets have been sold, indicative of the changed climate in the midwest, considered the toughest sell for international pictures.

Sig Shore, handling a group of 30 pix, said he can cite rating case after rating case where imports have killed Hollywood product. Many stations, he went on, now buy imported pix to dress up their pix library for rating weeks. Shore group includes "Hiroshima Mon Amour," "400 Blows," "Big Deal on MacDonald Street," "Rififi," and "Angry Silence."

Big push for Sig Shore, Walter Reade-Sterling, Embassy Pictures, and other distributors will come at the upcoming convention in Chicago. It's the feeling, prior to convention time, though, that half the battle is won, the acceptability is there, now it's more a matter of negotiations on price.

Hurok's 50th Anni

Continued from page 1

den will be making its seventh American tour when it opens at the Met on April 17 with its now traditional curtain raiser, "The Sleeping Beauty" with Margot Fonteyn as the Princess Aurora, partnered by David Blair.

The Mexican Ballet is due in the U.S. in August, the Stars of the Bolshoi—in which Hurok has secured a concert tour of about 20 of the top Bolshoi dancers—kicks off in October as does the Moscow Chamber Orchestra, the Julian Bream ensemble of ancient instruments opens in November and the Mazowsze Dance Company from Poland opens in December. In January '64 the Theatre de France opens in New York.

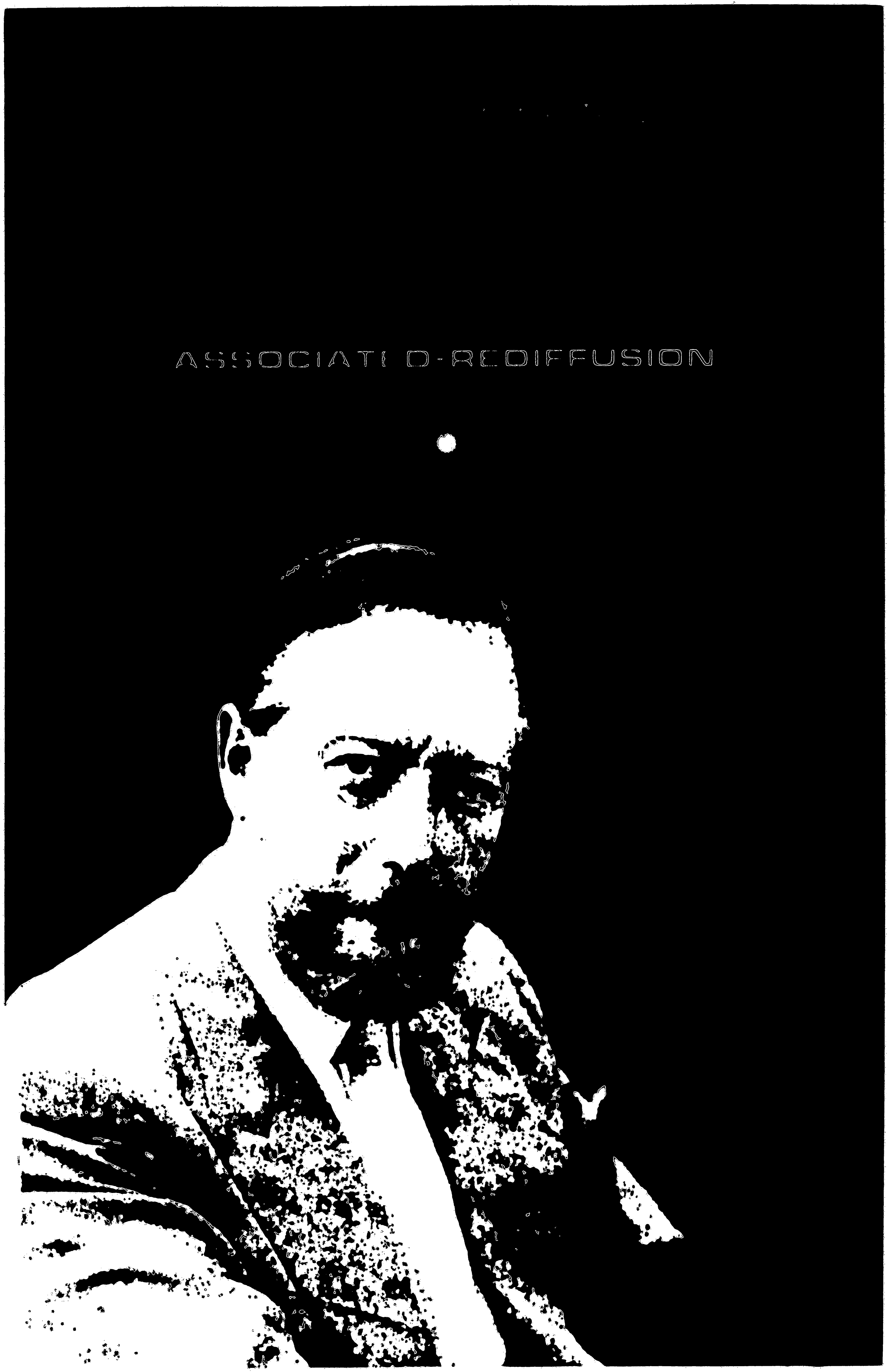
This September the Black Watch Scottish regiment opens a 60 performances' tour clear across the country.

Dann

Continued from page 27

house, Show of Shows, Producers Showcase, Today, Home, Tonight, and, in his later switch to CBS as a program veepee, with Garry Moore and other major entries. Specifically, he has always stayed close to producers and directors. Click of "Defenders" boosted his stock still further.

With CBS currently riding the Nielsen crest, Dann's major problem is: What do you do for a topper?


ASSOCIATED-REDIFFUSION

'Rating the Rating'

Continued from page 35

checked extensively into these two markets as examples of the rating agency's way of doing things.

In the instance of a one monthly survey in Tucson, the woman named by Mrs. Jones as having performed the telephoning was in the hospital, unable to get out of bed for that same four months, according to subcommittee counsel Bob Richardson.

Mrs. Jones and West were unable to produce cancelled checks to prove that anyone was paid for telephone work in several surveys in the two Florida and Arizona markets. Mrs. Jones and West claimed Conlan often paid in cash.

The subcommittee wanted to know where the receipts were. Mrs. Jones said interviewers asked to be paid in cash. She mailed it to them, she said, in an envelope along with a receipt for them to sign and send back. But they don't send back the receipt most of the time, she sighed.

Rep. Paul Rogers (Dem., Fla.) asked if the internal revenue service has ever requested receipts on those cash payments. "No," said Mrs. Jones. Rogers at that point scribbled a note to himself.

Rogers sought to make quite a point in the hearing record that Conlan uses the U.S. mail extensively in selling Conlan surveys, in explaining to clients what the surveys are, and then in collecting the fees for those surveys.

According to West, Conlan sold surveys to 288 radio stations in 1962, to 287 in '61 and 286 in 1960. The general rate seemed to be about $180 a [illegible].

The same company also operates Verifak, another rating service which sold to a similar number of stations in the same years. Both companies, in the same Kansas City headquarters, have a total of five employees. West and Mrs. Jones are two of them.

Also placed in the record was an affidavit made by West at the request of radio station KAIR, Tucson, swearing that the Tucson surveys were accurate. Richardson, subcommittee counsel, pointed out that the affidavit wasn't worth the paper it was written on legally. Richardson said that, as it was prepared, West swore in the state of Missouri before a notary public who was licensed to practice only in Kansas.

It developed, through questions West could answer, that Conlan, which uses the telephone interview technique, recruits interviewers for "$1 or so" an hour locally where a survey is to be run. Through his questions, Bob Richardson, one of the subcommittee's staff lawyers, implied that Conlan exaggerates the number of calls actually made in some cases and suggested strongly that no calls were made at all in some.

Richardson quizzed West in particular about two surveys Conlan made of Tucson, Ariz., in November 1960 and January 1961. West claimed only Mrs. Jones could provide some of the answers.

But it developed that West's books showed Mrs. Phyllis Broad was the only interviewer in both surveys. Richardson asked West if it "would surprise him" if Mrs. Broad said she only worked in the November survey and made no phone calls at all in the one West claims was conducted in January.

It also developed that according to West's books, Mrs. Broad was paid only for the October survey, and that the check was written more than a year after her work. West contended that he sometimes paid his interviewers in cash, sending it to them by mail.

The subcommittee lawyer also claimed it was impossible for Mrs. Broad, in the October survey, to have physically called more than 1,120 people during the amount of time she worked. But the Conlan rating survey of Tucson claimed 1,413 completed calls were made in that survey.

Another target of subcommittee questions was a March 1960-March 1961 survey of St. Petersburg radio listening by Conlan. West's books showed the interviewer was Mrs. Anna S. Moore. West couldn't answer a lot of questions. But the questions by Richardson implied that Mrs. Moore was not paid for that survey and that Mrs. Moore was no longer her name. Richardson said she had remarried in St. Petersburg. Richardson said her name was Mrs. Moore a year or so earlier when she lived in Altoona, Pa., and did some work for Conlan in Pennsylvania.

The one line of questioning West could answer without Mrs. Jones was that his firm would sell its surveys to stations after conducting preliminary surveys which showed them first in their market. West admitted he probably used this technique 100 times last year.

Last Week's Highlights

Highlights of the testimony late last week were:

—Robert R. Pauley, ABC Radio prexy, gave Nielsen's image a real going with some devastating facts and figures. One example he had was an ABC Radio show, "Speaking of Sports" (10:25 PM EST Saturday). The national Nielsen (NRI) measuring 170 stations reported it reached 80,000 homes. The local Nielsen (NSI) of the same show, taking only five stations, reported the same program reached 118,000 homes. The fact that the program got into more than 30,000 more homes on 174 fewer stations is "sort of magic," Pauley observed.

As another example, he cited Garry Moore on CBS, which the national Nielsen (200 stations) found in 285,000 homes. The local Nielsen of only 21 stations said Moore reached 470,000 homes in those 21 markets alone.

—Under questioning, NBC Radio's William K. McDaniel admitted that if only 11 or 12 of Nielsen's grand total of 1,100 audimeters were changed, controlled or "otherwise rigged," they could double the national rating of NBC Radio.

—C. Van Haaften, KTUC, Tucson, general manager, said his station has never subscribed to a rating service "because I don't believe they're accurate." He said he used to be with KOA, Denver. There, he said, ARB once gave his station a rating on a show which hadn't yet gone on the air. Also, he recalled an ARB rating on a show which wasn't broadcast because the station had been knocked off the air that night with technical difficulties. "It got a 10 rating," he remembered. Van Haaften also raised serious questions about rock 'n' roll stations getting top ratings. Teenagers in most families are always the first to answer the telephone when it rings, and if anyone asks them which station they have tuned in, they name one with juve music. Van Haaften, who was carrying quite a few bombs to the witness stand, also said he knew of one instance in Denver where the engineer for a tv station was keeping a diary for a ratings service on which programs he saw. Van Haaften didn't name the station or the service.

Stanat Wide Open For Research

—WMCA, N.Y., prexy R. Peter Straus said the industry is wide open for more careful and scientific research than can ever be provided by today's ratings. "Unfortunately," he said, "the difference of a rating point one way or the other involving a major New York station can result in an advertising buy which costs a station a substantial amount of money." Straus likened the broadcaster's dilemma to that of the politician. "You know only too well," he told subcommittee Congressmen, "how often the opportunity presents itself to rack up impressive new vote totals at the next election by championing a cause which carries with it big 'rating' values. Yet important principles must prevail, and even though some votes are sacrificed in the process, the national interest will have been better served."

—Mutual Broadcasting prez Robert F. Hurleigh said his web dropped Nielsen several years ago but resumed the service because it was "the tool used by 90% of all national ad agencies as a yardstick." Nielsen's use of 32 major markets is discriminatory against Mutual, which is in a total of 313 and relies on the large volume of smaller markets for its greatest audience impact, Hurleigh said.

—Gordon McLendon of Dallas, owner of six stations, called the ratings services a "colossal and meaningless absurdity." But ad agencies won't buy time without a Nielsen rating, he said.

—NBC's director of research, Dr. Thomas Coffin, admitted under questioning by a Colorado Republican subcommittee member, Donald G. Brotzman, that none of Nielsen's 1,100 tv homes used in the national television are in the vast Mountain Time zone. Coffin was also questioned until he conceded that Nielsen ratings are in certain ways of "questionable validity." Coffin wouldn't bend in his insistence that 1,100 homes, if properly distributed geographically and otherwise, constituted a sample large enough to project into a national rating involving multi-millions of homes.

—Sylvester (Pat) Weaver, former NBC prexy and now board chairman of McCann-Erickson International, contended he "would never accept a Nielsen figure except as it is relevant to another Nielsen figure." The thing about Nielsen, according to Weaver, is that the errors are consistent and appear similarly in all ratings. For that reason, he said, a rating on two or more programs will give some degree of measurement because they have the identical error factor. He called the probability of accuracy in ratings "ludicrous."

—Federal Trade Commission Chairman Paul Rand Dixon was criticized by subcommittee members regarding FTC's consent orders signed with Nielsen, Pulse and C-E-I-R. "We do not contend," Dixon said, "that these orders cure all of the ills of this industry and that all will be sweetness and light in the future." Dixon noted FTC can only make businesses tell the truth; it can't require them to improve their product. "If after knowing the truth about these ratings, the users are still willing to buy them and be guided by them, so be it," he added.

—Peter Tewksbury, producer of the ill-fated "It's a Man's World," blamed the failures of his show on press agentry (or the lack of it) rather than on poor ratings. "If you are willing to allocate enough money for promotion, you are sure to get a good rating," Tewksbury opined. The flackery buildup for "Beverly Hillbillies" started six months before the show went on, he said. "Man's World," Tewksbury stated, had a promotion budget of merely 5 to 10% of that of "My Three Sons," with which he had previously been connected.

Jack Douglas

Continued from page 36

outer to handle the "Golden Tee" deal for up to 40% for distribution. "It just doesn't come out that way after they tack on all the extras. They're also telling you foreign distribution costs more, around 50% plus the right of sub-leasing. It should be cheaper than domestic. For the $500 a week we'd pay a salesman in this country he could live like a king abroad. So how much more is transportation? Even with all the charges the sale of 'Tee' either in this country or abroad wouldn't exceed 17% and this includes, sales effort, advertising and shipping."

Douglas contends that syndicators are pricing themselves out of the market and producers of off-network shows are not helping matters either. "I'm gambling that the public will demand new shows and not settle for what's been around before a half dozen times. I'll continue to make new product and keep selling for $500 even if I have to compete against $30 sales by the major producers."

WAIT Waits on Merger

Chicago, March 12.

Efforts by Maurice Rosenfeld to merge the operations of his FM station, WFMF, with that of WAIT, the AM-er he and a syndicate acquired last September, have been snafued by differences in union jurisdiction.

WAIT is operating under a NABET contract and WFMF under an IBEW. The former is the only indie station in the market under NABET jurisdiction. While a labor storm is brewing over which union will represent the merged stations, Sid Roberts has exited as manager of the FM-er and Fred Harm has assumed stewardship of both stations.

From The Production Centres

Continued from page 35

Walker, Washington CBS News producer, was made an honorary Indian princess of the Kiowa tribe in Oklahoma. Ceremony took place at Indian City, Okla., after she addressed the Oklahoma College for Women Press Club . . . WRC's Jim Simpson given Sportscaster of the Year Award for D. C. by National Assn. of Sportscasters and Sportswriters . . . Jack Rowzie, WWDC disk jockey for 10 years, returns to station after stint with WONE, Dayton.

IN LONDON. . .

For the BBC Alun Owen is working on a new skein of 30-minute plays featuring a new character Corrigan Blake, a hero who popped up in one of Owen's long plays and clicked with both viewers and corporation program toppers . . . Another BBC skein that apparently has clicked both with customers and execs is "Dr. Finlay's Casebook"; it is pencilled in for a return in the fall . . . Just back from location in Morocco is the AB-TV unit that has been piecing together the 13 segs of the "Crane" skein which bows April 2 as replacement for the crime series "No Hiding Place" . . . Harold Pinter has completed another hour play for AB-TV in his role as contract playwright: "The Lovers" starring Alan Badel and Vivien Merchant airs March 28, with Joan Kemp-Welch directing.

IN SAN FRANCISCO . . .

Crazy bouquet for KGO-TV's Carlton Cordell and John Sinkovich —covering the multiple murder trial of Iva Kroeger here, they got nothing but smiles from the old gal herself, "They're charming," she's quoted . . . Frisco Chronicle's jazz critic Ralph J. Gleason (also this paper's Rebo) takes to the airwaves with a new series, "Jazz Casual," aired weekly on KQED (Channel 9), non-profit community station . . . James Dunbar is new program director for KGO radio, ABC outlet. He comes from ABC's Chi station WLS . . . Ben Wren, KGO's ad and promo manager, also becomes director of community affairs . . . Sixteen suburban medics dropped their stethoscopes and scalpels to put their swing band on KPIX (Channel 5) Saturday (9), plugging the K. O. Polio drive.

IN DETROIT . . .

Michigan's proposed new constitution is providing grist for all Detroit radio and tv stations, with pros and cons being aired day and night. WXYZ has come out four-square in urging listeners to vote in favor of the constitution, with prexy John Pival appearing in tv editorial clips. WWJ is holding pro and con forums, giving both sides ample time. WJBK is heavy on providing background information so that voters will be informed . . . WWJ-TV has received the 1963 School Bell Award from the Michigan Education Assn. for its efforts on behalf of education . . . WXYZ is editorializing on both radio and tv in support of Detroit's efforts to be selected as the site of the 1968 Olympic Games . . . WDTM-FM is promoting "Stereo Fair" at the Detroit Builder's Home and Flower Show, through tabloid insertions in newspapers, on the air spots and support of leading stereo component manufacturers . . . WXYZ is sponsoring an eight-hour entertainment show and dance in honor of St. Patrick's Day at Cobo Hall, with WXYZ personalities Joel Sebastian, Paul Winter, Lee Alan, Dave Prince and Don Zee sharing emcee duties. Proceeds will be given to the Muscular Dystrophy Assn.

IN PITTSBURGH . . .

WSTV-TV, Wheeling, is going to carry the Pirate baseball games this year in the Steubenville-Wheeling market in place of WTRF-TV, which has dropped baseball telecasting . . . WTAE launched a new live hour and 15-minute telecast on Sat. (9), entitled "Saturday Nite Show" . . . Show will have local talent with topical sketches, satire and music, including Dave Crantz, Nick Perry, Hank Stohl, Lis Sorrell, Larry Gebbert, Chuck Cochran and the Donna Wild, a local musical combo. Interviews and celebrity guest appearances are not contemplated. Show will run from 11:15 till 12:30, followed by the late movie . . . WIIC will run "Chiller Theatre" on Sunday nights, streaming sci-fi features starting March 24 . . . Alan Bead, KQV newsman, did a series of taped tv news specials for WEWS-TV, Cleveland, last week based on his covering of the recent Cuban crisis where he served as pool correspondent for the networks . . . Jerry McCune, formerly of KLW, Cleveland, and Pat Nyman from WEAT, West Palm Beach, are the new film editors at WTAE, replacing Lee Bosso who is now a fulltime news cameraman at the station, doing on-the-spot hard news coverage.

IN MINNEAPOLIS . . .

Stan Hubbard's KSTP-TV, NBC affiliate, own produced five-days-a-week color show, "Treasure Chest," won kudos from Marilyn Grey, NBC's "color girl," when she visited the studio. She also had kind words for the station's frequent color films on its own news programs . . . Time-Life's WTCN-TV taped and presented as one of its own produced teaching programs the ordination of 25 priests at the St. Paul Cathedral. Titled "A Priest Forever," the program was believed to be the first of its kind ever offered by any U. S. video station . . . Another unusual program here has U. of Minnesota radio station KUOM each day reading a portion of the best seller book written in collaboration by Fletcher Knebel and Charles Bailey who are Minneapolis morning Tribune and evening Star Washington correspondents. Three U. of Minnesota psychologists and an Ohio Congressman expressed "brainwashing and brainpicking" views on the 20th-Fox KUOM-TV Sunday (10) own produced documentary "The Brainpickers." The manner in which this "national mania" is being conducted was illustrated by the cases of some students subjected to such tests designed to alter their allegiances.

IN PHILADELPHIA . . .

James DePriest, who hosts WCAU-TV's "Think Young" program, has been selected as one of six American finalists for the Dimitri Mitropoulos International competition for conductors. Winners are to become assistant batoneers with the N.Y. Philharmonic next season . . . The LaSalle College basketball team will be seen coast-to-coast Saturday (16) when NBC televises its game with St. Louis U. in the National Invitation Tourney . . . The experiences and impressions of Swiss tv exec Ulrich Kundig during his two-months stay in this city will be documented by WRCV-TV in a 30-minute program, "Stranger in Town." Station hosted Kundig during stay here. He's program manager of the German-language SRG-TV, in Zurich . . . United Airlines, currently running extensive ad campaign on WRCV to promote new nonstop jet service to San Francisco, is flying staffer Pat Landon out for firsthand report . . . WHYY-TV, Philadelphia's educational channel, has discontinued its evening programming to devote full resources to the development of its shift from UHF to VHF in September . . . Reporter David Barrington, of the NBC-TV-owned WRCV-TV has been awarded a David Sarnoff fellowship for graduate study during the academic year 1963-64.

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Radio Reviews

THE BUDDY HACKETT SHOW
With Buddy Hackett, William B. Williams, Don Rickles, Sonny Sands, Ralph Terry, Gene Baylos
Producer: Bob Hodges
Director: Nat Asch
60 Mins.; Sunday 6 p.m.
PARTICIPATING
WNEW, N. Y.

In addition to his other show biz ventures, comedian Buddy Hackett has now become a radio deejay-personality. His stint is a weekly hour, beamed Sunday at 6 p.m. over WNEW, New York indie. Session caught featured interviews with some fellow comics and baseball pitcher Ralph Terry and proved a choppy, generally uneven hour.

Guests includ d comedians Don Rickles, Sonny Sands and Gene Baylos, as well as WNEW deejay-personality William B. Williams and Terry. Basic problem with the show is that it lacks a firm guiding hand to keep the interviews sharp and the continuity firm. One reason that this is not being accomplished is that the format of the show calls for Hackett to record his tapes in kind of national roving reporter fashion. This past Sunday's show was done mostly in Miami; next week's will be from Duke U. and so on.

There's nothing wrong with this, naturally, but, with no director with him (Nat Asch works telephonically from New York), Hackett's handling of the opus tends to become somewhat overdone. His interview with Rickles was interesting in spots, as was her discussion with Baylos about other comedians, but the bit with Sands and Terry were questionable.

In general Hackett tended to come on too strong, although some of the disk intros were amusing. Music selection itself was first-rate, however, with non-rock platters by top names emphasized. Williams, who has been with the comedian on his first three shows, but who won't be a regular fixture, stepped in for part of the Rickles interview.

Show has a good potential with firmer handling. Hackett hasn't yet caught the method of adapting his comic style to this radio gambit but, with some more savvy treatment, he could have himself an entertaining weekly outing. *Kali.*

SURVIVAL OF THE FIT
With Walter McGraw, others
Producer-Writer: McGraw
45 Mins., Sun., 9 p.m.
WINS, N. Y. (tape)

Radio now has its own Sunday intellectual ghetto. Unlike tv's, the AM ghetto extends into the night hours. Also unlike tv, nobody is squawking that the presentations should be moved to radio's prime-time, because scheduling the show's in the morning hours when listenership peaks would be absurd, and in the case of this particular Westinghouse Broadcasting production on physical fitness, would be downright jolting when the waking citizenry wants a little weather, time, news and bright music and (maybe) chatter.

Anyhow, "Survival of the Fit" was a straight, unadorned interview show with three experts, and calmly managed to present a useful load of info.

Questioned by Walter McGraw were Dr. Paul Dudley White, world renowned heart specialist; Oliver Field, director of the American Medical Assn.'s department of investigation; and Dr. W. W. Bauer, director Emeritus of Health Education for the AMA.

In order, Dr. White called for the development of sports that people can follow through life—tennis, golf, swimming, etc. against the spectator sports where 100,000 fans are sedentary while 22 or 18 men engage in vigorous physical exercise. Dr. Bauer debunked the gadgetry, pills and phony foods that are heavily promoted as aids to expansion of the skinny and contraction of the fat; and Dr. Dudley declared there was no reason why a person who took care of himself couldn't live in good health to be 100.

Both Bauer and Dudley were downbeat on calisthenics, seeing it as a boring way to keep in shape when there are plenty of interesting ways to be active. Dudley was high on just plain walking, saying that two hours a day was an absolute necessity. Best tranquilizer in the world, he said, was good old fashioned physical exhaustion.

A follow-up hour show will be heard this Sunday (17), and the two-parter is being played on all Westinghouse stations. *Bill.*

Israeli TV Controversy

Frankfurt, March 12.

Is it okay to look a gift horse in the mouth if that gift horse is spitting dirty ole television programs out at you?

That's the core of a controversy which has just broken out in the West German papers.

Popular Baron Edmond de Rothschild, head of the Paris banking family whose family originated in Frankfurt, was just here as a special guest of a group called the Friends of the Building Up of Israel.

Baron Rothschild, who ranks as the richest man in France, is head of the Rothschild Grant which has poured over $100,000,000 into Israel since 1957. And a recent $8,000,000 grant is to be used for cultural advancements (probably to include television) in Israel.

Only problem is that many of the Israelis feel that television in their screen-free land might be no "cultural advancement" at all, and are arguing whether the money can be turned down or used for some other development.

Bob Banner

Continued from page 30

get along as we have in the past."

Who's to blame? Banner doesn't single out anyone but spreads it among actors, agents, unions and the networks. "They've jacked up prices in the mad pursuit of those high Nielsen points. Once out of the first 20 they start loading up again to stay alive and the little half-hour family show has to scramble to keep its costs below the payoff figure of $3 per thousand viewers per minute.

"Unless others like ourselves break ranks and become realistic about production costs" I hat to think what will happen, says Banner. He would like to do some book musicals but the rising prices have scared him off. While here last week he discussed with Bum Kulik an hour dramatic series for the 1964-'65 season.

Banner and Associates ride production herd on Garry Moore, "I've Got a Secret," Jimmy Dean hour, and the Carol Burnett specials. He was brought on the Moore show five years ago to bolster its production on a five-week trial. "Like the man who came to dinner," he grinned, "I stayed five years."

Adams on Foreign Sales

Continued from page 30

the fluctuating peso market in Argentina, and in the last six months the value of the peso there jumped from 83 to the dollar to 140 to the dollar—all of which makes it difficult for the Americans to get their money out of the Latin countries. Argentina and Brazil have been victims of extreme inflationary trends, making it very difficult for Americans to get their coin.

Complicating the situation is the political turmoil which affects the Americans doing business there. "The entire continent is explosive, and the situation politically endangers our position," said Adams.

Venezuela Stable

Venezuela has been relatively stable under the Betancourt regime, but Betancourt's term expires in December and under its laws he cannot succeed himself. What happens then is anybody's guess. Peru had a revolution last year when a military junta took over, and the unstable political picture is true of the entire continent, making for uncertainty for the American businessman there, the exec asserted.

Peru and Argentina have elections upcoming in June, and the outcome of these may create even more chaos, he said.

Potentially Latin America is by far the best market for American telefilms, but what happens in view of the uncertain political conditions makes this potential a large question-mark at the present time, Adams said.

Central America is beginning to develop as a tv market, and shows promise. Mexico Adams termed the one stable country south of the border, insofar as the American distributor is concerned.

Europe, strangely, is not the market one would expect for U.S.-made vidfilms, and this is due principally to an intensive nationalism plus control of tv there by various governments. TV is licensed in Europe, with viewers paying annual fees to the governments. As a result, programs are selected by committees which are extremely sensitive to public and press reaction. This, plus the lack of competition, does not make for a good market for Americans.

Government-appointed committees will screen every print of an American vidfilm before buying, and even then they are very cautious. They rarely buy a series. Usually they will buy a few films which will be aired, and if they don't meet with adverse criticism, then may buy more. There is no competitive tv, and this eliminates aggressive selling techniques associated with American tv. Tied into this is the nationalistic sentiment, wherein each country emphasizes its own product in preference to foreign films.

"If the number of U.S. programs broadcast in continental Europe were analyzed, we would be surprised at the small percentage of U.S. shows," Adams commented. He termed the American market as one which is very selective and said actually few U.S. programs are bought, in proportion to the number of hours broadcast.

Conditions in England are healthy, with the BBC aggressively competing with the commercial network, and a second BBC channel due to begin operations in April of 1964. The European market will be helped with a second German network which began broadcasting in April, also by a second French channel now in the works.

In Japan, three years ago MCA-TV pulled out of the market because prices for American vidfilms were cut to rockbottom. However, that situation has improved and is much healthier today. Japan is expected to double dollar allocations for U.S. telefilms on about April 1.

Stanton

Continued from page 30

crimination is increasing. Sitting at home, its members can decide when a candidate is dodging, and when he is speaking to the point."

During the interview, Stanton stressed the power of "the public," and the need to meet its wishes. This, he observed, did not mean the exclusion of "public service" or "public information" programs.

"Next year, CBS Television will have a 100% increase in news," Stanton informed the reporter. "Now, we have 20% 'public information' programs; 25%, if you include sports."

"On radio," Stanton added, "the percentage is 30. He mentioned that two CBS-owned radio outlets, in St. Louis and in San Francisco, broadcast "no music" during considerable periods "and both are rated No. 1."

'Coronation St.'

Continued from page 44

of the South of England, undoubtedly in and around London itself, and to generally give the situations, characters and environs a sophisticated flavor instead of the homely, earthy one of "Coronation Street."

Top writer Alan Falconer is already working on scripts but a complete segment exactly matching the AR exec's requirements has not yet come from his pen. This is expected any day. AR toppers are confident that they really have a winner here, according to a senior program exec the budget is going to be "substantial." While this covers a wide range, the word is that the half-hour segs will probably end up being the most expensive for a running show in British television, something around $14,000 to $15,000 a shot.

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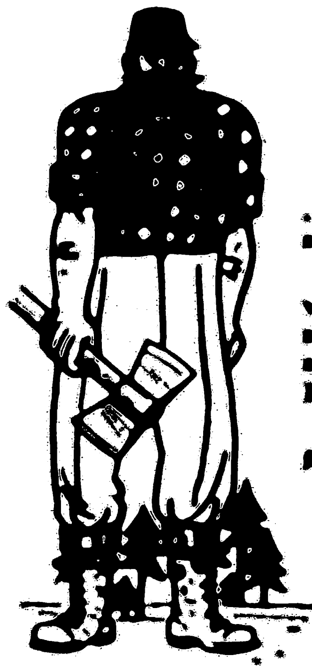

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Inside Stuff—Radio-TV

Winners of the 5th annual NBC Promotion Managers Awards Competition for local station support of the '62-'63 schedule are Howard Wry, WHNB-TV, Hartford, and Coley R. Augustine, WIIC-TV, Pittsburgh.

A first-time winner, Wry was judged tops in the "under $700 rate" group. Augustine is a repeat in the "over $700 rate" category. He grabbed top honors last year also.

Runners up in the "under" stations were Cal Drueman, KTAL, Shreveport, La., and David Williams, WNDU, South Bend. Next-to-best in the "over" group were James Knight, WTRF, Wheeling, W. Va., and Dick Paul, WAVY, Norfolk.

Prize for the six toppers will be a one-week all-expenses trip to Los Angeles.

In an unusual gesture of behind-the-scene motion picture promotion, WNAC-AM-TV, RKO General outlets in Boston, is tossing a luncheon March 14 for MGM and New England station execs and area exhibitors to discuss saturation broadcast campaigns for three MGM pictures.

Preceding lunch, two of the pictures will be screened for the station reps (from 31 Yankee Network radio stations and 12 New England tv outlets). Screened will be "Drums of Africa" and "Flipper." Third pic slated for saturation broadcast in the area, "Son of Spartacus," won't be ready for screening by the luncheon date.

In a shapeup for the "Calamity Jane" CBS-TV special next season, Carol Burnett will star in a special two-week pre-taping run of the musical comedy at the State Fair Music Theatre in Dallas, Tex., starting June 24.

Following the engagement, Miss Burnett and her company will return to N.Y. where the Bob Banner production will be restaged for tv as a 90-minute musical comedy special. It will be vidtaped during the first two weeks in July for telecasting next fall, with Lipton sponsoring.

The Bedside Network of the Veterans Hospital Radio & Television Guild celebrates its 15th anni April 26 with a ball at New York's Plaza Hotel. The occasion will be a tribute to Bud Collyer, an active member of the Guild since its inception. Stanley Adams, president of the American Society of Composers, Authors & Publishers, George A. Graham Jr., vice president of NBC Enterprises Division and Ed Sullivan are honorary co-chairmen of the event.

FCC chairman Newton Minow broke precedent and allowed a radio station to broadcast his speech.

Minow dropped his ban on radio coverage upon request of the Univ. of Virginia radio station.

"If the student station wants to broadcast my remarks," Minow said, "it's all right with me."

He spoke to the UVA Law School.

Dr. Mary Ann Cusak, the first woman to receive a Phd in radio and television, was named special assistant to National Assn. of Broadcasters prexy LeRoy Collins.

Dr. Cusak, who wrote her doctoral dissertation on "Editorializing in Broadcasting" has a long background in journalism, and the educational and administrative sides of several universities.

In 1958 she was on the New York Times staff.

German Jocks

Continued from page 44

One show, in which 20 Munich residents were induced to put on a tunic and wreath and pose on an empty statue base as a statue of Caesar was especially hard for the skeptics to take.

Second British success on the German television net is Liverpool-born singer and disk jockey John Paris, who headquarters in Frankfurt and does programs on Hamburg and Frankfurt for the First Net.

Paris will be one of the freelance entertainers who will be doing shows on both the First Net and its new competition, the Second German TV net. He is already inked to emcee a musical called "Swingtime—Big Bands of the 30's" for the Second Net.

In addition, one of his records, a Bella Musica disk called "One Knows Everything" is a big hit here following many spins from Radio Luxembourg. It has the added novelty of being banned on some of the West German radio and tv stations, since they prefer to shy away from religious themes.

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McLendon Chi Contests Invasion of Privacy?

Washington, March 12.

The FCC brought out a new spate of issues in its investigation of McLendon Corp.'s WYNR-AM, Chicago.

Commission said it now plans to see if station's contests caused damage or threat of damage to public or private property; harassment, annoyance or interference with the privacy rights of certain telephone subscribers; disturbances in one or more Chicago public high schools or "otherwise exhibited a lack of reasonable care of prudence . . ."

FCC also turned down McLendon's request to submit oral or written comments on Commission counsel's Agenda Item.

Anglia TV Shops For U.S. Shows

London, March 12.

Anglia TV—the go-getting program company covering the eastern hunk of Britain—is busy shopping for American shows for the current and later '63 seasons. And its pocketbook is unzipped for the right kind of product.

It has already taken a batch of five U.S. shows, one already launched the others skedded to follow at fairly steady intervals. All are for initial 13 segment runs with options for extensions if they go down well.

The first seg of Desilu's "Fair Exchange" went out on Feb. 24 and this skein will have a regular Sunday 3:10 p.m. slot. On March 15 Anglia bows "Room for One More" from Warner a kidvid 30 minutes which will have a regular Friday slot at 5:25 p.m. NBC's "Not For Hire" gets a late (10:15 p.m.) Wednesday spot kicking off March 27; Desilu's "Jazz Scene USA" opens a Saturday night run at 11:30 p.m. on March 30; and ABC's "The New Breed" goes in a Monday 9:15 p.m. slot starting April 1.

Anglia makes it plain none of this material has been bought with even the vaguest thought of trying to network it. At the moment this successful regional outfit is looking for some imported seasoning to sprinkle through its heavy British schedules.

Sometimes It's Better Not To Have a 'Piece of the Action'

Hollywood, March 12.

The much-vaunted "piece of the action" in a telefilm series is highly overrated and it's much better for some actors to draw a better salary in preference to what may be a mythical piece, it was asserted here by Herb Tobias, prexy of Goldstone-Tobias agency. Tobias, in the biz since 1939, said a participation is allright for some clients, but not necessarily for all.

"All shows can't get subsequent runs, there are so many series being made these days. If you're in a hit, a 'Gunsmoke,' of course a piece means something. But how many hits are there in tv? There is too much accent on a piece of the action these days," he said.

Tobias added "I would rather take more money than a percentage in some cases. A participation can be harmful to some clients with emotional makeup, and because of their financial position. For some, it's better not to gamble, and we so advise them. The only series that do well in reruns are those that have done well on their network runs."

The agent explained also that there is a vast difference between a straight participation deal and a joint venture deal, you are more apt to get a piece off the top, because you have a vested interest," he said. In the earlier days of tv, some telefilmeries gave stars a piece of the gross, but today "I don't know anyone who gives up part of the gross," he stated.

Another factor involved is that distribution charges on vidpix differ with each company. While each takes 10% for the national run, their distrib fees on subsequent runs and foreign sales vary from two to four points, he said.

But whether a participation in a series is actually beneficial depends largely on the particular client and his emotional makeup. "Some clients are better off with regular spread payments. Unless the client is with what turns out to be a hit show, he can get nothing for the participation," Tobias opined.

Another reason for the diminishing importance of a "piece" is that "when you get down to the basis of profits, each company seemingly has the same definition, but actually it isn't the same. When they figure out the profits, each company does it in different ways. Therefore we as agents feel that while a piece of the action makes for fine drawing room conversation, still it's something that may never materialize as a fact. Profit deals should be arrived at on the basis of the particular status of the client."

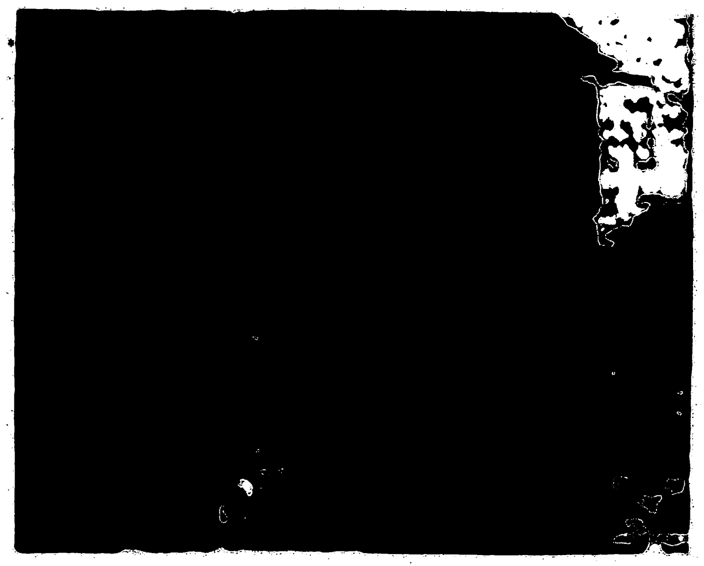
Tobias said deals for clients to appear in pilots present a real problem for the client and agent, because every vidfilmery wants to tie the client up for a year when they appear in pilots. "This takes them off the market for two seasons. The production companies argue they are putting a lot of money into the project. But they are not always 100% open and declaratory in what they tell you. Pilots often are spinoffs on other series, with the sponsor paying most of the cost of the show. Yet the companies argue they went $50,000 over budget on the show because it was a pilot. I don't mind a client being tied up for one selling season, but not two. But all tv companies have the same policy, and they want to tie your client up with options.

"However, we have managed at some companies to make deals whereby for additional consideration a client will do a pilot, but won't be tied up for beyond six to nine months. . . . With the apprehension and insecurity of clientele today, the slightest thing can cause them to stampede and run to another place. That isn't the answer.

"Another type of deal, which started with the networks, is one where a company is interested in a personality and guarantees him a certain amount of employment at all levels and on equitable terms, so that it can then call on him for a series.

"Not all production companies can make this type of deal because of the seasonal production slumps. Screen Gems has, to a degree. Warner Bros. in the past has signed players for term pacts, but could never attract top personalities with such deals. The picture companies in tv can give you a deal guaranteeing movie and tv film employment, and this is done at MGM, Screen Gems and Revue. Originally, 20th-Fox had the same type of deal," Tobias asserted.

Tobias said he found the fixed contractual clauses all studios have sewing up thesps for series are allright for the studios, but not necessarily good for another.



FLOOD REPORT: WTIC-TV Reporter [illegible] describes the tragic flood which struck Norwich, Conn., on the morning of March 7 when a rain-swollen dam burst and destroyed a portion of the center of the eastern Connecticut city, killing six persons. Alert reporters and photographers were on the scene moments after the dam broke, and WTIC-TV and Radio sent news and vivid eye-witness accounts of the destructive flood to hundreds of thousands in Southern New England. (Advt).

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Renew, Reseed & Reseed

Continued from page 27

blue of high-rated programs, typically takes at least two years of patience and care to develop long enough roots that penetrate deep into the soil, thus forming a heavy thick turf. Even the outstanding hits—the "77 Sunsets", the "Wagon Trains," the "Bonanzas," the "Perry Masons," it's pointed out—usually required a second season to emerge with Nielsen vigor, vitality and verve.

Another view favors the radical approach taken by ABC this year. It holds the Nielsen-stunted grass a network plows up, the more reseeding it does, the more fresh and verdant next years' lawn. (Some of tv's most spectacular hits have registered in the first year. Singular examples: "Beverly Hillbillies," "Ben Casey," "Kildare.") Indeed on the basis of ABC's seed catalog, the '63-'64 season holds considerable promise for Tom Moore & Co. ABC's long preparation of pilots and planning may cut down on the high mortality rate which typically attends new shows in their first season.

Thus ABC stands on the threshold of its '63-'64 effort to upset the probability (based on experience) that success favors the shows renewed in the same time period two to one over those reseed in new time periods, and three to one over the new programs. On the last count, each network is out to improve the survival opportunity of new shows to odds better than those which have applied in this and past seasons.

All told, the networks are launching 31.5 hours of new programming next season. This season the networks debuted 28.5 hours of new evening shows. Of these, 30% survive into next season; 70% have been cancelled.

To cut down that 70% new show mortality rate is the main concern of the Jim Aubreys at CBS, the Walter Scotts at NBC and the Tom Moores at ABC.

ABC in particular is figured to improve over this season's program death rate. Of 11.5 new hours of ABC programs this season, only 1.5 ("Combat" and "McHale's Navy") survive into next season. Likewise, NBC, which launched nine hours of new programming of which 3.5 ("Virginian," "11th Hour," Andy Williams) survive. CBS, unhappy with its new show mortality rate of 50%, scheduled six new hours, of which three (Lucy, "Beverly Hillbillies," Nurses, Jackie Gleason) survive.

With the planting, reseeding, soil testing and fertilizing just about over, Aubrey, Scott, Moore—green thumbs all—are busy as ever tidying up their lawns. Each of the networks is as optimistic as a seed catalog.

Until next fall, when the viewing public begins to tramp all over them, the network signs admonish the doubters and bolster the hopeful with the seasonal warning, "Newly planted. Don't Walk On the Grass."

West German TV

Continued from page 44

been referred to as the country's "garbage can," since it was more or less forced to buy up 18,000 television minutes of the land's now defunct Free Television — an organization set up more or less by Chancellor Adenauer himself several years ago and declared illegal by the West German Federal Court. Free television cost the German taxpayers an estimated $9,000,000 when it was declared illegal and put out of business—and of the 18,000 minutes picked up by the Second Net, it's admitted that only about a third of the time can ever be used.

"We need pioneers," Professor Holzamer recently told the press in advertising his need for new people in the television enterprise he heads at Mainz. But, claim the other stations, the "pioneers" making up his staff are mostly pulled away from their own stations.

A local joke at the Stuttgart television station which is the local outlet of TV Net One calls the Mainz headquarters of the competitor "our best branch," since so many of the former Stuttgarters have gone to the new net.

Current personnel count at Mainz is over 1,000 and when the net gets going on the screen on April 1, it's expected there will be 1,800 employees. In addition, the Mainz organization has spent about $900,000 for office equipment, $80,000 for autos, $60,000 for post and telegrams and telephones in its last few months of operation. And even getting the television board together for meetings has added about $80,000 to its budget, which was recently published.

(In addition, each one of the 66 board members has been given a free television set, radio, and recording equipment — at the expense of the Second Net).

Another big battle looming right now is over starting time. Network One right now operates two programs, over Channels 1 and 2—but when Network Two rolls around on April 1, it will take over Channel 2.

Network Two will begin its programs at 7:30 a.m. only—and Network One would like the right to continue some of its projects now running on its Channel 2 up to that time. So far, it has been turned down.

Another sore point is the starting time. Network Two will begin with a news show, and will start its main evening dramatic show, film, or entertainment at 8 or 8:15—this luring the viewers to keep on watching for awhile.

Meanwhile, Channel 1 starts its news broadcast at 8 p.m., and gets into its main feature of the evening only at 8:30—by which time, it fears, many of the viewers will be in the middle of the show over at the other net.

It has asked that both channels start their news at 8 p.m., and their main features at 8:30 so that the public has a more even choice.

Lufkin, Tex.—John Smith, better known as Slim Sherman of the television western series, "Laramie," has been signed for a personal appearance in the Angelina Sheriff Posse-Lions Club Rodeo scheduled here this year for May 15-18. Those planning the annual charity event are Newman Norris, prez of the Lions Club, and Ralph Riley, prez of the Sheriff's Posse.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime play periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 40)

WBAP Total Area Homes: 64,300 / Metro Rating: 10 / Share of Audience: 15

SATURDAYS 8:00-10:00
Program: SATURDAY AT THE MOVIES

Nov. 10 "THE DESERT RATS"
Richard Burton, James Mason, Robert Newton
1953, 20th Century-Fox, 20th Century-Fox

Nov. 17 "WHITE WITCH DOCTOR"
Susan Hayward, Robert Mitchum, Walter Slezak
1953, 20th Century-Fox, 20th Century-Fox

Nov. 24 "SAILOR OF THE KING"
Jeffrey Hunter, Michael Rennie, Wendy Hiller
1953, 20th Century-Fox, 20th Century-Fox

Dec. 1 "NIGHT PEOPLE"
Gregory Peck, Broderick Crawford, Rita Gam
1954, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 8:00-9:00	WFAA 172,300
Gunsmoke 9:00-10:00	KRLD 200,800

WFAA Total Area Homes: 134,100 / Metro Rating: 22 / Share of Audience: 33

SUNDAYS 7:00-9:00
Program: SUNDAY NIGHT MOVIE

Nov. 11 "APACHE"
Burt Lancaster, Jean Peters
1954, United Artists, UAA

Nov. 18 "STORY OF DAVID"
Jeff Chandler, Basil Sydney
1960, Columbia, UAA

Nov. 25 "TROOPER HOOK"
Joel McCrea, Barbara Stanwyck
1957, United Artists, UAA

Dec. 2 "GALLANT HOURS"
James Cagney, Dennis Weaver
1960, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 7:00-8:00	KRLD 174,800
D. Kaye; Bonanza 9:00-10:00	WBAP 174,100

Nigeria TV Premieres

Continued from page 44

entrance to the Administration Building where speeches were delivered by the Honorable T. O. S. Benson, M.P., Federal Minister of Information, whose ministry is responsible for the TV Service; and Alhaji The Hon. Muhammadu Ribadu, M.B.E., M.P., Federal Minister of Defense. The latter pinchhit for the Prime Minister of the Federation, Alhaji The Rt. Hon. Sir Abubakar Tafawa Balewa, P.C., K.B.E., M.P., who was absent from Lagos.

Minister Benson had some good words for RCA for its job of installation, and NBC International for the rapid progress made in developing the service.

Minister Ribadu stressed the value of television in the fields of education, health, economic development and the social advancement and welfare of the people of Nigeria. He also unveiled the plaque and snipped the ribbon, after which all made a grand tour of the studios.

Channel 10 went on the air on a temporary basis April 1, 1962. The studio was a small garage on the site, using the mobile unit as a control room. Originally on the air for one and one-fourth hours nightly, with about 60% live programming, at public insistence service was extended to three and one-fourth hours week days and four and one-half hours weekends by Aug. 1—all coming out of the garage. This is a tribute to the NBI International team and the Nigerian trainees who perform all the functions. The film and news departments have sold stories out of West Africa to the news services and made a fine short documentary of the Olympic association.

An unusual situation exists in this newly developing country. Lagos has two tv stations, Channel 3 and Channel 10. Channel 3 is a satellite of the WNTV Ibadan operation. Competition is keen and as of now Channel 10 holds a large lead in popularity. While the filmed product on Channel 10 is a station manager's dream, the big draw is the best tv newscasts in Africa and the fact that there is 40% live programming for "lively" programs as they are known here. This includes Bobby Benson with a fast comedy and music turn, a children's strip produced and hosted by Julie Fajemisin, a women's program with the Women's Editor of the Nigerian Daily Times, cultural programs, and a fairly heavy schedule for a fledgling station of public service programs produced in quasi-documentary style. Also as many special events as can be shoe-horned into the schedule.

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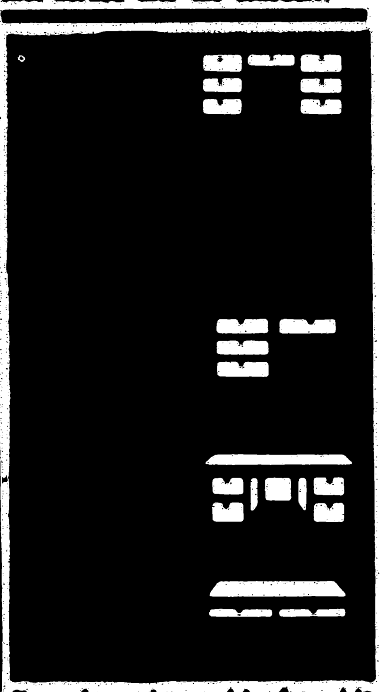

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TV Reshapes Model Agencies

Continued from page 37

they work out an affiliation with an outside talent agency which signs the girls to all fields. In the case of the Sutton Agency, they have a tie with the Schwartz-Luskin Agency, Hollywood.

In all cases, Miss Ferguson says, the agency tries to get its girls into the Class A commercials in the Screen Actors Guild field, where they can hit the big coin.

The Sutton Agency is the result of several mergers which came with the realization that the evolution of the modeling profession since the advent of television radically changed the methods of doing business, said Miss Ferguson. It's a union of the Foster-Ferguson Agency with Sixties East, plus a talent agency affiliation. Many offices, she says, had to drop the N.Y. garment centre business and leave it to two offices which specialize in that form of work. Also, the high fashion models, who command the $60 hourly rate, do not lend themselves to earning the tall coin of the television orbits. Miss Sutton says most of them with the look of high fashion come from Europe and therefore have language difficulties which make most of them ineligible for television.

Madison Ave. 'Thinking'

Another factor putting the model agencies right smack into show biz is the necessity of leaning on the whims of Madison Ave. Miss Ferguson pointed out that a few years ago, Madison Ave. figured that the housewife, being the biggest buyer in the country, would like to see models who resembled themselves. They therefore decreed a homespun look, dressed the models quite plainly and put them into the supermarket in clothes which the buyers might be wearing. However, the housefrau didn't envisage herself quite in that light. Most of them felt themselves to be somewhat more glamorous than that, therefore preferred the prettier girls. The slim, high cheeked high fashion girls seemed definitely out even in nonspeaking roles, after that experience. Today, in casting a grandmother, they look for women in the forties.

Even the major agencies have had to take cognizance of the models, with their discovery that there is tall coin lurking in the commercial field. The William Morris Agency, for example, has a highly organized commercials dept. General Artists Corp. has also discovered that phase of business, albeit at a later date than the Morris office. In these operations, they automatically sign a model to all fields, and some have even jumped into the performing arts.

Miss Ferguson pointed out that names such as Suzy Parker was a forerunner in the acting field and now is back at posing for an astronomical minimum of $120 an hour. Others are Nancy Berg, Tuesday Weld, Carol Lynley and Hope Lange, all of whom started as models. Many consider it to be a stepping stone to a larger career instead of an end unto itself as in former years. Consequently, the agencies have had to equip themselves to work in all media, instead of print alone. Television gave them the necessary entree for expansion.

CAN YOU USE THIS MAN?

[illegible]

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Prep Big Backlog Of Entries For 2d French Web

Paris, March 12.

The second television channel is still set to bow in April '64 with a planned 23 hours per week to go up to 30 in '65. Programs are now in productio with a hoped for 400 hours to be in the can by the time it tees off. But its main functioning will still be in the hands of the regular setup that now handles the one nationalized web.

This has led observers to fear that it may not have the bounce, newness and zest to make for the proper viewer interest, or the elan to make for eventual fecund commercial chances. It is still not clear whether there will be ads allowed but the program producers for this new chain are working hand in hand with regular film producers.

Philippe Ragueneau heads the new video entry and says it will have 625 lines, as opposed to the 819 now in use, to allow for easier interchanges on Eurovision.

He also stresses that the tone will be gay with an emphasis on entertainment to serve as a complement to the existing one. There will also be many more short programs and many more skeins, which are now in the making. There will be some cultural and educational aspects but most of this will be left to station number one.

If the functioning and preparation will still be under existing departments, he is hoping for headed up offices to help keep the new chain running smoothly. In re people on the present programs, none will be used. The femme emcees will be replaced by two and three minute lead-ins.

Ragueneau says that, in short, his programs will be almost the exact opposite of the present ones. Still behind in space, studios and personnel to get the needed 400 hours in the cans in time, he is still hoping to do it by promised new teams, more studio space and more tape recording equipment.

Several series of 13, ranging from 13 to 26 to 52 minutes, are now in the making. Many are being made by established film companies which is a step in the film-video modus vivendi being demanded by crisis-beset filmmakers. Gaumont is doing a series on automobiles, fashions and a detective entry, Pathe a dramatic group, a comic series and a music hall group, as well as France London Films.

The film and tape departments of the second web are also doing various episodic entries such as a historical group as told to children, one on films, an ethnographic series and one on the different parts of France.

British Granada Joins AR-TV in Turndown Of 'Outside' Pubaffairs

London, March 12.

The split between the four tv majors over the pubaffairs programs offered by the newly-formed indie production unit Television Reporters' International, is now complete. Granada joined AR-TV in giving an official reason—very similar—for turning down the TRI three seg 30-minute documentary on the Arab world, and ABC-TV quietly admitted that, like ATV, it had bought the stuff.

The Granada attitude, contained in an official statement made last week (28), was that it felt duty bound to the public, its own staff and the ITA, to produce as much good quality documentary programming as it could. Taking too much material of this nature from completely indie outfits might lead to a fashion whereby no companies would carry feature production talent but would grow to rely soley on outside package deals. This was bad. This was also largely what AR-TV claimed last week, though Granada did not appear to agree on the issue of responsibility to a government or government agency which AR-TV felt strongly about.

ABC-TV readily confirmed when asked—though it did not volunteer the information—that it had bought the package of three 30-minute segs under the group title "Arab Ferment," but only for airing in its Northern area. The first seg, subtitled "Egypt—A Land Awake," in fact went out this Sunday at 11.20 p.m. after a great deal of program reshuffling.

Roy Larsen & the Arts

Washington, March 12.

Roy Larsen, chairman of the executive committee of Time Inc., was named chairman of the reactivated State Dept. Committee on the Arts. He and Foreign Service officer Glenn Wolfe headed a committee which recommended more State Dept. control over cultural exchanges by the revitalized committee. Report also proposed removing performer selection from American National Theatre Academy in New York.

Other appointments to the Advisory Committee, made by Dean Rusk are Warner Lawson, of Howard U. Peter Mennin, of Julliard School of Music and George Seaton, film director.

Seven more appointees to the 10 man committee will be decided soon.

British ATV, ABC-TV Win Some Headpats for Educ'l Programs

London, March 12.

Both ATV and ABC-TV programmers have been privately congratulated by the educational watchdogs of the Independent Television Authority for the quality of their opening skeins of adult education programs. The headpats were handed out at a recent meeting of the authority's Adult Education Advisory Committee at which reps of both companies attended prepared to receive brickbats.

Instead, while none of the parties concerned pretended that the current programs were perfect productions, the company boys were told that for a first shot they had done remarkably well and that in fact a great deal of what the committee had seen had impressed it.

The postmortum was in fact at the request of the two companies, who simply wanted an outside opinion which might help to guide them in the production of future similar skeins so that they can save themselves time and money not producing what the ITA will not allow. They were prepared for the worst and none more surprised when the praise came.

The committee—including reps from the education ministries, women's organizations, professional associations and technical institutions—was set up to advise the ITA on the effective development of adult teach-tv and to help sort out program company ideas for such programs. Some of its members are also on the BBC's equivalent committee which is expected greatly to help liaison between the rivals on this plane, as intended by the Postmaster General.

The companies were also given detailed advice on how and what kind of followup literature they ought to produce to help put the programs to real use rather than restrict them to an entertainment.

J. S. Fulton, vice-chancellor of the new University of Sussex, has now been appointed chairman of the committee.

Bevins Bombshell

Continued from page 44

make even more tight the restrictions.

These exclude anything offending good taste or decency or likely to encourage crime and direct the maintenance of a "proper balance and high standard". The "code" also includes provision for maintaining a "proper proportion" of British material on tv.

By his amendment PMG Bevins shows he wants to sweep away all these restrictions and in addition direct the ITA to produce a code which does not "govern" standards but which will "give guidance" to the indie companies: which is just the way the BBC Charter works.

Not everybody received the news with the glee emanating from lobby pressure groups and commercial tv interests. The unions TV Safeguards' Committee, through its chairman George Elvin, general secretary of the Association of Cine and Television Technicians, launched a campaign to counter-lobby in an attempt to have the amendment defeated. Said Elvin "I am apalled."

Bidault Scoop

Continued from page 44

a West London street and with strongarm aides in tow made straight for the nearby studios. The interview was shot with few breaks or retakes because Bidault said he did not want to hang around longer than he could help. He rehearsed only the timing of the questions as they were put to him in English. He spoke in French only.

After the interview, reporter MacFarquhar took him for a drink in a local bar and a meal in a modest Chinese restaurant. Then just as they had met, reporter and subject shook hands on the crowded sidewalk and Bidault stepped into an automobile and was gone. (Bidault subsequently fled to West Germany where he requested political asylum.)

Winston-Salem — Radio station WAIR is now broadcasting 24 hours a day. General Manager Joe Holliday said Oscar Alexander, a local radio personality, will be on the air from midnight to 5.30 a.m. six nights a week. It's the second radio station here to go on a 24-hour schedule. The other is WTOB.

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• Also, a Low Bow to 'The Great One,' Jackie Gleason

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Francis' 'Boys,' U.N.'s 'All Star,' Bennett's 'Around' Top New LPs

CONNIE FRANCIS: "FOLLOW THE BOYS" (MGM). Mixing an Italo flavor with some straight rock-styled ballads and uptempo numbers, this latest Connie Francis waxing springs from her latest Metro pic, "Follow the Boys." There's a bright feeling to the peppy stuff and her ballads have that consistent-selling Francis appeal. Most of the tunes were penned by Benny Davis and Ted Murry, and Miss Francis gives them her potent sell which should put this waxing on the charts in short order, especially with the picture and its attendant plugging. LeRoy Holmes has arranged and conducted the session in the usual winning Francis manner and there should be at least one single out of it, maybe the title tune.

TONY BENNETT: "I WANNA BE AROUND . . ." (Columbia). The peg of following a single click with a similarly titled LP, worked extremely well for Tony Bennett with "I Left My Heart In San Francisco" and it's sure to be repeated with his current single-to-LP entry, "I Wanna Be Around." It's a standout ballad that already reached standard stature and giving it early LP permanence is good showmanship as well as salesmanship. The album, though, has plenty else to recommend it. The repertoire is choice and Bennett gives each song substance with his dramatic balladeering helped on occasion by The Ralph Sharon Trio and always by the orch and arranging supplied by Marty Manning. The tunes are solid, but "The Good Life" deserves special spinning attention for pullout possibilities.

ALL STAR FESTIVAL" (UNS). This is a special all-star record put on the commercial market by the United Nations to aid the world's refugees. In addition to the cause, which is hard to resist, disk fans should find the artists (who have donated their services) hard to resist, as well. Louis Armstrong, Maurice Chevalier, Nat King Cole, Bing Crosby, Doris Day, Ella Fitzgerald, Mahalia Jackson, Nana Mouskouri, Patti Page, Louis Alberto Del Parana, Edith Piaf, Anne Shelton and Caterina Valente give the package extremely high entertainment values.

DICK SCHORY'S PERCUSSION POPS ORCH: "SUPERCUSSION" (RCA Victor). The "new sound" offered by RCA Victor's Dynagroove system and Dick Schory's high-flying orch setup get along well together. Schory's musical trickery and flamboyant styling offer plenty of sound kicks and through Dynagroove they come off sharp and clear. There's listening excitement in "Take The A Train," "Stompin' At The Savoy," "Hindustan" and "String Of Pearls," among others.

SHEL SILVERSTEIN: "INSIDE FOLK SONGS" (Atlantic). This is often a very funny hipster takeoff on folkmusic and those who have made careers out of performing it. Unlike Allan Sherman's Yiddish rewrites of popular folktunes, this session is all original, created and performed by Shel Silverstein. That he's a highly imaginative and talented musical satirist is firmly established, here, as he lampoons everything from the music itself to its style to those who perform it to other sly references on various topical matters. Hipsters, folkniks and Villagers will dig this platter for sure but its broader application is somewhat dubious due to its often-inside groove. But it's a very funny session all the same and deserves attention from programmers and customers, whatever their orientation. Don't be frightened by the cover.

THE LEE EVANS TRIO: (Capitol). Highlight of this top-flight instrumental package is a medley of Leonard Bernstein's "West Side Story" score that runs for nearly 11 minutes. It's charged with the composer's melodic feel and dramatic intensity, and it's recharged by the imagination that pianist Lee Evans puts into the interpretation. He works with Bill Smith on drums and Joe Dumas on bass. Their enjoyment of just being together gets their message happily across the grooves. In addition, there are good representation of other composers: Rodgers & Hart ("My Funny Valentine"), Cole Porter ("It's All Right With Me") and Richard Rodgers' solo effort ("The Sweetest Sounds"). All are listening treats.

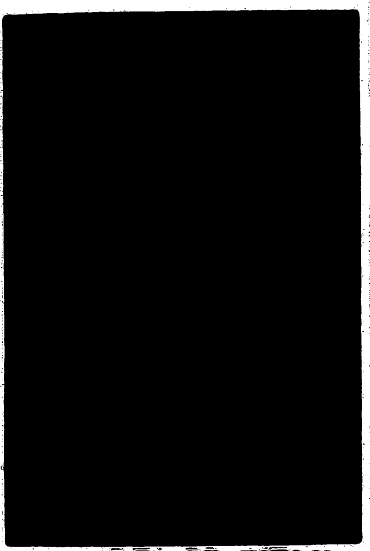
"GOLDEN HOLLYWOOD THEMES" (Decca). This is an all-star soundtrack set culled from previous trackers released by Decca. Most of the sides hold up extremely well while the variety of styles and theme angles gives the set a change of pace flavor that makes it an extremely good programming bet. The most memorable sides are taken from "Around The World," "Picnic," "The Eddy Duchin Story," "The Man With The Golden Arm," "From Here To Eternity" and "Tammy."

ENOCH LIGHT ORCH: "MY MUSICAL COLORING BOOK" (Command). Enoch Light's musical coloring fits the primary colors he's using to peg this package. "Blue Room," "Green Eyes," "Yellow Bird," "Red Sails In The Sunset" and "The Old Black Magic" are among the songs in this "coloring book" that get Light's inspired shadings. Recorded on 35m film, it's a standout "sound" production that will please many audio buffs.

THE DRIFTERS: "UP ON THE ROOF — THE BEST OF THE DRIFTERS" (Atlantic). With "Up On The Roof," The Drifters' current single click, as the album lure, this package should rack up a strong selling score from the teen contingent. And if that isn't enough, the juves will find lively interpretations of some other of their fave songs like "Ruby Baby," "Save The Last Dance For Me" and "There Goes My Baby" to keep 'em happy.

YAFFA YARKONI—TRIO DEL CANTO: "SONGS FROM THE GARDEN OF ALLAH" (Epic). Yaffa Yarkoni is an Israeli singer who gets a lot of exotic power into her repertoire culled from Greece and the Near East. She has a lingo savvy that's quite impressive and that gives the varied repertoire a ring of authenticity. Most familiar is "Ta Paida Tous Piraeus" (Never On Sunday), but several others could become as familiar if given a spinning chance. George Stratis and His Ensemble add to the special quality of the package with some exotic sounds to back up the singer.

BIG TINY LITTLE: "MOVIN' ON" (Coral). Although there's still a honky tonk sound to his piano, Big Tiny Little swings with more of a hipster phrasing on this session and the effect is often groovy. The consistently-fave tiler turns in a slick job, spreading his audience a bit wider through the swinging blues style he demonstrates here. Backed by a right-sounding orch, Little cuts out with some bright interpretations that should build him an even wider following than he now has as he delivers "Ol' Man River," "Black Coffee," "Night Train," "Caldonia," "St. Louis Blues" and others with a solid feel.



LAWRENCE WELK
Presents His Newest Dot
Hit Record
"ZERO! ZERO!"
B/W "NIGHT THEME"

TONY MARTIN: "DAYS OF WINE AND ROSES AND OTHER GREAT THEMES" (CRC Charter). Currently clicking in its original singles version and nominated for an academy award, Henry Mancini and Johnny Mercer's "Days of Wine and Roses" theme song is the peg for this latest outing by Tony Martin. Filled out with other film themes for the most part, the mood is mostly on the ballad side here. Martin puts a big dramatic push behind his renditions for an effective, if somewhat overdone, turn. Included also are "Moon River," "Tender Is the Night," "Taras Bulba" and others.

BUD SHANK: "BRAZILLIANCE, VOL. 2" (World-Pacific). This is a fine jazz outing from Bud Shank and Laurindo Almeida. The former's alto and flute technique gets a solid showcase on this, the third waxing in the duo's "Brazilliance" series. Almeida's guitaring is likewise given a solid display. There's some Bossa Nova and there's some plaintalking hipster swinging in both uptempo and ballad grooves. But whatever these musicians and their combo have to say, its said with clarity and strong effectiveness here, making this a top-flight jazz session. Also showcased are the composing abilities of Shank and Almeida, all of which adds up to a fine hipster package.

Longplay Shorts

A. G. Conley has been appointed to the newly-created post of sales manager for Revere tape cartridge systems . . . Otto Weinmuller is the new art director for the Cameo-Parkway labels . . . Bruce Howard is writing material for Marty Ingels' first LP for RCA Victor . . . Bethel, Monitor disker, set for a concert at New York's 92d St. YMHA on March 23 . . . New World Singers currently at the Fifth Peg, Toronto . . . Martha Schlamme, MGM disker, concertizing in Chicago on March 16 and hits Gary, Ind., for a concert the next day . . . Cozy Cole's next Coral album, "Drumbeats For Dancing Feet," due in April, features Gene Krupa, Ray McKinley and Panama Francis.

In order to obtain maximum exposure for the Shel Silverstein LP, "Inside Folk Songs," Atlantic has simultaneously released an extended play disk for disk jockeys and program directors . . . Impulse Records, the jazz subsidiary of ABC-Paramount, has just issued a four-page consumer booklet of the 30 items in its catalog with contents and a miniature color photograph of the album cover . . . Columbia Records' original cast album of "Sound of Music" is nearing the 2,000,000 sales mark . . . Elektra Records' new folk group, The Dillards, will make their national tv debut March 18 on CBS-TV's "Andy Griffith Show" . . . Capitol Records has a push on the Kingston Trio this month with a discount program in which one Kingston LP is being offered at 49c for every one purchased at regular price . . . Dave Brubeck, Pete Seeger, The New Christy Minstrels and Jerry Murad's Harmonicats highlight Columbia's four-track stereo tape release this month . . . Lee Evans, a Capitol disker currently at New York's Hickory House, is set for Ed Sullivan's CBS-TV show April 7.

Epic Records has seven albums on its March release schedule; featured is a three record set, "King Of The Blues Trombone: Jack Teagarden" . . . Pianist Leon Fleisher, Epic disker, will perform with the N. Y. Philharmonic on March 14, 15, 16 and 17, George Szell conducting . . . Judy Henske, new Elektra disker, set for a date at New York's Village Gate in late April . . . New appointments at Prestige Records: Don Ross, veepee in charge of sales; Ozzie Cadena, veepee in charge of recording; George Robinsky, field sales manager; Paul Rothchild, director of Prestige International label; Victoria Pike, exec assistant to label's prexy Robert Weinstock; and Marcia Weinstock, head of promotional activities and press relations.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PAUL & PAULA . . . . **YOUNG LOVERS**
(Philips) . . . . **Ba-Hey-Be**
Paul & Paula's "Young Lovers" (LeBill & Marbill†) follows the styling that clicked for them in "Hey Paula" with a rocking-type beater that the kids will take to again. "Ba-Hey-Be" (LeBill & Marbill†) offers more of that zippy harmony technique that apparently sounds pretty to the teen ear. Its insinuating beat is especially good for terping around the jukes.

* * *

SHELLEY FABARES . . . . **RONNIE**
(Colpix) . . . . **I Left A Note To Say Goodbye**
Shelley Fabares' "Ronnie, Call Me When You Get A Chance" (Aldon†) is a plaintive romantic plea, as spelled out in the title, but lots of teeners will identify with it and that's what counts in the payoff run. "I Left A Note To Say Goodbye" (Regent†) drops another mournful message to the teeners and they'll probably dig it, sticky as it is.

* * *

SUE THOMPSON . . . . **WHAT'S WRONG BILL?**
(Hickory) . . . . **I Need A Harbor**
Sue Thompson's "What's Wrong Bill?" (Acuff-Rose†) is right out of the country ballad-weeper school complete with the lovelorn inanities and mournful delivery that continually get good spinning marks from the teen trade. "I Need A Harbor" (Acuff-Rose†) sails along a rocking ballad route that's steered by a vocal punch that should keep it rolling nicely along the spinning circuit.

* * *

KITTY KALLEN . . . . **PLEASE DON'T**
(RCA Victor) . . . . **Star Eyes**
Kitty Kallen's "Please Don't" (Jonathan) is a strong ballad followup to her "Coloring Book" hit. It's packed with a spinning punch because of her persuasive lyric handling. "Star Eyes" (Feist*) shines up the oldie with a happy blending of vocal and musical arrangement.*

* * *

ANITA BRYANT . . . . **OUR WINTER LOVE**
(Columbia) . . . . **Honest John**
Anita Bryant's "Our Winter Love" (Cromwell†) fills the answer to the requests for a vocal version of the tune that's already an instrumental click by Bill Pursell and it fits the bill. On it's own though, it's a tasty vocal ballad slice that takes over where the instrumental leaves off. "Honest John" (Post) has enough okay ballad elements to win some spins, too.*

* * *

LIZA MINNELLI . . . . **YOU ARE FOR LOVING**
(Cadence) . . . . **What Do You Think I Am**
Liza Minnelli's "You Are For Loving" (Feist) gives Judy Garland's daughter her first crack at a disking and she comes off with a warm vocal appeal that makes this tasty ballad entry quite compelling. Tune is a new one added by Hugh Martin and Ralph Blane to their "Best Foot Forward" tuner which is getting an off-Broadway revival and in which Miss Minnelli will appear. "What Do You Think I Am?" (Chappell*) is a frisky song from the original score of the same show and she gives it a catchy zestful quality.*

* * *

CHUCK DENMAN . . . . **THE FOOL**
(Garpax) . . . . **Golden Dreams**
Chuck Denman's "The Fool" (Debrat†) comes out of the "soul" school and since Ray Charles has already conditioned the market to the style, the spinning doors are wide open for this one. "Golden Dreams" (Underwood†) has a ballad shine that the deep-voiced delivery turns into a good turntable bet.

* * *

VINCE HOWARD . . . . **THE WAYWARD WIND**
(Big R) . . . . **Return To Me**
Vince Howard's "The Wayward Wind" (Bamboo-Hillery†) blows up a rocking breeze on a click of a few years ago that's sure to cause spinning flurries again on all levels for a good payoff. "Return To Me" (Southern) sends out a slow ballad sway that's quietly appealing.*

* * *

JERRY KELLER . . . . . **WHAT WILL I TELL MY DARLING**
(Coral) . . . . **It's Too Late**
Jerry Keller's "What Will I Tell My Darling?" (Champion†) tells a sad, romantic ballad tale in a pop blues vein that has strong possibilities to pull the teeners to its side for a spinning takeoff. "It's Too Late" (Rush†) keeps time with the current rocking ballad vogue and there are enough spinners around who will find it to their liking.

* * *

THE PALISADES . . **MAKE THE NIGHT A LITTLE LONGER**
(Chairman) . . . . **Heaven Is Being With You**
The Palisades' "Make The Night A Little Longer" (Aldon†) spreads a ballad mood that the teeners will understand because of its emphatic beat and emotional delivery—a pairing that insures a payoff. "Heaven Is Being With You" (Aldon†) puts "sweet talk" into a rocking ballad groove, but it talks too much.

* * *

JIMMY JUSTICE . . . . **THE WORLD OF LONELY PEOPLE**
(Kapp) . . . . **I Wake Up Crying**
Jimmy Justice's "The World of Lonely People" (Ross Jungnickel) has a ballad sweep with enough rocking touches to pull in the young set for a good spinning run. "I Wake Up Crying" (Belinda*) pours out a pleading ballad note with a vocal punch to pick up some turntable play.*

* * *

RICHIE ALLEN . . . . **FOOT STOMP U.S.A.**
(Imperial) . . . . **Shep-Along-Pete**
Richie Allen & The Pacific Surfers' "Foot Stomp U.S.A." (Travis†) is a hot-stepping instrumental that will make the young set around the jukes hop to its beat. "Shep-Along-Pete" (Travis†) puts a familiar rocking vocal style into a tired story line.

* * *

ENOCH LIGHT ORCH . . . . **ISTANBUL**
(Command) . . . . **Ching Ching Ching Chow**
Enoch Light Orch's "Istanbul" (Alamo) is a spicy showcasing of the instrumental technique that has done so well for Command in the album field and this slice should start the ball rolling for the label in the singles sweepstakes. "Ching Ching Ching Chow" (Record Songs*) fools around with an Oriental motif that spinners should find to their liking for offbeat programming.* Gros.

*ASCAP. †BMI.

PAST & PRESENT'S DISK POSER

Cap Sees No 'Superiority' in Victor's Dynagroove But Crix Hail Process

The stew over RCA Victor's new recording process, Dynagroove, continued to bubble last week. Goddard Lieberson, president of Columbia Records, initiated the inter-diskery hassle about 10 days ago when he came out with a public rap of Victor's Dynagroove system.

Capitol Records also has entered the fray with a statement from its president, Alan W. Livingston, that his company sees no innovations in Dynagroove that justify Victor's claim of "superiority."

Livingston emphasized that this conclusion came after close analysis of the new Victor records and their published explanations. He said, "RCA properly invites comparison 'against the best disk recording available on any label, anywhere.'

"Naturally, we think RCA must be referring to Capitol or Angel, and we hope the public will take up the challenge. In the classical area, for example, where sound and musical integrity are significantly important, Angel has dominated recent sales polls. We are confident that this position will be held and improved in the months ahead."

Livingston Praises Research

Livingston also noted that recording improvements are and should be a constant endeavor of every major record company. He added, "We like to think that Capitol and Angel are in the forefront of such research. Certainly we spend many hundreds of thousands of dollars each year on such activities. Any genuine 'breakthrough' from us or our competitors that improves the recording art should be welcome because it expands our industry, benefiting all."

The Cap prexy opened his remarks with "normally, we do not comment upon our competitors' activities, believing that each record company has a right to blow its own horn as loudly as it chooses, and the public will be the ultimate and proper judge. Currently, however, aggressive competitive claims are loud and clear. Were Capitol and Angel to be caught short in knowledge, equipment and recording technique, it could be a matter of genuine concern for us."

Livingston concluded that if music lovers continue to exercise the same discrimination as in the

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Name Robt. C. Conniff Cap's Export Sales Mgr.

Robert C. Conniff has been upped to export sales manager at Capitol Records international division. He succeeds Julius Varady, who resigned because of ill health.

Conniff, who was manufacturing superintendent of Cap's main plant at Scranton, Pa., will report to Gordon R. Fraser, director of the diskery's international division. He'll headquarter in New York.

Nominated Songs May Not Be Sung On '63 Oscarcast

Hollywood, March 12.

The whole format of past years of singing the five nominated songs at Oscar Awards ceremonies very likely will be changed this year, according to Arthur Freed, producer of April 8 Oscarcast. "There's strong likelihood," he reported, that the new format he is devising for ceremony will exclude the traditional routine of recent years.

Emphasizing layout of show he plans seeks to add new facets, Freed also points to fact he already has set Ethel Merman to do an Irving Berlin medley, and Eddie Fisher a medley of past Oscar "best song" champs; that only "limited changes" can be made in overall concept of awards show.

In any event, Freed confirms no singers of nominated tunes have been set for April caper. Normally at this time in show's preparation they would have been. Freed also points out that there are two other music awards—best score and best score adaptation—as well as song, and neither gets any special attention.

UA'S ACCENT ON JAZZ BRINGS WEIN IN FOLD

United Artists Records is continuing its emphasis on jazz by bringing in George Wein as an exclusive record producer for its jazz series. In addition, the diskery has signed Dakota Staton and Howard McGhee, both of whom will be recorded by Wein upon his return from a European trip.

Wein, a disk producer, concert impresario and musician, initiated the Newport Jazz Festivals. He formerly operated his own label, Storyville Records, and also ran the Storyville jazz nitery in Boston.

In addition to recording the jazz artists now under contract to UA, Wein will cut a special album for the label at Newport jazz fest this summer.

Art Talmadge, UA president, also plans to beef up the jazz series in the future by using the musicians themselves as disk producers.

Verve Getting Own Label I.D. in Germany; Former Distrib Handling Am. Col

Hamburg, March 12.

The program designed by Arnold Maxin, MGM/Verve president in the U. S., to give Verve Records its own label identification overseas takes effect in Germany April 1 when the line will begin to be handled by Deutsche Grammophon. The DG line, incidentally, is handled in the U. S. by MGM.

Bernhard Mikulski's diskery, Schallplatten - Import - Dienst in Frankfurt-am-Main, formerly handled the Verve line, but the agreement with Verve was automatically terminated when it was revealed that Mikulski signed a contract with American Columbia to represent it in Germany.

Columbia reportedly has bought a 50% interest in Mikulski's firm with an option on the other 50% in three years. Mikulski was in New York last month to clinch the deal with Col.

DG is planning a saturation publicity campaign to relaunch Verve here. As bossa nova is still a hot item in Europe, both Verve's hit singles, the Stan Getz-Charlie Byrd "Desafinado" and Ella Fitzgerald's vocal version of the same tune, will be reissued by DG.

The wrapup of an agreement with Columbia and Mikulski's has put an end to a large amount of speculation regarding the launching of Columbia in Germany.

WB Into Religious Field; Prager's Gospel Series

Warner Bros. Records is moving into the religious and gospel field. The diskery has inked a deal with E. S. (Bud) Prager to record and produce a series of albums to be released under the WB banner.

Already scheduled for early release are LPs by the Oak Ridge Boys, Stan & Don, and The Gospel Boys. In addition to their regular channels of distribution, WB is in the process of making special agreements among a network of distribs who specialize in the gospel field.

Prager was formerly a vice president of Sesac.

ANKA ANSWERS WITH $250,000

By MIKE GROSS

Paul Anka has come up with at least one solution to a major problem facing diskers playing musical chairs. The question bothering many recording artists who, lately, have been switching diskery affiliation, is how to protect and-or hold material previously recorded.

Anka, now an RCA Victor disker, has answered that question by purchasing from his former label, ABC-Paramount, for a price said to be in excess of $250,000, all master tapes, copyrights and reissue rights to all of his material.

Whether this sort of deal will set a precedent for diskers in similar situations is moot. Not too many performers have Anka's kind of loot and it's also not certain whether record companies will follow ABC-Paramount's pattern and give up a departed artist's material.

Anyhow, it's a situation that bears watching for there are quite a number of recording artists around today who are suffering from a disk dichotomy. And, sometimes the attachments to the past and present affiliation can result in a legal hassle.

Most prominent, of course, is Frank Sinatra's battle with Capitol Records. Sinatra, who left Cap to start his own label, Reprise Records, slapped a suit on his former label when it started re-releasing his old albums on a special distributor deal putting his old recorded works into competition with his current Reprise releases.

Many '2 Flag' Instances

In the past few months there have been many other instances of a disker being put on the market under two flags. Some examples are: Bobby Darin, who recently switched to Capitol from Atco, is finding that some of the stuff he cut for Atco before his departure is still on new release schedules by Atco; Andy Williams, now with Columbia, is competing with some of his old stuff on Cadence.

Ray Charles, now with ABC-Paramount, has had a simultaneous hit going for him at his previous diskery home, Atlantic; Dion, a newcomer to Columbia, recently had an LP released on Laurie, whence he came, to compete with his first Col album out last week; Dave Gardner, a country comedian was faced with the release of an RCA Victor album after he announced his new affiliation with Capitol.

Dinah Washington, now with the Roulette label just had a two-LP retrospect package of her career released by Mercury; and Steve Lawrence and Eydie Gorme, who are now with Columbia, were split three ways recently when there was a simultaneous release of disks they had cut for Col, United Artists and ABC-Paramount.

For a time, Anka, too, had the same problem—after his switch to RCA Victor—ABC-Par continued to release his old masters and managed to do quite well with them, too. In making the purchase, all rights to Anka's ABC-Par material were assigned to his own record production firm, Camy Productions, which produces his disks for global release via Victor. The deal was initiated by Irv Feld, Anka's personal manager, in a desire to protect his artist's "image."

Feld said that with this unprecedented agreement, Anka will never be competing with himself on other labels, an unhappy situation existing with several other top artists today. Anka has already re-recorded many of his catalog hits. The first result of this re-working effort will be an album entitled "Paul Anka's Golden 21," scheduled for April release by RCA Victor.

Another facet of the Anka acquisition is that none of the songs had previously been recorded by him in a foreign language. He has already completed a session in RCA's new Rome studios, cutting

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Govt. Aids 132 Writers in Bid to Hike Background Music Coin From ASCAP

Background music was in the spotlight again last week. The Justice Dept., acting on petition by a group of 132 writers affiliated with the American Society of Composers, Authors & Publishers asking for a better slice of the Society's melon for performances of tv background music, recommended certain changes be made in the payoff procedure.

The Justice Dept.'s recommendation was sent to Judge John E. McGeehan, the monitor appointed to watch over ASCAP distribution under its amended 1950 Consent Decree. It's now expected that Judge McGeehan will make recommendations to Judge Sylvester Ryan, of the N.Y. Federal Court, who has jurisdiction over the Society's decree disputes.

In its comment on the petition to Judge McGeehan last week, ASCAP stated that although it welcomed his examination of the petitioners' claims, the Society did not believe that this should serve as a substitute for its own review methods prescribed in its Articles of Association.

ASCAP submitted that 1) the petitioners are receiving an equitable share of the Society's revenues from tv licensees; 2) the distinctions made in the weighting formula between the crediting of various types of uses of the Society's repertory are entirely proper; 3) the differences in credit treatment provided by the Society's weighting formula represent the reasoned differentiation made by knowledgeable men between things which are, in fact, fundamentally different.

Protest 'Weighting'

The 132 writers filing the petition had asked that all broadcast background music be measured equally for credit on the basis of time units and performance without "weighting" in favor of standards used in musical backgrounds. The petition also argued that when a "featured" or "qualified" work is used even sparingly as background, it can receive five times as much as a background work used for a full three minutes.

There are many in ASCAP, though, who are against any change in the background music

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Fine Exits Amy-Mala For Atlantic Promo Post

Jack Fine has given up his veepee post at the Amy-Mala combine to become national promotion director of Atlantic and Atco Records.

While at Amy-Mala, Fine helped the Nevins-Kirshner Dimension label. Before that stint he was national promo director of Walt Disney's Vista and Disneyland labels, as well as eastern rep for their Wonderland and music publishing operations.

MPPA Speeds Drive Vs. 'Fake Book' Peddlers

The campaign to keep the traffic of illegal songbooks has moved on to the Coast. Last year the anti-"fake-book" campaigners scored a legal victory in Chicago and now they've got an indictment in L.A.

Last week, two men in arraignment in an L.A. court pleaded guilty and two pleaded not guilty. Eugene Francis Gilligan and Cecil Francis Haines, who pleaded guilty, will be sentenced March 18, while the two who pleaded not guilty, Glen I. Dobrowski and Jack Francis Gibson, will be tried next September.

The criminal actions against the defendants accused of peddling "fake books" for copyright infringement violations are an outgrowth of the civil investigations instituted by Walter Douglas for the Music Publishers Protective Assn. by attorney Philip Wattenberg, special assistant to MPPA, and his assistant, Alan H. Siegel.

The campaign to put a halt to the "fake books" was launched in July, 1951 by the MPPA and the org now has over 25 corresponding attorneys investigating the matter in their local territories. Wattenberg has figured that the "fake books" has cost the Government, publishers and writers over $1,000,000 in tax revenues and royalties.

(A "fake book" is trade term for a publication that contains copyrighted songs—showtunes and pop standards—without permission of the copyright owner.)

The suit against the L.A. defendants was filed by the U.S. district attorney there. The indictment charges violation of copyright laws and the rap can be one year imprisonment and a $1,000 fine on each count.

NORMAN CORWIN SPINS AS CAEDMON DIRECTOR

Norman Corwin is moving into the disk field as a director for Caedmon Records. The first assignment for the producer-writer will be to guide Edward G. Robinson in a recording of Edward Everett Hale's American classic "The Man Without A Country."

Besides Corwin, only two professional directors have been employed by Caedmon, Peter Wood and Margaret Webster. Howard Sackler is the spoken-word label's chief director.

Corwin will direct Robinson on the Hale disking on the Coast.

Nero, Anita Bryant Set For Knoxville Concert

Knoxville, Tenn., March 12.

Pianist Peter Nero and vocalist Anita Bryant have been set for the annual Dogwood Arts Festival Concert at Knoxville Civic Auditorium April 26. Other acts will be added prior to the date.

W. J. Coury, Knoxville city manager of Wilby-Kincey Theatres, is co-chairman of the 1963 Festival Concert Committee.

Ricordi Survey Defends San Remo Fest Winner Involved in Piracy Case

Rome, March 12.

The plagiarism hassle over the recent San Remo songfest winner, "Uno per Tutte," has taken on a new dimension via a counter-statement issued in the song's defense by Casa Ricordi, publishers of the winning tune penned by Tony Renis.

In a statement issued by its light music topper, Mariano Rapetti, Ricordi pointed out that it had not replied to the piracy suit before, pending word from musicians queried in regard to the song's alleged similarity to one written by Frustaci, an Italo cleffer who filed the complaint.

The musicians, Ricordi's statement continues, had excluded the existence of grounds for a plagiarism action, though admitting a similarity between the two tunes.

In fact, the Ricordi study claims, the controversial elements in "Uno per Tutte" are also contained in Frustaci's "Noi Sim Quilli dello Sci-Sci," as well as in Schoston's "Play a Simple Melody" of 1914; Johnston and Coslow's "Thanks," penned in 1933; Gallop and Jurgen's "Elmer Tune" (1941); Harold Arlen's "One for My Baby" (1943); Cohen's "The Old Piano Roll Blues", and Burns & Howe's "Down the Lane." The last two were written after 1946, when Frustaci wrote "Sci-Sci," the basis of the suit.

Ricordi has waxed a disk in which the controversial tune segment is repeated from each of above songs.

Meader to Cut Followup to '1st Family' But Doubts Artistry of Another Disk

Vaughn Meader is going to do another JFK takeoff after all. The comedian, who scored with a 4,000,000-plus album seller, "The First Family," on the Cadence label, is expected to cut the followup disk Sunday (10).

The new LP will be produced and recorded by Bob Booker and Earl Doud, the team that came up with the "Family" LP. Decision by Meader to do the LP does not yet cancel out the suit filed by Booker & Doud in New York Supreme Court last week.

The action slapped Meader with a $1,000,000 damage claim over his alleged refusal to make a followup album. The expiration date to do the followup album was Feb. 8 but there's a chance that if all hands are satisfied with the new package, the suit will be dropped.

In a statement regarding the suit, Meader's representatives said that no material for a new album had been submitted to Meader by Booker and Doud and that he never refused to honor the contract. They said that he had hoped to get away from the JFK carbon but he would cut a followup to "The First Family" if that's what Booker and Doud want.

In Milwaukee, last week, Meader, who is appearing at the Holiday House, said, "Whatever they want, I'll have to do. I have my doubts as to the artistry of another recording like the first one, however." Cadence Records has the option to release the followup package.

Takeoffs in Bad Taste?

Minneapolis, March 12.

The Sunday Tribune newspaper's Minnesota Poll found that 53% of those whose opinions were sought feel that the comedy imitations of President Kennedy and his family on phonograph records and otherwise "are in poor taste."

Poll takers reported that five out of every six persons queried had heard one or more of the Kennedy imitations. And it also was found that, while the majority thus look upon the impressions as being in bad taste, most enjoyed the records or performances.

Question put to Minnesotans was "Would you say it is or is not in good taste for entertainers to do imitations of the President and his family?"

Among adults who have seen or heard the imitations there were the 53% who opined the "bad taste" along with 33% who regarded the taste as good and 14% with no opinion. More women than men found fault with the taste.

Tragedy Hits C&W Field As 5 Die in 2 Crashes; 'Grand Ole Opry' Mourns

Nashville, March 12.

Tragedy hit the country & western field last week—with four deaths coming as the result of a plane crash and one in an automobile accident. Dead in the wreck of a private plane were singers Patsy Cline, Hawkshaw Hawkins and Cowboy Copas, and the pilot Randy Hughes, who was Miss Cline's manager.

Killed in the auto crash was Jack Anglin, of the c&w team Johnny & Jack, who was on his way to prayer services for Miss Cline. He lost control of his car and hit a tree in Madison, Tenn.

The plane crashed last Tuesday (5) on its way back to Nashville after a benefit performance at Kansas City, Kansas, for survivors of c&w disk jockey on KANS, Cactus Jack Call, who died recently in an auto crash. The "Grand Ole Opry," c&w show out of Nashville, went on with its regular week's show last Saturday (9) but its stars stood for a moment of silent tribute to their fellow performers.

Miss Cline and Jack Anglin recorded for Decca, Hawkins recorded for Columbia and King, and Cowboy Copas for Starday. The title of Copas' last record is "Goodbye Kisses." It was being shipped last week.

Miss Cline, who was 22, was best known perhaps for 1,000,000-selling records such as "I Fall To Pieces," "Walking After Midnight," and her current "Leaving

(Continued on page 61)

Ohio Cops Jail Jazzman Pat Pace on Dope Raps

Cleveland, March 12.

Pat Pace, nitery pianist-composer, who formerly played in New York jazz bands, dug himself into double-trouble in two counties here on narcotic raps. He landed in Summit County jail near Akron under $10,000 bond. Charges were burglary and larceny, obtaining false prescription and illegal possession of drugs.

Last September the 32-year-old married pianist was placed under $1,000 bond by Cuyahoga County courts in Cleveland for drug law violation in local suburb. He was arrested again in December, accused of trying to pass fake prescriptions for a cocaine derivative at a Cleveland drugstore.

Pace appeared in many of this area's niteries with his jazz combo, including his wife, also a musician.

NARM Ends '63 Frisco Conclave; Gives 17 Awards

San Francisco, March 12.

Conventioneers at the National Assn. of Record Merchandisers sessions headed home Thursday (7) after presenting 17 awards, electing officers and picking Miami Beach for next year's conclave.

Already announced were one-time-only awards to Vaughn Meader and Cadence for "The First Family" — top comedy recording artist and topselling monaural LP of all time through NARM outlets.

Fifteen other awards, all voted on by NARM members who service record racks and some record departments, were:

BESTSELLING POP SINGLE, "I Can't Stop Loving You," Ray Charles (ABC-Par).

BESTSELLING [illegible] LP, "My Son, the Folk Singer," Allan Sherman (Warner Bros.).

[illegible]

NARM Associate Member Company (recording firm) "which has demonstrated sustained achievement in those purposes for which NARM was formed," RCA Victor.

NARM Associate Member Company "which has demonstrated during the past year the greatest progress in those purposes for which NARM was formed," Cameo-Parkway Records.

The above awards were revealed at the Awards Banquet Wednesday night.

Election of officers resulted in the following: president, Cecil H. Steen, Woburn, Mass.; vice president, James J. Tiedjens, Milwaukee; secretary, Stanley Jaffe, Seattle; treasurer, Endo Corsetti, Harrisburg, Pa. Jules Malamud is NARM's executive director.

About 300 delegates (plus wives) attended the convention, split about half-and-half between reps of the 45 member companies and the 60 associate member companies (record firms). All convention sessions were at the Fairmont Hotel, whose Grand Ballroom served as exhibit hall.

Reid to Cap Int'l

Robert H. Reid has been set as import sales manager for Capitol Records' international division.

Reid, who has been in the import record field for 22 years, was formerly import buyer at Sam Goody's and Record & Tape Sales. In his new assignment, he'll be headquartered at Cap's New York offices.

Film Spoof of Diskery

Hollywood, March 12.

Recording industry is to get its comeuppance in a satire planned by Arne Sultan and Marvin Worth under tag, "One More Time." Producers plan to cast in cameo roles, a la "Around the World in 80 Days," many of the currently pop recording artists and a cross-section of nation's deejays, who will play themselves.

While casting hasn't yet started, awaiting completion of final script, producers are already contacting managers of the people they want for cameo parts. Pic, although about the recording industry, is not strictly a musical but will have considerable music in it, mostly of background nature.

Mills Music Slates Branch in Tokyo

Jack Mills is off on his first trip to the Orient. The vet music publisher left Friday (8) on a Far Eastern junket that is pegged primarily on the setting up of a Mills Music branch in Tokyo.

While in Japan, Mills will visit various school systems and consult with music directors for guidance in preparation of specific editions of the Mills Music methods and folios for Japanese school children.

Piano, band and orchestra publications, as well as a catalog of pop music will be included in the new branch's catalog. Material will also come from Mills' other foreign branches in Mexico City, Toronto, Amsterdam, London, Paris, Madrid, Buenos Aires and Sao Paulo.

Mills will return to his New York base in early April, and hopes to bring with him some Japanese songs for the global pop music market and educational material which can be edited for U.S. school consumption. En route to Tokyo, Mills will visit with dealers, jobbers, disk jockeys and sundry music biz'ites in Hawaii for several days.

Liberty Takes Wraps Off New N.Y. Distrib Branch, Sets Bernard Block Mgr.

Liberty Records unveiled its wholly owned distribution branch in New York last week. Bernard Block will manage the new outlet for the disk company.

Block, who's been with Cosnat Distributors in the N.Y. area for the past six years as a salesman, appointed Daniel Fortunato to handle Westchester sales, Sal Uterno to service Long Island and Queens, and Frank Bichone to the Brooklyn area.

Don Bohanon, Liberty's national sales manager, noted that Liberty would continue to utilize indie distributors in most areas but emphasized that some markets like N.Y. and Chicago require the concentrated coverage that only a company operation could deliver.

In addition to its own distribution outlets in N.Y. and Chicago, Liberty now distributes its records through 32 independent U.S. distributors and releases its product overseas on the Liberty label via the facilities of EMI (Electric & Musical Industries) of Great Britain and several licensees.

Meanwhile, back at the label's Hollywood base, national promotion director Bob Skaff upped L.A. promotion man Tommy LiPuma to helm the N.Y. promotion picture.

PP&M So-So $5,300 In Ottawa One-Niter

Ottawa, March 12.

Peter, Paul & Mary's one-nighter Tuesday (5) in the Capitol Theatre here drew a so-so $5,300. House was scaled to a possible $8,000. Top was $4.50.

Interesting sidelight: less expensive seats were a sellout with the topraters so-so. When the Limeliters played the same theatre last fall, with the same top, the higher-rated seats sold out and the cheaper ones were so-so. PPM customers were chiefly teeners while the Limeliters drew college students and young adults.

Inside Stuff—Music

The New York wing of the American Federation of Musicians (Local 802) will again offer five summer scholarships this year to talented young string players from the Metropolitan area. Competition for the Local 802 scholarships—two for violin, and one each for viola, cello and double bass—will be open to young men and women, between the ages of 15 to 21 who are residents of N.Y. and Long Island. The scholarships constitute the Local's participation in the Fifth International Congress of Strings sponsored by the AFM, which will be held this summer from June 23 through Aug. 11 on the campus of Michigan State U., East Lansing (Mich.). Similar competitions are being sponsored throughout the country by many other Locals of the Federation and it's expected that about 100 young musicians will attend the String Congress.

One of the most famous musical autograph collections in Germany was auctioned off recently at Marburg. A French private collector bought a Joseph Haydn score—never published, containing in its seven pages, five "divertimenti" for $8,300. University Library of Tuebingen bought a song by Franz Schubert of the year 1820 for $5,000. German collector bought a Mozart manuscript containing two Duos for Viola and Violin, written during the Salzburg days of the composer for $14,000.

Some 170 Mendelssohn letters went to France for $8,000. The letters written to his friend Karl Klingemann (of the years 1830-47) contain detailed descriptions of the composer's journeys, meetings with famous contemporaries and his family life. Of these letters, 13 have never been published.

Richard Rodgers received an award and citation from the Mark Twain Library and Memorial Commission of Hartford, Conn., last Monday (25) for his extraordinary contribution to the musical theatre as composer of more than a score of Broadway hits during the last 35 years. The award was made on the day the Rodgers & Hammerstein musical, "The Sound Of Music," began a week's engagement at Hartford's Bushnell Memorial. "The contribution by Mr. Rodgers to the musical theatre is unique and enduring," said James Thompson, president of the Mark Twain group. "We who are preserving in Hartford a great literary landmark and heritage feel it an honor to be able to pay this tribute to a composer whose name has similarly become an extraordinary landmark in the history and traditions of the theatre."

Bob Roberts, Latin dance instructor who originated the teaching method unveiled in the new "Magic Claves" album of bossa nova lessons, takes off today (Wed.) on a personal appearance tour of leading stores across the country timed to coincide with each store's special display of the recently released instruction disk. He'll stage demonstrations and hold discussions of the bossa nova dance steps as taught in the LP. He begins his promotional junket in the New York area and during the latter part of March and throughout April, will hit record departments of the key stores in New Haven, Philadelphia, Pittsburgh, Cleveland, Chicago, Detroit, L. A. and San Francisco, concluding the tour in Miami Beach. The disk is the initial release of Claves Beat Records Ltd.

About the ultimate in compliments was given to Mimi Benzell by the King of Laos after she had sung at a recent white tie state dinner in Washington tossed in honor of the Asian monarch by Vice President and Mrs. Lyndon B. Johnson.

"You," remarked King Sri Savang Vatthana, "have carried us into another world." For the King, who speaks French, Miss Benzell sang "Autumn Leaves" in that tongue. She also sang several ballads, plus "Musetta's Waltz" from "La Boheme." The dinner was in the new and spectacularly elegant state dining room on top of the enlarged State Department.

Philips Records is launching a new series called the "Connoisseur Collection" designed for more sophisticated record buyers. Selections are generally offbeat, and double-fold, one-record album includes an illustrated brochure giving pictorial and written background.

First two albums, set for March 1 release, are "Songs and Sounds of Faraway Places," featuring authentic music, dances and sounds performed by natives in the Congo, Corsica, Nigeria, Pakistan and Indonesia; and "Paris Recital" by Yves Montand sung entirely in French.

According to Jerry Juroe, head of the United Artists publicity dept. in Paris Allan Sherman's hit disk "My Son, The Folksinger" can rack up extra unforeseen laughs abroad. Juroe was playing it for the first time and laughing it up. He heard his English wife chortling from the kitchen and thought she also got its humor. But she was laughing at something else.

During the "Sarah Jackman" number, a Jewish parody of the old French folk song "Frere Jacques," their French maid remarked that the French song really sounded nice in English. Natch, she could understand no English.

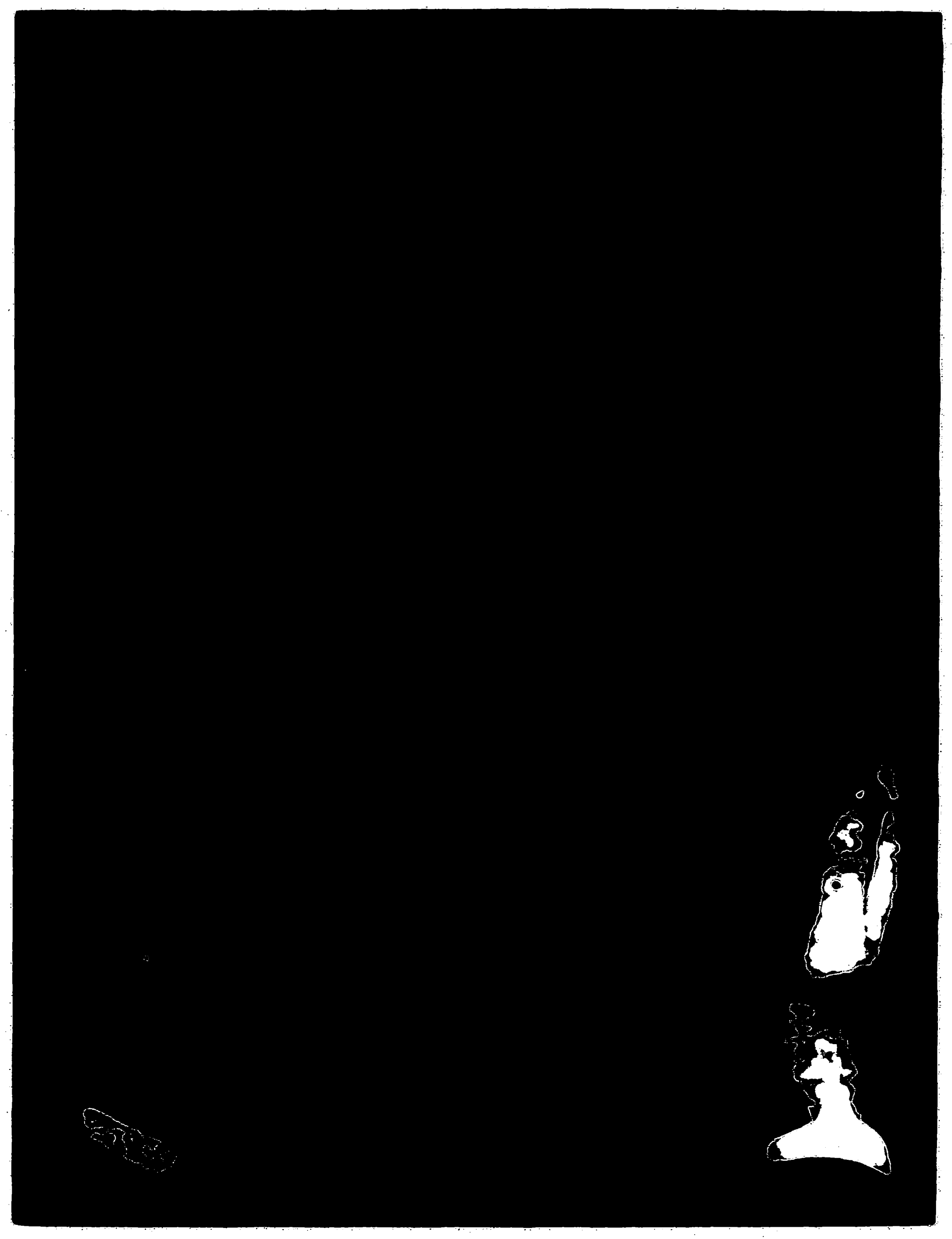
In another effort to provide its dealers with suggestions for merchandising and selling classical records, RCA Victor has initiated a monthly "Red Seal Dealer News" which promotes "the inside track on planning and merchandising." The four-paged "Kiplinger-styled" letter is designed "to establish a direct line of communication with any dealer who can use hard facts about Red Seal product which can help him in preparing his own sales and advertising plans." P. Alfred Leonard manager of Red Seal planning and merchandising, will write the monthly letter.

The New York Mets, Gotham's National League baseball club, has selected "Meet The Mets" as its official theme song. Tune was written by Ruth Roberts and Bill Katz, who previously cleffed such sports-pegged songs as "Mister Touchdown USA," "I Love Mickey" and "It's A Beautiful Day For A Ball Game." The initial waxing, a vocal and instrumental version, back-to-back, was cut by Glenn Osser and his orch and chorus, and is sledded for a promotional push by the Mets and Michael Brent Publications, tune's publishers.

New Mexico state legislature may do away with the current official state song and replace it with another. New one is tagged "New Mexico—America's Enchanted Land." It was written by Albuquerque composer Norman Russell Bell, who formerly was with Fred Waring's Pennsylvanians. Present official song is "Oh Fair New Mexico," which was authored by Elizabeth Garrett, late daughter of New Mexico frontier sheriff Pat Garrett. Bill to switch the tunes has been introduced in the legislature.

Roland Kirk, blind Negro entertainer from Columbus, has been named by British jazz fans in a magazine poll as the world's top new star. Kirk can play three instruments with his mouth at once—an unorthodox tenor saxophone and two hybrid antiques called a manzello and a stritch.

THE CHALLENGE:



WHAT THE CRITICS SAY:

UNITED PRESS INTERNATIONAL
"... free of distortion and special equipment is not needed to play it."
"This new process possibly is the greatest breakthrough in recorded sound since the introduction of the long play record."

NEW YORK TIMES (broadcast on WQXR)
"Recorded in Victor's new Dynagroove process, the engineering results in sound of perfect clarity and balance. This is the best available disc version of the opera (Madama Butterfly); and it is an inspired recording."

NEW YORK NEWS (broadcast on WQXR)
"... a fair comparison between ... new Dynagroove releases and some recent releases of a similar nature on other labels indicated a dramatic advance in fidelity."

HIGH FIDELITY
"... no trace of unnaturalness of any kind. Distortion of all sorts is conspicuous by its absence; every instrument comes through true-to-timbre; there is no edge to the sound in any part of the range; and the surface of my pressings were almost supernaturally silent."

HI-FI STEREO REVIEW
"Technically, this production (Madama Butterfly) is near perfection. The sound is warmly alive without being overly resonant, balances are exemplary."

NEW YORK HERALD TRIBUNE (broadcast on WQXR)
"... Instruments and voices are clear, bright and true to life and—perhaps most impressive of all—there is no distortion when the stylus reaches the inside grooves closest to the label."

NEW YORK TIMES (broadcast on WQXR)
"As a rule, turning down the volume tends to muffle reproduction. But in this case (the Hugo and Luigi Chorus), fullness and clarity remain even at very low volume—which is the way to listen to this album."

THE PROOF IS IN THE LISTENING...HEAR IT! COMPARE IT!

DYNAGROOVE

THE NEW SOUND BY RCA VICTOR

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	3	6	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
2	1	9	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	4	71	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
4	2	9	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
5	7	32	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
6	8	44	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
7	6	23	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
8	5	20	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
9	9	7	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
10	11	9	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
11	10	42	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
12	12	21	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
13	16	5	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
14	20	5	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
15	15	15	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
16	23	10	KINGSTON TRIO (Capitol) New Frontier (T 1809)
17	17	7	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
18	14	21	BENT FABRIC (Atco) Alley Cat (33-148)
19	13	15	VAUGHN MEADER (Cadence) First Family (CLP 3060)
20	21	28	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
21	18	16	OLIVER (Victor) Original Cast (LOCD 2004)
22	31	2	VINCE GUARALDI (Fantasy) Jazz Impressions of Black Orpheus (3337)
23	29	17	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
24	28	26	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
25	32	8	GYPSY (Warner Bros.) Soundtrack (B 1480)
26	24	8	VENTURES (Dolton) Telstar and Others (BLP 2019)
27	19	26	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
28	36	5	MUTINY ON THE BOUNTY (MGM) Soundtrack (1E4)
29	35	30	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
30	30	123	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
31	25	4	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
32	38	9	CHUBBY CHECKER (Parkway) Limbo Party (P 7020)
33	—	2	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
34	39	9	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3061)
35	—	30	KINGSTON TRIO (Capitol) Best of Kingston Trio (1705)
36	42	3	STAN GETZ (Verve) Big Band Bossa Nova (V 8494)
37	32	6	LIMELITERS (Victor) Our Men in San Francisco (LPM 2609)
38	33	18	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-435)
39	—	2	ROOF TOP SINGERS (Vanguard) Walk Right In (VRS 9123)
40	—	3	THE SHIRELLES (Scepter) Greatest Hits (507)
41	36	3	NAT KING COLE (Capitol) Dear Lonely Hearts (T 1838)
42	27	16	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 8800)
43	40	3	SAMMY DAVIS (Reprise) At The Cocoanut Grove (R 6063 2)
44	49	2	RAY CHARLES (ABC-Par) Greatest Hits (ABC 415)
45	41	3	BRENDA LEE (Decca) All Alone Am I (DL 4370)
46	—	2	EDDIE FISHER (Ramrod) At the Winter Garden (2RR1)
47	46	5	BOBBY VEE (Liberty) Golden Greats (LRP 3245)
48	34	18	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
49	—	1	FOUR SEASONS (Vee-Jay) B'g Girls Don't Cry (LP 1056)
50	37	2	CHARLIE BYRD (Riverside) Bossa Nova Pelos Passaros (436)

UA, E. Bernstein, Wolper's Pub Deal

United Artists, Elmer Bernstein and Wolper Productions have teamed for music publishing activities. They've formed Elvid Music (ASCAP) and Daymer Music (BMI) to control all performance rights to music from documentaries and other telefilms produced by the Wolper organization and all music composed by Bernstein.

Michael Stuart, of United Artists Corp., will be firms' general manager, and will operate both companies from UA headquarters in New York.

Daymer and Elvid will absorb the Wolper Music Co., another of David L. Wolper's enterprises, and Bernal Music, Bernstein's publishing company.

Cap Ups Vail to Credit Mgr.; Other Staff Shifts

Russell Vail has taken over as manager of Capitol Records Distributing Corp.'s eastern district credit office. He succeeds Jack Perkins, who was promoted to sales manager of CRDC's Cincinnati branch last November.

Vail joined CRDC as assistant regional credit manager in 1959 and was later upped to regional credit manager.

In another CRDC personnel move, Almer Mensons Jr. was appointed regional credit manager headquartering in the Scranton (Pa.) office. He was formerly with the Pittsburgh Glass Co.

Disk Poser

Continued from page 1

20 sides of his old popular numbers. In addition to the Italian version of "Paul Anka's Golden 21," French, German and Spanish versions are planned for release. Victor will release these local-language versions as soon as they are recorded. Incidentally, his latest Italian single, "Ogni Giorno" (Love Me Warm and Tender), has already sold 400,000 copies in Italy.

Although the purchase from ABC-Par gave him the right to re-release his old tapes, the singer and his manager decided to do new versions of the songs. In explaining why he wanted to re-do the yesteryear hits, Anka said, "I feel my voice has matured a good deal since the time when I cut some of these old hits, and also I've gained a great amount of experience."

"That's why I wanted to re-record some of my songs, like 'Diana,' 'You Are My Destiny,' 'Put Your Head On My Shoulder' and the like. I've managed to keep the same basic sound in the new versions, the main difference is within me." (Anka was 15 years old when he first clicked with ABC-Par, he'll be 22 in July.)

Because of existing contractual agreements, Anka's old catalog may continue to be released abroad through the end of next year, but Victor now has the immediate right to release all of the re-recorded material throughout the world. As of Dec. 31, 1964, Victor will have no competition in Anka releases worldwide, and no other Anka releases will be issued by any other label.

Anka has taken care of the publishing end, too. He's recaptured all of his original song copyrights for his own Spanka Music publishing setup.

Dynagroove

Continued from page 1

past," we anticipate no drastic changes in record-buying patterns."

Victor Gets Edge

Meantime, early returns from sundry music critics have given Victor the edge on its "sound" achievement.

WQXR has been broadcasting a weekly record reviewers' program since early in January to air the critical comments that would have appeared in print if not for the N.Y. newspaper strike. Critics from the N.Y. Times, Herald Tribune and News have given plus notices for Dynagroove, as have several mag critics.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	WALK LIKE A MAN — Four Seasons	VeeJay
2	2	8	RHYTHM OF THE RAIN — Cascades	Valiant
3	3	8	YOU'RE THE REASON I'M LIVING — Bobby Darin	Capitol
4	4	8	RUBY BABY — Dion	Columbia
5	3	9	HEY PAULA — Paul & Paula	Philips
6	6	6	BLAME IT ON THE BOSSA NOVA — Eydie Gorme	Columbia
7	10	5	END OF THE WORLD — Skeeter Davis	Victor
8	14	4	OUR DAY WILL COME — Ruby & the Romantics	Kapp
9	9	4	ONE BROKEN HEART FOR SALE — Elvis Presley	Victor
10	7	9	WALK RIGHT IN — Rooftop Singers	Vanguard
11	13	9	WILD WEEKEND — Rebels	Swan
12	12	4	IN DREAMS — Roy Orbison	Monument
13	8	6	WHAT WILL MARY SAY — Johnny Mathis	Columbia
14	11	10	FROM A JACK TO A KING — Ned Miller	Fabor
15	27	2	SOUTH STREET — Orlons	Cameo
16	25	6	GREENBACK DOLLAR — Kingston Trio	Capitol
17	16	3	HE'S SO FINE — The Chiffons	Laurie
18	24	3	LET'S LIMBO SOME MORE — Chubby Checker	Parkway
19	18	4	ALL I HAVE TO DO IS DREAM — Richard Chamberlain	MGM
20	19	4	LET'S TURKEY TROT — Little Eva	Dimension
21	31	5	OUR WINTER LOVE — Bill Pursell	Columbia
22	17	8	MAMA DIDN'T LIE — Jan Bradley	Chess
23	30	9	YOU'VE REALLY GOT A HOLD ON ME — Miracles	Tamla
24	32	3	BOSS GUITAR — Duane Eddy	Victor
25	30	6	YOUR USED TO BE — Brenda Lee	Decca
26	—	1	LAUGHING BOY — Mary Wells	Motown
27	46	2	CAN'T GET USED TO LOSING YOU — Andy Williams	Columbia
28	—	1	OUT OF MY MIND — Johnny Tillotson	Cadence
29	15	5	ALICE IN WONDERLAND — Neil Sedaka	Victor
30	—	1	WHY DO LOVERS BREAK EACH OTHER'S HEARTS — Bob B. Soxx	Philles
31	30	7	GYPSY CRIED — Lou Christie	Roulette
32	44	6	I WANNA BE AROUND — Tony Bennett	Columbia
33	23	10	UP ON THE ROOF — Drifters	Atlantic
34	21	9	LOOP DE LOOP — Johnny Thunder	Diamond
35	29	7	SEND ME SOME LOVING — Sam Cooke	Victor
36	41	2	CAST YOUR FATE TO THE WINDS — Vince Guaraldi	Fantasy
37	38	5	YAKETY SAX — Boots Randolph	Monument
38	28	9	HE'S SURE THE BOY I LOVE — Crystals	Philles
39	34	3	BUTTERFLY BABY — Bobby Rydell	Cameo
40	37	8	WALK RIGHT IN — Moments	Era
41	28	4	HITCH HIKE — Marvin Gaye	Tamla
42	—	1	DON'T SET ME FREE — Ray Charles	ABC-Par
43	—	1	BIG WIDE WORLD — Teddy Randazzo	Colpix
44	—	1	DO THE BIRD — Dee Dee Sharp	Cameo
45	22	9	LITTLE TOWN FLIRT — Del Shannon	Big Top
46	48	2	TELL HIM I'M NOT HOME — Chuck Jackson	Wand
47	—	1	FOLLOW THE BOYS — Connie Francis	MGM
48	36	2	TWENTY MILES — Chubby Checker	Parkway
49	40	11	DON'T MAKE ME OVER — Dionne Warwick	Scepter
50	—	1	ALL OVER THE WORLD — Nat King Cole	Capitol

Reprise Records

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Recording by

ERROLL GARNER

'ONE WORLD CONCERT'

Produced by Octave Records, recorded live at the Seattle World's Fair, ONE WORLD is Mr. Garner's first live-concert album in seven years. It is now in preparation for immediate release; to be available thru retailers exclusively.

reprise

By Special Arrangement with Octave Records

Other Beats in South American Jazz Dish Besides Bossa Nova: Nat Shapiro

South American jazz isn't all bossa nova. So says Nat Shapiro, director of international artists & repertoire for Columbia Records, who recently returned from an o.o. of the first jazz festival at Mar del Plata, Argentina.

Shapiro, who's been an L. A. (Latin America)-to-N.Y. commuter for some time, says that the face of jazz there has changed in the past five years mainly from such gringo influences as John Coltrane, Sonny Rollins, Miles Davis and Ornette Coleman. Also, the Latinos have started to dig into their own heritage and the modern jazzsters are finding source material from the rhythms of the Spanish Indians which they're adapting into a jazz beat.

Mar del Plata, which has become the site of the Latin American film fest, tried the jazz bit as an experimental fling, but it was so successful it's going to be put on as a regular occasion a la the U.S.' Newport and Monterey fests. Shapiro has already been set as next year's honorary president.

Decision to hold the bash on an annual basis resulted from the big turnout—100,000 turned up at Mar del Plata's open-air stadium for the first of the four concerts. The festival was government-sponsored and admissions were free, but, even so, officials feel that Mar del Plata will now add jazz as well as pix and gambling (read Las Vegas) to its lures.

The fest, which was under the direction of jazz mag editor Walter Thiers, featured 12 different groups from such countries as Argentina, Brazil, Chile and Uruguay. The only Yankee represented was Bud Shank, a Coast jazzster.

In addition to the musicians, jazz writers and critics from the various South American countries contributed to the fest activities as discussion panelists. Shapiro, incidentally, who was aligned with the critic-writers as an observer, is known in the South American jazz field through the Spanish translation of his book (co-authored with Nat Hentoff), "Hear Me Talkin' To Ya."

The fest was financed, mostly, by contributions from various show biz areas. The performers worked free but there were several tv shows centered on the affair. Meantime, some South American recording companies are now interested in putting the showcased artists into the groove.

LBJ, Leinsdorf To Mark 25-Yr. Tie at Reunion

Washington, March 12.

Two old friends named Lyndon B. Johnson and Erich Leinsdorf, who went through a crisis together 25 years ago and have kept in touch since, will have a reunion in Washington next Tuesday (19).

Today, Johnson is Vice President of the U.S., and Leinsdorf is conductor of the Boston Symphony. But if they hadn't met by chance in 1938, Leinsdorf might not be in the U.S. now.

Occasion of their reunion will be a concert the Boston Symphony will play in Constitution Hall here March 19. Vice President and Mrs. Johnson will give a buffet in their home in honor of the conductor following the concert.

Back in 1938, Johnson was a young Congressman from Texas just starting his second year as a member of the U.S. House. The Metropolitan Opera was on tour, playing Washington. Conductor for the opera was Leinsdorf.

Johnson took his wife to the opera, and after it was over, a friend introduced the Texan to Leinsdorf.

Leinsdorf mentioned that he had a serious problem. An Austrian, his visa was expiring soon and he had been unable to get it renewed. Unless he succeeded, he would be sent back to Austria, where Hitler's troops were marching in.

Johnson volunteered to help. He recalls he met considerable difficulty but was determined that a man with Leinsdorf's talent be allowed to stay in this country if he wanted to do so. Finally, Johnson obtained an extension of the visa.

Later it was possible for Leinsdorf to become a U.S. citizen. During World War II, the conductor served as a U.S. Army corporal. He and Johnson have corresponded through the 25 years, carefully following one another's achievements.

HEAR

FRANK SINATRA
REPRISE

JACK JONES
KAPP

SARAH VAUGHAN
ROULETTE

SING

CALL ME IRRESPONSIBLE

From the Paramount Picture
"PAPA'S DELICATE CONDITION"
FAMOUS MUSIC CORPORATION

JACKIE KANNON

"TEENY WEENY YI-YI"

N.Y.T.V.

DEEDY and BILL

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Feb. 28 thru Mar. 20—MAPES HOTEL, Reno, Nev.
Mar. 21 thru Apr. 3—Option at MAPES HOTEL, Reno, Nev.
Apr. 10 thru May 7—RIVIERA HOTEL, Las Vegas
(May 9 thru 29—COVINA BOWL, Covina, Calif.; May 31 thru June 15—SUNDOWNER, Albuquerque, N. Mex.; June 20 thru July 10—ANAHEIM BOWL, Anaheim, Calif.)

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London, March 12.

Please Please Me ...... Beatles (Parlophone)
Wayward Wind .... Ifield (Columbia)
Night Has 1,000 Eyes .... Vee (Liberty)
Loop De Loop ...... Vaughan (Philips)
Diamonds .... Harris-Meehan (Decca)
Summer Holiday .... Richard (Columbia)
What Love Will Do .. Brown (Piccadilly)
Islands Dreams . Springfields (Philips)
Little Town Flirt ... Shannon (London)
Never Been Gone ...... Fury (Decca)

'Spanish Town' Vs. 'Why' Key Piracy Suit Gets Kayoed

London, March 12.

The Appeals Court last week upheld a lower court decision which tossed out a key piracy suit brought by Francis, Day & Hunter and Leo Feist Inc. against Sydney Bron and Domar Publishing Co. Plaintiff publishers charged that the defendants' pop tune, "Why," was lifted from the 1926 song, "In a Little Spanish Town."

FD&H, British copyright owner of "Town," and Feist, which holds the world rights, sought an injunction to restrain Bron and Domar from publishing "Why" on grounds that its chorus was adapted from "Town." Peter de Angelis wrote "Why" in 1959.

The suing pubs appealed to the higher tribunal after a lower court rejected their claim. The Appeals Court ruled that there was not enough evidence to show even subconscious plagiarism on the part of de Angelis. Permission to appeal to the House of Lords was denied.

FINE LEON PRIMA 3G ON TAX EVASION RAP

New Orleans, March 12.

Bandleader and former nitery operator Leon Prima was fined $3,000 Thursday (7) by Federal Judge Robert A. Ainsworth Jr. on an income tax evasion charge. Prima pleaded nolo contendere several weeks ago to one count of a two-count indictment.

Judge Ainsworth suspended imposition of a prison sentence and placed Prima, a brother of Louis Prima, on probation for five years. Before imposing sentence the court observed that the defendant had no prior criminal record and enjoyed a good reputation in the community.

Prima was charged with filing a joint tax return for himself and his wife in 1954 in which he stated that his taxable income was $6,082 and the tax due was $1,400 when actually their taxable income was $25,013 and the tax owed was $7,001.

The second count alleging that for 1955 Prima claimed a loss and no tax due when actually he owed $2,224 in tax was dismissed by the government when the nolo contendre plea was entered.

Hub Guitarist Stabbed To Death, Assailant Escapes

Boston, March 12.

A 20-year old singer and guitar player at Walsh's Cafe in Roxbury was stabbed to death Friday (8) just before midnight. Julio Gomez died at Peter Bent Brigham hospital an hour after he was attacked on Columbus Ave. by a stranger. He was stabbed once through the heart.

A companion, Robert Fournier, 20, was stabbed in the chest. Fournier, in critical condition, was unable to give details of the attack, but managed to say that he did not know the assailant.

Big 3 Nabs 'Diamonds'

The Big 3 (Robbins-Feist-Miller) has latched on to the U.S. rights to the British instrumental disk, "Diamonds."

The rights were acquired from Francis, Day & Hunter, Ltd.

Gov't. Aids 132 Writers

Continued from page 55

payoff contending that "feature" or "qualified" tunes are of greater worth and deserve weightier credit than anything offered by the background music composer.

The Dept. of Justice concurred with the petitioners' proposal that the "qualifying works" concept should be abolished and that all background music should be treated on a durational basis. The Government also suggested that theme song performance should be treated on the same durational basis.

The Government also said, "While ASCAP could change its rules to eliminate the 'qualifying works' principle without a modification in the judgment, the Government urges that the judgment be modified to eliminate ASCAP's right to make payments on this basis."

The Justice Dept., however, disagreed with the petitioners' argument that all background music should be treated on a parity with feature music. The judgment presently sets the figure of 20% credit for each three minutes of durational background music. The Government felt that it was desirable that this matter should continue to be regulated by the judgment.

Government's Views

However, the Government noted, "The present treatment follows the recommendations of ASCAP and its practice prior to the 1960 judgment. The plaintiff will give the greatest consideration to any changes recommended by the monitor. What concerns the plaintiff is that protection be afforded against domination of one group of members by another with divergent interests. Keeping the matter under the regulation of the Court appears to be the best way of achieving such protection."

The Government also had no objections to the petitioners' proposal that all credits, whether for feature or for background or theme uses should be proportioned to the duration of the performance without regard to the length of the program or its serial character or the frequency of the program. It seemed to the Government that the system suggested would have marked advantages in dealing with the problem of fleeting or abbreviated performances which now receive full credit.

In ASCAP's comments to Judge McGeehan on the petition, it was noted "The Society's rules for crediting performances recognize the differences between durational background music and other types of music that provide for different crediting of the differing uses in fair proportion to the value of the uses.

"Since the amount available for distribution is limited, an increase in the share received by one use category necessarily results in a corresponding decrease in the distributions to all other use categories. The Society submits that to increase the amount distributed to durational background uses, as requested by the petitioners, would be inequitable to all members whose works are performed in the other use categories."

Weighting Formula

ASCAP's weighting formula provides that durational background music on each program shall receive, for each three minutes' duration in the aggregate for that program, 20% of use credit; fractions of three minutes are computed on the basis of 3% for each 45 seconds or major fraction thereof, and where the aggregate amount for any works written by the same writer, or writers and published by the same publisher is in total a minor fraction of 45 seconds, 1% of use credit.

ASCAP further stated that a substantial part of the petition is devoted to the rate proceeding now pending in U.S. District Court in N.Y. (Shenandoah vs. ASCAP), and issues which will arise in that proceeding. The Society submitted that the best interests of ASCAP would not be served by a discussion of these matters while the rate proceeding is pending. (An appeal from the rate proceeding to the U.S. Supreme Court was dismissed on Jan. 14, 1963, and petitioners have filed a notice of appeal to the U.S. Court of Appeals for the Second Circuit.)

Zissu, Marcus & Stein, N.Y. attorneys representing the 132 writers, asked for a breakdown of ASCAP's performance credits, expecting to show that non-qualifying, non-feature background music makes up the bulk of music used on tv—but ASCAP credits them with only a fraction of that given the standard tunes.

ASCAP's tv performance credits for January-March of last year were as follows: feature, 2,882,104; qualified background, cue or bridge, 404,030; durational background, cue or bridge, 708,100; theme (including background to commercials), 404,120; all other uses, 24,805.

In the survey year, Oct. 1, 1960 to Sept. 30, 1961, ASCAP tv credits were: feature, 10,288,600; qualified background, cue or bridge, 3,250,000; durational background, cue or bridge, 2,046,207; theme (including background to commercials) 1,800,200; all other uses, 130,373.

The HIT! OF THE WEEK

CONNIE FRANCIS
Sings
FOLLOW THE BOYS
from the M-G-M Picture
K-13127

M-G-M Records

Vocal - Piano Classic
DON'T BLAME ME
DOROTHY FIELDS
JIMMY McHUGH

MORE IN THE MAKING...

1650 BROADWAY
The Best Known Address in the Entertainment World
Cor. 51st Street, N. Y.
Plaza 7-4400

On the Upbeat

New York

Carmel Quinn will hold her ninth annual "Irish Festival Of Stars" at Carnegie Hall on St. Patrick's Eve (16) ... Dick Schory, RCA Victor disker, has signed with the William Morris Agency. He was previously with Columbia Artists ... Danny Davis, national sales promotion manager of Dimension Records, has hit the road for a two-week tour of the midwest. He'll be following the track made by Barney Williams, Dimension's promotion manager, who made the route two weeks ago visiting the r&b jocks. Davis will concentrate on the pop spinners ... Latest addition to the Lee Magid management stable is Capitol Records' blues shouter Lou Rawls.

Frankie Avalon, currently at the Sahara Inn, Chicago, will begin a two-weeker at the Copacabana on March 21 ... Eydie Gorme guests on Garry Moore's CBS-TV show April 16 ... Tony Bennett will do a concert at Newark's Mosque Theatre on March 23 ... Earl Wrightson and Lois Hunt will headline at Sutmiller's, Dayton, for one week beginning Monday (18) ... The Gene Krupa Quartet booked into the Cork & Bib, Westbury, L.I. for the March 29 weekend.

Paramount will launch its promotion for "My Six Loves" with Peter Nero's RCA Victor disking of "It's A Darn Good Thing," featured song in the pic. Tune, written by Sammy Cahn & James Van Heusen, is published by Famous ... The Absinthe House is continuing its after-8 p.m. piano policy with Herman Chittison who begins an indefinite run March 20 ... John Condick, formerly director of Discount Discs Record Club for Pickwick International, and Roy Bagnall, formerly of the Custom Service Division of Capitol Records, have joined the staff of Call Candy Inc., music biz service agency ... Singer Frank D'Rone signed with Dee Anthony's management office.

March 31 ... [illegible], former string bass virtuoso, now the new manager for Gloria Lynne ... Sonny Dee, in the Dee-Lee duo at the Embassy, is a former Tommy Dorsey drummer (1944) ... Folksinger Ross McKinnon supplies the background for Chubby Checker's "Twenty Miles," new Cameo-Parkway release ... Fabian cutting his first album for Dot ... Si Zentner's orch skedded for Drexel Institute April 20 ... Gene Krupa's engagement at the Latin Casino, Cherry Hill, N.J., caused an intermission in Benny Goodman's latest recording session. Goodman reorganized his original quartet—Krupa, Lionel Hampton and Teddy Wilson-for an album. But Krupa had to take off for Jersey and the second side of the LP will be cut in late March ... Connie Francis at the Latin Casino, March 11-20; followed by Lena Horne, March 21-April 7.

London

Bandleader Gerry Brown joined Top Rank Dancing as its music controller. Expanding org just opened its 20th ballroom at Preston, Lancashire ... EMI partied Yank singer Tommy Roe on his first U.K. trip at its London hq. He is slated for tv and radio dates as well as his concert tour ... Craig Douglas is having top medics o.o. his throat because his voice has faded since he had his tonsils removed ... Chris Barber and his band make their first visits to Italy and Portugal in May.

After only seven months as pros, Brian Poole & the Tremeloes are slated for a U.S. tour in exchange for Duane Eddy and a group visiting Britain in May ... New deejay for Radio Luxembourg is young South African Philip James ... Kenny Ball taking his band on a second trip to Australia, New Zealand in September or October, this time to include some dates in Japan ... Summer jazz festivals skedded for Birmingham and Redcar both with heavy lacing of top U.K. bands and groups ... Bill Crowther joining Ember Records as sales manager.

Philadelphia

Ted Kellem of Columbia Records acting as entertainment chairman for a benefit to aid the family of the late deejay Mac McGuire, at Camden's Convention,

Will fly to the top!
I'M GETTIN' SENTIMENTAL OVER YOU (Bossa Nova)
and His New Piano Sound
(FELSTED)
Either Side a Hit!
BROKEN DATE
b/w
Broken Date—Bossa Nova
Frank Hubbell & Hubb-Caps
(TOPIX)
WHO'S SORRY NOW?
LLOYD PRICE
(ABC-PARAMOUNT)
MILLS MUSIC, INC.
New York City

C&W Tragedy

Continued from page 56

on Your Mind." She got her professional start after winning an Arthur Godfrey Talent Scouts contest on tv in the mid-1950s. She joined "Grand Ole Opry" in 1960. In real life, Miss Cline was Mrs. Charles Dick and had two children.

It may be recalled that she figured in an automobile accident in June, 1961 in which one person was killed. She suffered face and head injuries which left her in critical condition for weeks. It was feared for a time that her career was ended, but she returned after six months of specialized treatment and hospitalization.

Cowboy Copas, 49, was a long-established c&w star and a 17-year vet with the "Opry." Some of his more popular platters were "Filipino Baby" and "Signed Sealed and Delivered." Billed on radio and stage as "The Oklahoma Cowboy," Copas is survived by his wife, daughter and two sons.

Hawkshaw Hawkins, 43, joined "Opry" in 1955 after working out of West Virginia—his home state—on radio, in rodeo and wildwest shows. His act included his deftness with an Australian bull-whip. Among his disclicks were "Slow Poke," "Soldiers Joy" and "Bad News Travels Fast." His wife is Jean Shepard, also an "Opry" and recording artist. Only last week, they announced they would become parents "sometime in April." One other child also survives.

Randy Hughes, 35, in addition to managing Miss Cline, was a guitarist and as a sideline, sold stocks and bonds for Jack M. Bass & Sons, Nashville brokerage firm. He was the son-in-law of Copas, and his wife, the former Sally Copas, also was an entertainer. In recent years, however, she devoted most of her time to homemaking. Other survivors are a seven-year old son and his parents.

Commenting on the tragedy, an "Opry" veteran said, "It is a wonder more of us aren't killed. We rack up so much mileage in the air and on the road. It was inevitable that the law of averages would catch up with some of us."

The funerals of the four conducted in Nashville (Miss Cline was buried in Winchesters, Va.) attracted an estimated 12,000—about 3,000 to each service—according to police.

Sunday (10) a steady procession of the curious visited the graves of Copas, Hughes, Angling and Hawkins, starting early in the morning and continuing until Forest Lawn cemetery attendants closed the gates at dusk.

Police said that more than 2,500 automobiles and approximately 7,500 people jammed the highways leading to the cemetery.

Del-Fi Ups Lasker

Jay Lasker, who joined Del-Fi Records as national sales chief four weeks ago, has been upped to exec veepee of the Hollywood-based company. He takes over the new spot as Del-Fi hits its peak release schedule, with seven albums on national distribution.

Before joining Del-Fi, Lasker was president of Frank Sinatra's Reprise Records. He also had exec posts at Decca and Kapp.

Bros. Four's Cont'l Tour

The Brothers Four have been set for their first Continental tour. Included in their itinerary will be appearances in London, Paris, Amsterdam, Berlin, Madrid, Rome, Helsinki, Stockholm, Oslo and Copenhagen. Radio and tv appearances have been arranged to coincide with their concerts in each of the respective cities.

The folk group takes off for Europe March 26. Last year they concertized for the first time in Japan. The boys record for Columbia Records.

British Treasury Exec Hears Jazzmen's Blast Vs. 25% Instrument Tax

London, March 12.

Jazzmen Acker Bilk and Chris Barber joined conductor Sir Malcolm Sargent in petitioning the Treasury last week for an end of the present 25% purchase tax on musical instruments. With three others, they hammered home their argument to Sir Edward Du Cann, M.P., economic secretary to the Treasury.

Sir Malcolm said: "We had a sympathetic hearing. It was well worth making the trip." The deputation and petition were organized by the National Music Council of Great Britain and the Educational Group of the Musical Instrument Assn. The object of their intensified campaign is to persuade the government that the tax is unfair and unjustified.

Says Bilk: "My clarinet costs $50 more than it should—the amount of the purchase tax. Other craftsmen don't have to pay tax on their tools. Neither do artists. Why should musicians? It is preventing the development of new talents and making it hard for established musicians to keep going."

Brit. Disk Retailers Assn. Luring Public for Its Fair

London, March, 12.

For the first time the public is being lured to visit the Gramophone Record Retailers' Assn. annl trade fair. Event this year is being held April 21-22 at the New Ambassadors Hotel. Tickets will be available through the disk stores.

The conference will concern specific subjects to be analyzed by and discussed from the floor. The annl dinner at which national awards for '62 will be made is to be held on the evening of the second day.

Tunesmith Harold Spina Clefs Singles' Dirge-Dead Like Vaude, He Contends

Hollywood, March 12.

"Singles are dead—just like the pianola, mammy songs and vaudeville." Sounding the death knell for singles was vet songwriter Harold Spina, who was recently named Coast chairman of the American Guild of Authors & Composers, and who also was reelected president of the California Copyright Conference.

Spina said that 91c out of every recording dollar comes from albums so why worry about the 9c. "Artists & repertoire men," he added, "are now looking for the song with standard qualities rather than the quick gimmick. As many as six new songs surrounded by big standards are now being put into albums where usually only one or two would be inserted because the artist's wife wrote it or it was a favor. The recording companies are aware that all songs and every song must have something—that too many sales have been lost on good albums because of deadwood stuck in to fill or to get a cutrate. The customer will no longer buy because of one side out of 12."

Spina believes that the recording companies will be glad to pay the full statutory rates (2c per side) if the material sells albums. "Singles," he said, "will be used as leaders for albums to advertise the product. Eventually they won't even bother to market them. Like sheet music, it won't pay except where necessary."

The cleffer also predicted that song compositions requiring musicianship, not just 32 bars, will become more important. However, he also said that there will always be room for the ditty, the novelty song or the simple pop hits.

"Lyrics," he contended, "will be written for the public to sing, not just the artist. Sounds will improve for the listener not the engineer."

Spina recently placed on the board of the Composers & Lyricists Guild of America and is also running in the election for a seat on the board of the American Society of Composers, Authors & Publishers.

Col Ups Wynshaw

David Wynshaw has been set to succeed Paul Southard as Columbia Record Distributors branch manager for New York-Newark. Southard, a vet distributor disk man for Columbia, retired recently.

Wynshaw joined Columbia in 1960 as operations branch manager in L.A., and was later promoted to branch manager there. In 1962, he was transferred to the N.Y. branch as manager of special projects.

Staff Shuffles At Col Switch Lotsa Sales Personnel

William Farr has taken over the newly-established post of merchandising director at the Columbia Records Sales Corp. He'll be responsible for the following product merchandising operations and their staffs: pop product—Joseph Norton and Bruce Lundvall; Masterworks—Peter Munves and Thomas Berman; single records—David Rosner, and field communications—Salvatore Forlenza.

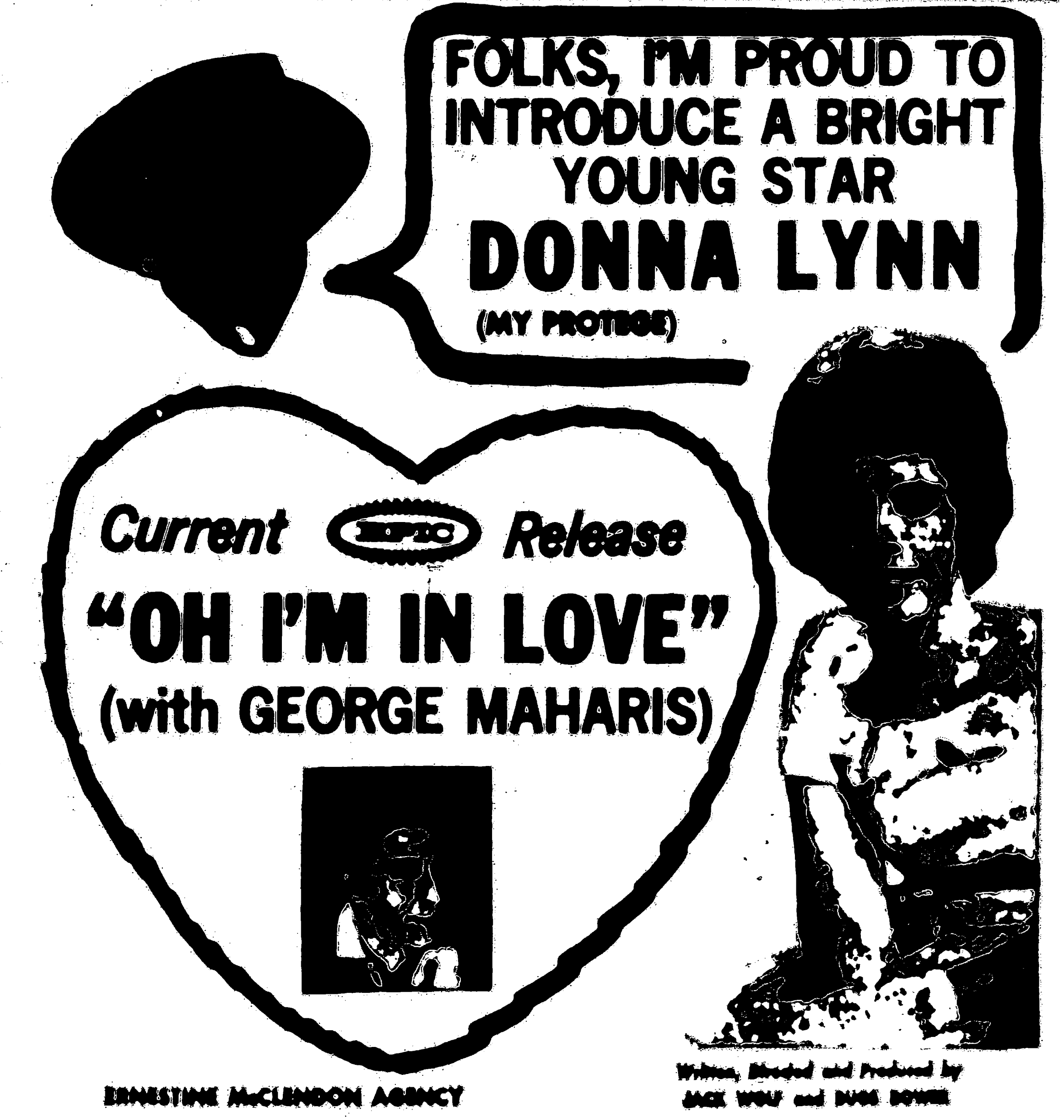
In another move at CRSC, Tony Rubin has been upped to staff assistant. He'll assist Ken Clancy, newly named division veepee, in various administrative functions, and will also participate with James Sparling in the planning and purchasing of accessory products.

In addition, the Col Sales Corp. is now handling all merchandising activities relating to accessories (needles, phonographs, etc.). Sparling was transferred from the marketing staff to be product manager of the accessories department.

Also transferred to the Sales Corp. were Jack Harris, Harold Schwalbe, Joseph Reilly, Frank Richter and Redford Dennis. Harris will continue as national sales manager reporting to Clancy, and Schwalbe will continue as national service manager reporting to Harris.

DECCA'S 30c DIVVY

Decca Records last week (6) declared the regular 30c quarterly dividend of the company's capital stock.



Copacabana, N.Y.

Jackie Wilson, Totie Fields, The Magid Triplets, Copa Girls, Joseph Mele Orch, Frank Marti Band; $6 minimum, $7 Saturdays.

Jackie Wilson has several tricks to give his turn, culled mostly from his disk repertoire, and some okay visual values. He loosens his bowtie for the casual ballad approach, he takes off his jacket for a spirited rhythm mood, and he gets down on his knees for the fervent gospel appeal. It's overly dramatic and somewhat hokey at times but at least he's trying to put on an act and not just duplicate his disclick sound, the Copa crowd can't help but appreciate that.

There's a lot of trickery in his vocal setup, too, that seems to put plenty of strain on his pipes. It's not easy to run from a low register to the high notes but he does it often and, most of the time, for good results. It also brings musical shadings to the performance that sustain interest.

He's at his best with the well-established songs, "Tonight," "Temptation," "What Kind Of Fool Am I," "Love For Sale," the Ray Charles-styled "I Can't Help Loving You" and the fast-developing "I Wanna Be Around." His turn ... up, though, when he goes into an "and then I sang" routine that recaps his past disclicks on the Brunswick label. They're not too memorable and mean little to anyone but the ardent pop disk fan.

Comedy portion of the bill is handled by Totie Fields, a happy-go-lucky, roly-poly comedienne making her Copa bow. She's appraised in the New Acts columns.

The Magid Triplets and the Copa Girls have two brisk numbers. The music for backing and terping continues to be in the able hands of Joseph Mele and Frank Marti.

Gros.

Hotel Roosevelt, N.O.

New Orleans, March 5.

Paris Sisters (3), Ronnie Martin, Leon Kelner Orch (11); $2.50 weeknight minimum, $4 Sats.

With the end of Mardi Gras and the start of the Lenten season, Seymour Weiss has come up with a new layout in his plush Blue Room that's customer satisfying even though it lacks the heavyweight names of the top-of-the-season shows.

It's a preem showcasing for the singing Paris Sisters and comic Ronnie Martin, all talented youngsters. The sisters—Albeth, Priscilla and Sherrell—are a pert vocal harmony trio with an appealing mien and plenty of show biz savvy. They dish up a well-paced songalog, mixing standards, some rhythm items and jazz tunes, including a rousing "Muskrat Ramble."

While the trio's repertoire sticks closely to their platter identifications, the typical middle-aged Blue Room crowd opening night Thursday (28) gave the kids a big hand at the finale.

Martin, a poised, relaxed funnyman, keeps his offering clean and rates yocks with his fresh material. He has the knack of telling a dialect story without offending any group. His know-how, despite his youth, brings fast attention and sustains a warm receptive mood from the auditors.

Leon Kelner and his musical crew give the show expert backing and keep the dance floor crowded during the table-hopping sessions. Kelner also is a capable emcee.

Show runs two weeks until March 13.

Liuz.

Harrah's, Lake Tahoe

Lake Tahoe, March 4.

Kay Starr, Stanley Boys (4), Rudy Cardenas, Arnaut Bros. (2), Fabulous Ashton Girls (17), Leighton Noble Orch (15); presented by Bob Vincent; produced by Art Harlow.

For this annual outing at Harrah's Tahoe, Kay Starr has built her show around a "Back in the Old Music Hall" theme that not only showcases her unquestioned vocal talents but allows her to display a bit of neat terping and some comedic bits. But, as a perennial favorite in the plush South Shore Room, she wisely chooses a catalog that includes a generous sampling of her trademarked stuff, and the payoff is heavy.

Expertly backed by the Leighton Noble Orch, she keeps the pace varied and interesting with nice balance of ballads and the uptempo tunes. Included are "What Will I Tell My Heart," "Wrap Your Troubles in Dreams," "Allez-vous-en," "Old Rocking Chair" and "One Hundred Years from Today." Lyrical interpretation is impressive and well-studied, and there is much attention to presentation.

Miss Starr shows a lot of soul on such as "Allez-vous-en" and "Nobody," latter done with singer dressed in hobo garb. Exit numbers are the familiar "Side By Side" and "Wheel of Fortune." In opening line production she takes a part, and ditto for finale where she terps with the femmes for good endorsement. For part of the turn she is backed by the smooth blend of the Stanley Boys.

Rudy Cardenas, new to this room, proves highly talented in juggling rubber balls, topper hats, metal cups, etc. New gimmick is catching balls in three net pockets (a la pool table) strapped about his waist. Act has lotsa showmanship in addition to the juggling, executed with precision and authority. Some aero is incorporated into the routine for added visual effect.

The Arnaut Bros., also new to Tahoe, intro with a few minutes of playing around with fiddles (playing the instruments while waltzing together), but win the big hands for their interpretations of two love birds in conversation. Talking through whistles in their mouths, words register just enough for tablers to understand. Histrionics and clever staging enhance the presentation.

The Fabulous Ashton Girls turn in the usual commendable performance.

Long.

Sahara Inn, Chi

Chicago, March 8.

Frankie Avalon, Frank Gorshin, Frank York Orch; $3.50 cover.

Biz seems to be improving for Manny Skar's suburban motel nitery as the weather improves, and the opening show of this new bill had a respectable turnout. Frankie Avalon is a poised, personable and polished songster, while Frank Gorshin is a master impressionist and a tough act to follow.

Avalon's femme appeal can be attested to by the swarm of unaccompanied distaffers at his preem show in the Club Gigi. His songalog is astutely constructed of pop tunes, staples and a large helping of deft special material. Best of the latter is a well-conceived routine on how r&r songs will sound when they are revived as sentimental old ballads in 1970.

However, most of his r&r numbers are for laughs, and it's apparent that he's establishing himself in the ballad field. He scores nicely with "I Believe In You," "Come Rain, Come Shine" and "Someone To Watch Over Me."

Imitation may be the sincerest form of flattery according to the maxim, but with Frank Gorshin it's a form of high art. Gorshin's ability as an impressionist derives from the fact that he does not caricature the personalities he impersonates, he captures the essence of them.

His takeoffs are often of celebs without the usual strong characteristics that make for easy carbons. He works his impressions into clever skits, and ends up with a rapid-fire montage of about 20 characters.

Mor.

Cork Club, Houston

Houston, March 8.

Jack E. Leonard, Moro-Landis Dancers with Larry Grayson, Mel Arvin Orch (11); $2.50 entertainment charge.

It still isn't safe to sit at stageside in the band or to own the club where comic Jack E. Leonard is working, but he appears to have mellowed somewhat. True, he's mellowed like buried dynamite and can and does go off at the slightest jar, yet he sometimes shows an apologetic grin and occasionally mutters that he's only kidding. He even lights cigaret for a patron near stage.

However, his new found humility—if that's what it is—doesn't hurt act and yocks are often and steady. He finds plenty of soft local targets for his verbal harpoons, especially boniface Glenn McCarthy.

Leonard, who has put back most of the weight he had lost, calls Khrushchev the dirty Mr. Clean, calls the Cork Club an Irish mining camp, plays the part of the big lover, and does a few Twist steps. But majority of his 42 minutes is spent in tossing the insult.

Moro-Landis Dancers hold over routine done at last show, and it's a good one featuring flourescent costumes. House singer Larry Grayson adds his usual expert vocals.

Show plays two weeks.

Skip.

EDDYS' "FIRES" EDDY and SHERWOOD, But—

Nelson Eddy and Gale Sherwood are cancelled out of this two weeks at Eddys' in Kansas City, because of a fire in the restaurant. They say "sorry" to the Eddys, but "thanks" to Harold Koppler for booking them for the same time now at the Chase Hotel in St. Louis. Next date for the singing team—two weeks again at the Royal York Hotel in Toronto, followed by a re-engagement at the Alpine Village in Cleveland.

A. P. A. Inc. handles

Sands, Las Vegas

Las Vegas, March 6.

Patti Page, George Gobel, Harry Nofal, Shirley Kirkes, Antonio Morelli Orch (10); produced & directed by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $4 minimum.

Jack Entratter has combined two of Las Vegas' longtime potent headline acts—Patti Page and George Gobel—into one highly entertaining bash. The stars get 100% billing, with Miss Page closing the show.

Miss Page's delicate feminine charm is showcased with her coiffure—a medium cut girlish blonde, and her gown, a white high-necked floor length embroidered with sequins. Her well-known tones caress such softies as "Danny Boy," "Heart In San Francisco," and the "Hawaiian Wedding Song."

She belts "Big Daddy" and "Bill Bailey" plus a "Love Ya, Love Ya, Love Ya" duet with her pianist-conductor Rocky Cole to fine effect. Explaining that Ray Charles left his arrangement of "What I Say" at one of her rehearsals, she does a frantic rendition of the song while rushing around the stage, completely alien to her style—and completely delightful.

Another high point is her harmonising with three other taped Patti Pages, and of course, her medley of the famed Page platters.

Gobel brings in a complete new routine, with the exception of his classic story about the little profane boy, and the touching "Soon I'll Wed My Love," which he sings while accompanying himself on the guitar. The comedian got enthusiastic laughs from first-nighters, and his fresh material proves that he's the type of humorist who can be a star until infinity.

A new Renne Stuart production number is featured, and the pleasantly masculine voice of Harry Nofal singing "Let's Face The Music and Dance," with shapely looker Shirley Kirkes doing the terping, handsomely fronts the choreography of the 10 lovely Copa Girls.

Miss Page remains on the bill for four weeks, but Jan Murray replaces Gobel March 20. The Antonio Morelli orch (10) smoothly backs the festivities.

Duke.

Village Gate, N.Y.

Rooftop Singers (3), Adam Keefe, Leon Bibb; $2 cover.

Back on a full week policy, Art D'Lugoff's Village Gate has got the lure out for the folkniks. Bill may also get some of the young transistor radio crowd to lower the instrument from the ear (if it's still detachable) and come in to hear one of their current favored vocal groups live.

Rooftop Singers, folk trio that's high on the pop charts with "Walk Right In," top the bill. If the disclick is hot with the pops crowd, it's well down the list with the Rooftops. They open with the hit, then build with a tasteful, melodic and often spirited book that's above or beyond or somewhere a long way off the charts.

Group chooses to sing only, with no vogue antics or explanations, and manages a turn that indicates a commercial potential reminiscent of the Weavers. Banjo-guitar man Erik Darling, in fact, is an ex-Weaver and Tarrier, and has an LP current on Vanguard, "True Religion." He and distaffer Lynne Taylor (who was on the road for a year with one of Benny Goodman's recent groups), perform one of the group's top numbers—a duet with Miss Taylor in the lead that is keyed to sound like a single voice with echo effect.

Third member of the group is Bill Svanoe, a Minnesota boy. He has been a U.S. and Europe guitar-song itinerant who settles into the act comfortably.

Comedian Adam Keefe calls himself, "one of the better cheap acts," and this self-effacing approach remains a strong factor in a projection that has a certain charm and whimsy. Material could be updated (why all-night film houses as a mark when tv has been running chopped-up feature films for well over a decade?). But his impressions, central to the turn, show a definite gift.

Leon Bibb, sepia folk singer with a fine big voice, is entrapped in presentation somewhere between the Belafontelike and the real thing. Open-shirt gambit doesn't seem to suit either the dignity nor the commercial values of the turn. Emphasis should be on the music.

Bill.

Shamrock, Houston

Houston, March 7.

Gaylord & Holiday, Estelle Sloan, Paul Neighbors Orch (11); no cover or minimum.

Ronnie Gaylord and Burt Holliday, formerly known as the Gaylords, appear at Shamrock Hilton's International Club every couple years, and again demonstrate they are one of club's top draws. Pair spends most of time at top Vegas lounges, adding just enough new material to fit with old faves. Team tries to beg off after 45 minutes, has to come back for seven minutes more.

This is good blend of song and comedy, with Gaylord handling the demanding vocal chores, and Holiday doing most of comedy. It's a potent product, well stirred over the years. Gaylord does solos of "What Kind of Fool Am I" and "It's Your World."

Holiday does devastating impression of Elvis, and team does their w.k. (at least here and Las Vegas) hillbilly sketch. Official begoff is a Jolson medley, with choreography, but pair returns for two more tunes by demand. Don Rea is their excellent musical director, and gets into one skit.

Estelle Sloan is a playish redhaired terper who also shows surprising pipes in intro to opening "I Could Have Danced All Night" routine. She's light on feet, and her syncopated clock seg draws top palming, deservedly, from auditors. She is onstage 15 minutes.

Paul Neighbors Orch gives the show top backing. Bill plays two frames, with Phil Foster and Dukoff & Raye Sisters in next.

Skip.

Sherman House, Chi

Chicago, March 3.

Henny Youngman, Judy Gray, David Romaine Orch; $2.50 cover.

Henny Youngman has been one of the top draws for the College Inn since it returned to a show policy about a year ago. He's packing them in this outing, and might outdo the previous record set by Margaret Whiting.

Youngman continues as the master of the machine-gun volley of one-liners, and his current smorgasbord of gags has something for everybody. Working on the philosophy that a host of little yocks are better than a couple of big ones, Youngman never lets up in belting out his banter. Occasionally they're vintage or borrowed, but they are all burnished by his seasoned timing and delivery.

Opening the show is thrush Judy Gray, a buxom redhead with a direct style and generally pleasing voice. Her assertive delivery of "Fly Me To The Moon" and "Life Is Just A Bowl of Cherries" are well-received, and she also clicked with a bouncy rendition of "Let Me Entertain You."

Bill is in for three weeks.

Mor.

Cocoanut Grove, L.A.

Los Angeles, March 8.

Della Reese, Corbett Monica, Dick Stabile Orch (13); $3 cover.

Weather was clear, track fast, but less than half a house — smallest opening night in the cavernous Grove in a long time — greeted this bill Wednesday (6). Biz could build a bit on word o' mouth, and some re-routining of show would help. Outcome should be okay as there are three nights during run when conventions will buy up most of the room.

Della Reese did all right on a previous Grove outing and there are moments when she galvanizes the customers now, but some re-routining is in order. Miss Reese's real forte is reverent gospel-singing; why she confines self to only one such offering (a haunting "Swing Low, Sweet Chariot") is moot — especially since it is the highlight of her 40-minute act. At least one more song of genre should be added.

Her "Bill Bailey" and "Moon River" are very effective, but "You Made Me Love You" over-orchestrated. She should get a stronger closer than "Long Way From St. Louis" — which really isn't her type tune.

In view of Miss Reese's great range and most effective vibrato, her background arrangements seem too brassy for this room and its clientele. At least mutes should be used on horns.

Preceding, Corbett Monica impacted impression he made on two previous dates here. He rouses the ringsiders right off with fresh, topical one-liners kidding L.A., progresses to artful storytelling (replete with singer of a job at Steve Parker) and caps it all with excellent parody on "What Kind of Fool Am I?" Monica touches all bases in brisk 30-minute whirl.

For some time recognized one of the most promising of the "new" crop of standup chatterboxes, he wastes no wordage nor motion and finely hones his gags' points. He's now at the place he can broaden the base of his act — and future as a comic — by enacting more whole sketches solo; he's that versatile. He's also savvy enough to always leave 'em applauding for more.

Dick Stabile's house orch (13) backstops with eclat.

Wes.

Viennese Lantern, N.Y.

Yaffa Yarkoni, Marie Bernard, Ernest Schoen Orch, $1.50 cover.

The Viennese Lantern has a bill with an international flavor that should reap good boxoffice returns during its tenancy. Comprising Israeli singer Yaffa Yarkoni and Marie Bernard, a Franco-German mixture, the bill touches a lot of bases and makes a hit with the customers in this Max Loew bierstube.

Miss Yarkoni has gained considerably since her U.S. genesis at the Sabbra a couple of years ago. She has learned much in the makeup, couture and singing departments. And she seems a more complete entertainer with this engagement.

Miss Yarkoni reflects the tremendous vitality and international flavor of her native heath. In fact, the smallest part of her turn is in the Israeli idiom. What she does of that country, her patter says, she learned in the U.S. There also are Latino, Turkish and French songs as well as those of the local lingo.

Many of her tunes are infrequently heard on the saloon circuit and it adds up to an act with great splashes of color and unusually frequent calls for encores. With some changes in repertoire, she seems ready to make it in the midtown posheries.

Miss Yarkoni's colleague on this bill is Marie Bernard, also an unusual singer. She provides a striking appearance with a long, tight black gown slit up to the hip plus a brocade coat of the same length which she soon doffs. With that kind of costume, she needs a repertoire equally spectacular, and offers it. However, it's not as interestingly delivered as it could be.

Miss Bernard reaches for the exoticisms of a Marlene Dietrich, but doesn't quite make it. But there is much to commend in her act. She has color and the feel of the Continent with her internationally flavored tune assortment. With suitable alterations, she could fit in well in specialized situations.

Ernest Schoen and a talented crew of musicians provide a lot of music in this room. They offer strolling strings and strong show-backing with Schoen's songs.

Jose.

More Night Club Reviews On Pages 67 & 68

L.A. Cafe Biz Slides 25% as Govt.'s Expense Acc't Rule Ends 2d Month

Los Angeles, March 12.

L. A. nitery biz, in keeping with the trend elsewhere in the country, took an expected slump and dipped an average of 25% at end of second month of the new "anti-expense account" tax proviso, according to a survey of local bistros.

Gene Norman, operator of both the Crescendo and Interlude and prexy of the American Night Club Assn., reported his take in both situations had dropped at least this figure. In the wake of such a slump, he said, he's decided not to book any further talent for six weeks, preferring to "wait and reappraise the situation." One effect of dropoff in biz, he noted, would be a reduction in coin he would be able to pay talent.

In his capacity as nitery association chief, he said he had talked to nightclub owners throughout the country and they had reported a similar sag in biz.

Norman looks for situation to work itself out by summer with things more or less back to normal. "By that time," he averred, "people will have gotten use to the fact that they just can't write as much of their entertainment spending off to business."

'Psychological' Effect

According to Norman, situation is more a product of the ruling's "psychological" effect than actually portent. Additionally, he believes, it is being used by companies and corporations as an opportunity to cut their expenses. "It's provided a wonderful excuse for them to crack down on their free wheeling employees," notes Norman.

Ambassador's Phillip Weber stated his business dropoff was also in the 25% area and backed Norman as to the cause. "People are overly concerned by something they don't quite understand," he declared. "Instead of enjoying the evening, people seem to be con-

(Continued on page [illegible])

Stripper Candy Barr Up For Parole in Texas

Austin, Tex., March 12.

The State Pardons & Paroles Board has asked for recommendations on possible parole of stripper Candy Barr, the stripper, convicted in 1958 for possession of marijuana. A. C. Turner, member of the board, said her case will probably be reviewed within two or three weeks.

Miss Barr, whose real name is Mrs. Juanita Phillips, has served four years, 11 months, and 12 days at the Goree State Prison on a 15-year sentence.

Slate April Preem For Monk's (Julius) New Chi Cafe in Former Church

Chicago, March 12.

A new nitery in Chi to bear Gotham producer Julius Monk's name is located in what was formerly an Assyrian church and is skedded to open in late April. Renovation is taking advantage of the vaulted ceiling and oak beams that were in the church, and the layout shapes as an elegant addition to the Chicago boite circuit.

First show skedded is "Struts and Frets", a satirical musical revue similar to Monk's productions at Upstairs at the Downstairs and at the Plaza Hotel in New York. It was cast in Gotham (after an abortive attempt to cast in Chi) and features eight actors and two musicians.

Cabaret is being financed by the Abbey Corp., headed by Ed Gardner, former sales development manager for radio station WJJD. The new corporation has $200,000 to invest in Monk's Chi club, and is also looking for related enterprises in Chicago and elsewhere.

Included in the blue chip back-

(Continued on page [illegible])

Lenny Bruce's New L.A. Hearing on Dope Charge

Los Angeles, March 12.

Lenny Bruce, nitery comic arrested last Feb. 22 for allegedly carrying heroin while riding in a taxi from the airport to his home, must appear for preliminary hearing in Municipal Court March 26, following a continuation of a scheduled hearing on March 7.

New date is the day after he's slated to appear in Superior Court on another narcotics charge.

Rising Costs Hit A.C.; Budget Up To $13,335,333

Atlantic City, March 12.

Like everything else, the cost of operating a seashore municipality goes up and up. In this resort, the Mayor and four other commissioners who govern the city wonder if it will ever stop. And so do the taxpayers, including the owners of the beachfront hotels and top amusement spots, who must foot the bill.

The bill includes items not found in other municipal budgets. During the summer season the beach must be protected at a cost of $252,573 for salaries of lifeguards plus other expenses. The boardwalk facing the ocean must be repaired and replaced after bad storms. There is always a deficit at the city-owned Convention Hall, which by law has its own budget setup. The taxpayers must meet it.

The Mayor and other commissioners estimate that it will cost $13,335,333 to operate the resort this year, which is $250,756 more than the previous year. Of this total, taxpayers will pay $7,258,121 with the other $6,077,211 coming from other sources.

A boon to the taxpayer is the luxury tax which hits the visitor's pocketbook most as it takes a three percent bite on payments made for hotel rooms, liquor, tobacco,

(Continued on page [illegible])

Billy Rose's 'Corner' on Top Names At His Ziegfeld, N. Y., Irks Nitery Ops

If Billy Rose can get top names into his Ziegfeld Theatre then why can't the New York niteries get the same kind of headliner? That's only one of the questions that Gotham bonifaces as well as the talent agencies are asking themselves and one that will have to get an answer or a remedy if the cafe industry as it's presently constituted is to survive.

The parade of headliners into the Ziegfeld is a march that makes nitery operators highly envious. It started with Maurice Chevalier, with Jack Benny current, and will follow with Danny Kaye. Rose is talking to many other names, most of who are willing to come in.

At the same time, it is known that the nitery operators have been talking to as many names, if not more, than Rose has been gabbing with and have come up with little results. As a matter of fact, some top names who used to be in New York niteries fairly regularly have dropped out of sight.

It's been years since Frank Sinatra, Dean Martin, Danny Thomas or any of the headliners Rose has tapped have been in a New York cafe. Most have played elsewhere, especially Las Vegas and Miami Beach, but have somehow declined to come into New York.

The bonifaces and agents feel that they know why this situation has come about, but seem powerless to do anything about it, short of bankrupting the cafes. All they have are nightclubs—no casinos and no hotels to absorb losses. And

(Continued on page [illegible])

Jurgens Joins Colo. Inn As Entertainment Chief

Former bandleader Dick Jurgens has been named entertainment director of the Broadmoor Hotel, Colorado Springs. In addition to this assignment, he heads a sound equipment company in that city, where he has been living for the past six years.

Jurgens was a maestro during the big-band era and played some of the top locations in the country. Eddy Howard, who later became a single, was once Jurgens' vocalist.

N.Y. Bills Would Ease Agent Duty in Probing Corporate Act Buyers

Bills to amend the N. Y. State General Business Law requiring theatrical agencies to investigate all owners of a corporation prior to booking an act have been introduced in the N. Y. State Senate and Assembly.

Measures would change the procedure so that an agent need only certify that an employer has security posted with the unions involved. Under the existing law, the percenter has to check the corporation and its officers to determine whether anyone connected with the firm has stranded an act within the last five years.

Law would be changed so that the person, firm or corporation is liable, and if there has been any default, a bond covering the performers' salaries must be posted. Under this procedure, present union regulations requiring bonds would satisfy the requirements of the amended law.

The legislation was introduced at the behest of the Joint Legislative Committee on Industrial and Labor Conditions. Bills are en-

(Continued on page [illegible])

Waring's Atlanta Repeat

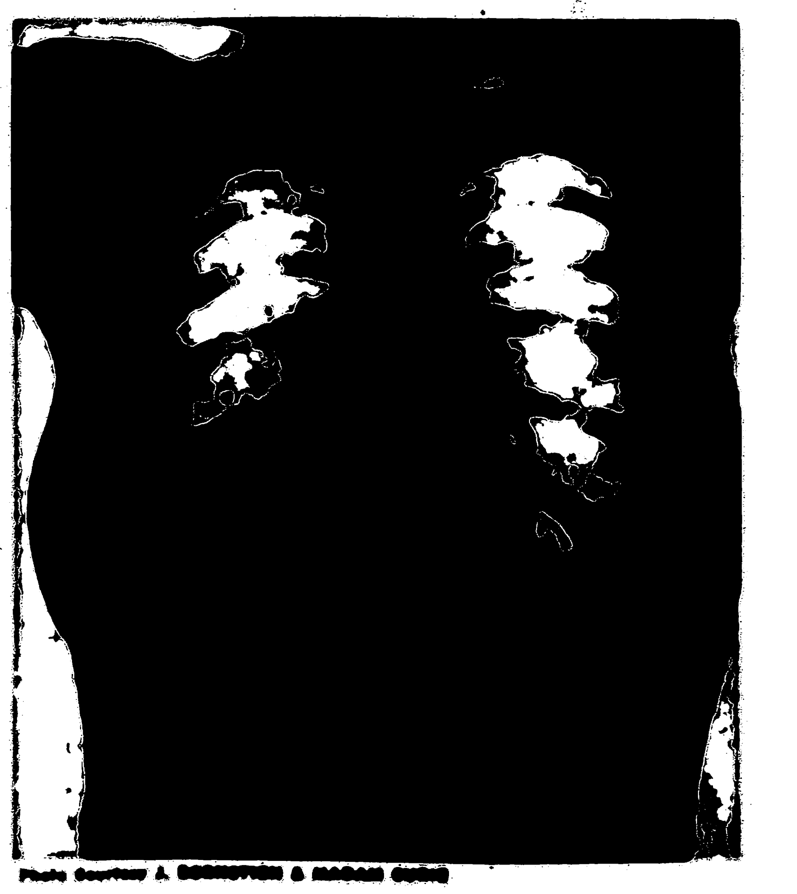
Atlanta, March 12.

Fred Waring will bring his Pennsylvanians to 5,500-seat Municipal Auditorium Tuesday (19). Famous Artists Inc. made booking for second season in a row.

Last year, however, it was presented in 1,750-seat Tower (nee Erlanger) Theatre.

Mónica Boyár

THE INTERNATIONAL SINGING STAR



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* With her husband.

TRA-LA!

Longhair Col Artists Mgt. Does Switch, To Prep Athletic Show for Arenas

Columbia Artists Management is going in for production of arena shows in a vein entirely foreign to what this essentially longhair agency has been doing. CAM is preparing an athletic show, made up of troupes and individuals from many countries, to tour the hinterland showshops next season.

CAM last week broached representatives of the Arena Managers Assn. on reception of such a show, and found that many are enthusiastically interested to start booking. Some of the elements in the layout are expected to be a Danish gym team as well as novelty units of all kinds.

Arena activity by CAM was whetted by the returns of its touring of the Scotland Highlanders last season. Grosses of the British military unit were larger than anticipated and therefore CAM started to look into possibilities for next year. Several suggestions were made by CAM reps at the AMA meeting, and reception indicated that the athletic show would be the most easily booked.

Aside from the three major iceshows, there are few outfits producing for arenas. In former years there were several production companies, particularly among the rock 'n' roll genre. Even today, General Artists Corp. will sometimes put out a package, but for selling to outside promoters. The CAM shows are expected to be under its own auspices, and it will profit or lose on their own.

CAM has produced and promoted longhair units for years, but only last year went for arena attractions in a big way.

B-Girl Rap Folds A.C.'s Escort Bar for 65 Days

Atlantic City, March 12.

The Escort Bar has been ordered closed for 65 days after it was found guilty of permitting B-girl activity, offering an indecent show and allowing a non-resident to work.

The State Division of Alcoholic Beverage Control last week ruled that the club close today (Tues.) and cannot reopen until May 2. The charges, to which operator John J. [illegible] pleaded a plea of non-vult early in the year, followed a visit of ABC agents last fall.

Penalty is during period of above average convention activity. Meanwhile Club Harlem, charged with allowing women to solicit on the premises, was granted a third postponement by the ABC. Case is now scheduled to be heard in Newark on April 22.

Nat Cole SRO In 2d Japan Tour

Tokyo, March 12.

Nat King Cole scored a smash on his second Japan tour, playing fewer shows at shorter prices for the concerts than on his swing here almost two years ago.

In this city, Cole played to standees at his Sankei Hall concerts which had a $6 top compared to the $8.33 figure of the last trip. In his only nitery engagement here, he played to turnaway audiences in three nights of single shows at the New Latin Quarter, which hung a cover of almost $14 for the event.

Demand was so great that Cole squeezed in another night at the NLQ after his pioneering three days in Seoul's Civic Auditorium. He also did an hour studio tv show for Fuji-TV, telecast in 30-minute segments.

This time, promoter Tats Nagashima slated only 14 shows for Cole in Japan compared to 20 on the last trip.

Cole was accompanied by his quartet; John Collins on guitar, Charlie Harris on bass, Lee Young on drums and Reunald Jones on trumpet with Joe Zito conducting. The New Herd Orch, augmented by five fiddlers, shared stage at concerts, which had Four Coins as supporting act.

Cole also played Honolulu and Australia on the trek. Manager Carlos Gastel and GAC's Henry Miller were among his party.

New Lounges Busting Out All Over in Atlanta

Atlanta, March 12.

New lounges are popping up as fast as wine pouring licenses (which permits serving of mixed drinks in Atlanta) are granted. Wits' End, after 13 years of serving beer, finally got a permit and now pours hard stuff for customers.

Phil Erickson, formerly Erickson & (Dick) Van Dyke, billed as the Merry Mutes, is prop of Wits' End, which was recently refurbished and now books singers and bands. Current are Dean DeVino, tenor-baritone, and Jimmy Weathers trio.

Bourbon Street Lounge has been opened by Sam Barone in his Castle Restaurant on Luckie St. Eddy (Lee) and Lefty (Kravach) Duo are providing the entertainment.

Stage Door Restaurant, in Fox Theatre Bldg., is clearing out an area for its Celebrity Lounge after receiving a permit. This spot was purchased last week by Edward Jahns and Alex Pitman.

Joey Dee Twists Self Into Pact Jam Over German Military Club Bookings

By HAZEL GUILD

Frankfurt, March 12.

Twist star Joey Dee has lost out on engagements with 23 top military clubs in Germany and may face several lawsuits as a result of his alleged misconduct while here.

Dee and his manager, Dan Davis, headed back to New York after failing to fulfill contracts with the 23 clubs which would have paid $9,600 for 16 days work.

Both George Adamson, head of the German - American Agency which booked Dee, and Adamson's New York partner, Jolly Joyce, are consulting their attorneys over the allegedly broken contracts.

Davis, in an interview with the American-language paper published for the military in Europe, the Overseas Family, charged that the act was mistreated because they were put into a Volkswagen bus for a seven-hour trip, had to give a three-hour show at Regensburg, were then put into the bus for a seven-hour additional drive back to Frankfurt, and hauled out of bed to do an interview.

The agency noted that the men had previously agreed to the audition, which is necessary for booking into military clubs.

The interview-audition, incidentally, has been the subject of considerable controversy among top name entertainers playing the military clubs in Europe.

Such entertainers as Jack Carter and Joey Adams have previously balked at the free performance which is presented before a board of Special Service officials and a local chaplain, who make sure that the show is free of any blue material or subject matter considered in bad taste for the military and their families.

The audition, however, is demanded by the U. S. Army's top command in Europe, at Heidelberg, before any act can be given clearance to play the U. S. bases in Europe. And, according to Adamson, he was recently told that "even such entertainers as Bob Hope and Bing Crosby could not play the clubs without auditioning first.

Davis told the Overseas Family, days or six out of seven for not "We had an option of 10 out of 12 more than 20 performances. He cancels and here we are. Joey has kept his part of the bargain."

Both Dee and Davis returned to New York planning to present their dispute to the American Federation of Musicians.

Davis said, "Joey really wanted to make this trip—to entertain these guys who are so far from home—to let them see and hear someone from home."

Adamson (who is a retired major) countered that Dee refused three interviews with Special Services, and that without a clearance obtained after one of these interviews, it is impossible to book the act.

He also noted that while an audition in Frankfurt means that an act gets clearance to play any post in Europe, it might be necessary to audition the act again before individual club managers so that they can decide whether to buy the show or not. This is customary here, just as it is customary for various clubs to audition an entertainer before booking him in the States.

He commented that the Dee act was first booked by a Hamburg agency, then was due Feb. 13 for interviews but arrived late after waiting him for transportation.

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April 7:
Ed Sullivan Show
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JOE GLASER
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"THE COMEDIAN"
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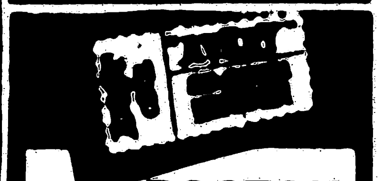
BILLY GLASON [illegible]



BOSTON
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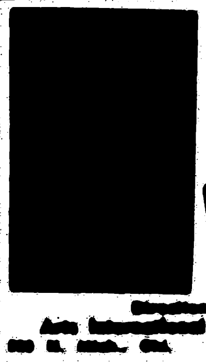
HOTEL
AVERY
[illegible]
AVERY & WASHINGTON STS.

NICK LUCAS
and
His Troubadors
Now Appearing
HARRAH'S
Reno, Nev.



ERNIE
McLEAN
Singer-M.C.
Currently
WALTON
WALK
Chicago
Direction:
Arts International Associates
[illegible]

TOPICAL COMEDY!
[illegible]
ORBEN'S CURRENT COMEDY
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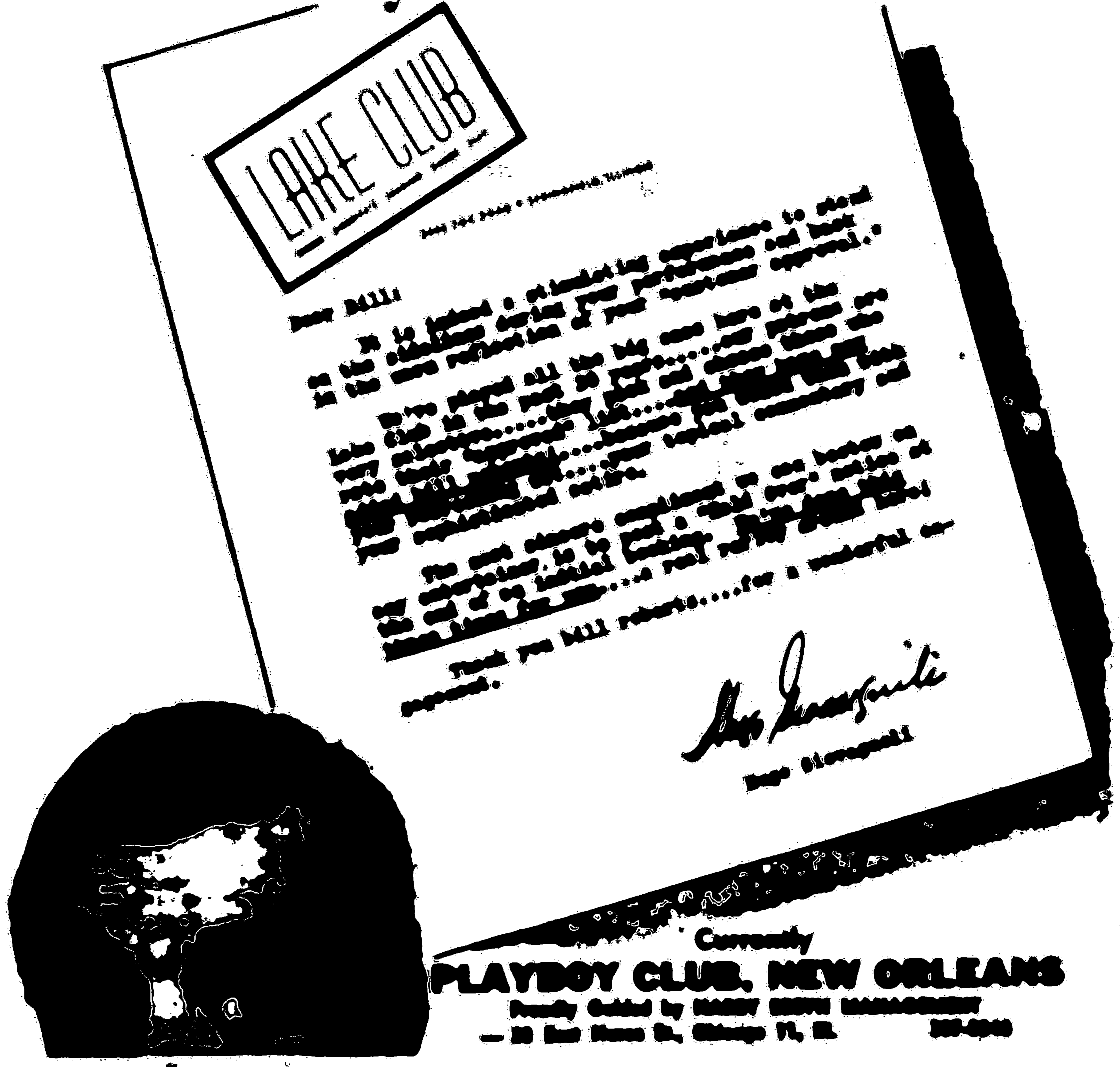
thank you bill roberts



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THE KEYTONE FOUR
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"TONY BENNETT* will always be a ONE MAN SHOW"

Sat., Mar. 2, 1963, Cols., O. * * * * Citizen-Journal

Tony's Touch Warms Hardy Crowd

By RON PATAKY
Citizen-Journal Theater Editor

The several thousand persons who ventured out into icy Columbus streets to hear Tony Bennett at Vets Memorial Friday night knew just what they were doing.

They came expecting to hear an outstanding one-man concert. Bennett's answer was a show that would have been a bargain at any price.

FROM THE MOMENT the classy showman stepped center stage in the vast hall, he shared a rare intimacy with his audience that was to last throughout the performance. He sang . . . one tune after another. Occasionally, he chatted. And, the crowd hung on every note, every word.

On records or in supper clubs, Bennett is one of the country's most successful vocalists, a distinction he has held for years. He, along with a very few others, can make this claim. To watch him in person is to understand this tremendous appeal. His infectious smile and easy manner combine with his great feeling for the songs he sings to capture his audiences quickly and warmly. Tony Bennett will always be a one-man show.*

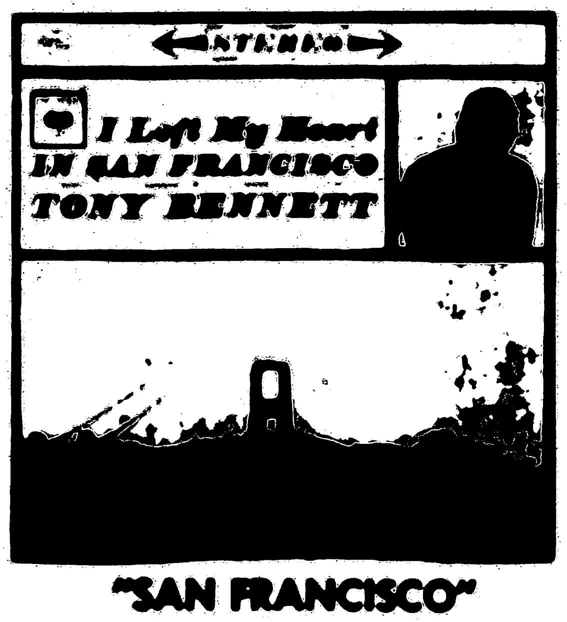
PIANO MAN Ralph Sharon led the king-sized orchestra (no combo here) through some of the swingingest charts heard around these parts in some time. Twice, Bennett introduced dancer Jack Ackerman, who tapped out rhythms behind the vocals. This was the concert — Bennett, Sharon and the orchestra and a few steps by Ackerman.

Following intermission, things got relaxed when Tony loosened his collar and tie, brought out his "Italian singing stool" and settled into some of the soft stuff.

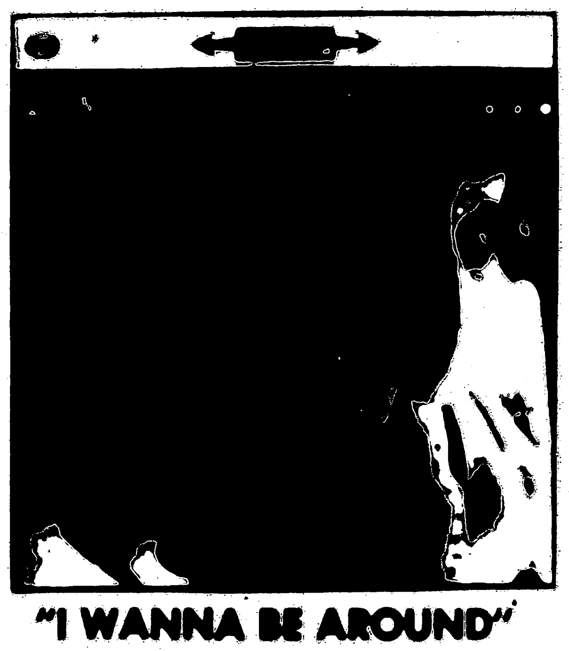
BALLADS, up-tunes, old ones, new ones—Tony did them all. No taste was left wanting, no favorite overlooked as he held the stage for nearly two hours.

The folks who sat home thinking they can hear a concert any night were the losers Friday. Popular artists of Tony Bennett's stature are few and far between. It will be some time before we hear another one-man effort such as this.

Now in its 36th Week
Among the Nation's
TOP 10
BEST SELLERS
!



"SAN FRANCISCO"



"I WANNA BE AROUND"

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COMING
UP
FAST
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RECORDS

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Record Promotion: JOE PETRALIA

Valencia Fair Heavy With Talent

Abbe Lane-Xavier Cugat, Edith Piaf, Juliet Greco Among Names at Spanish Event

Valencia, March 12.

Traditional week-long Valencia fair-carnival opened today (Tues.) with a display of hundreds of elaborately designed satirical figures and motifs. Hotels are filled to capacity, forcing hundreds of parkers to lodge in adjoining towns and villages.

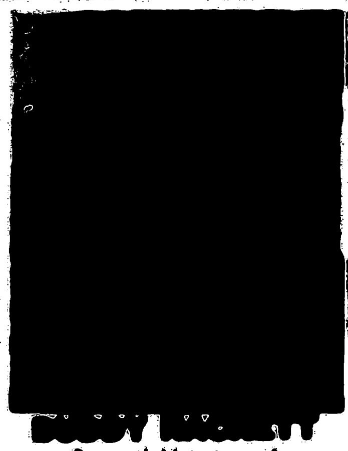
The fiesta was marked this year by intense rivalry among individual neighborhood committees to post top entertainers at home and abroad. Each district takes over or constructs a prominent cafe and district treasuries disburse like mad to present name acts and entertainment.

Parador El Toro, one of the principal district centers, is alone underwriting a two-day Edith Piaf appearance to the tune of $10,000. Also contracted for day-to-day programming are Juliet Greco, Italian warbler Milva, hip-twister Dalila, Mara Lasso, and Spain's popular young singers, Rafael and Rocio Dorcel.

Others booked for short stands at various carnival parades include Xavier Cugat, Abbe Lane, Johnny Halliday and Ennio Sangiusto.

Delegations from most of the gold-weighted districts have beaten a path from Valencia to Samuel Bronston headquarters in Madrid—all bearing gifts to Sophia Loren in an effort to enroll the star of "The Fall of the Roman Empire" for a guest appearance. Miss Loren has already been asked to write her own ticket. One district delegation offered her, among other temptations, the dedication of a bull from each of three leading matadors at any of the carnival bullfights she attends. A three-bull dedication has never before been recorded in taurine history.

Highlight of the Valencia fair is the final night incendiary of all of the Falla figures painstakingly constructed through the year. Valencia goes to the blazes on March 19, the night of San Jose.



BOBBY [illegible]
Personal Management
FRANK [illegible]
[illegible]
New York City

LOLO LITA
★ Continental Sensation ★
HIT! on Ice Shows
HIT! on Stage and Floor Shows
HIT! on T.V., Fairs, Clubs
HIT! on All Screens
HIT! in Europe and USA
[illegible]

[illegible] FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
[illegible]
BILLY GLASON
[illegible]

GOING TO L.A.?
★ Luxurious New Accommodations
★ Fresh Decor ★ Moderate Rates
★ Coffee Shop ★ Free TV ★ Parking
COLONIAL WEST HOTEL
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Scots Prep Special Royal Variety Show

Glasgow, March 12.

A special Auld Lang Syne Royal Variety Performance is being readied at the Alhambra here July 3, with Britain's Queen Elizabeth and the Duke of Edinburgh as special guests. It will be the second Royal Variety show held in Scotland, the first having been staged five years ago on July 3, 1963.

Organizers, a special committee of the Scottish Theatrical & Variety Artistes' Benevolent Fund, plan a show with international appeal, and with such names as Maria Callas, Bing Crosby, Bob Hope and Bobby Darin. It's believed Crosby and Hope may be in the U.K. in July for the Open Golf Championship.

Producer will be Dick Hurran, who staged the 1963 event. Theatre will be shuttered for the occasion and public performances of the [illegible] "Five-Past Eight," with [illegible], cancelled. It's likely that [illegible], then starring at the Alhambra, will be invited to appear, along with a quota of Scot comedians and singers.

Jack Benny's Hot 38G 2d Week at Ziegfeld

Jack Benny Show at the Ziegfeld Theatre, N. Y., scored a strong $37,726 for its second week, after hitting a fine $34,080 on its opener. With four more weeks to go, the Benny starrer seems heading for excellent benefits.

Supporting cast in the Benny layout includes Jane Morgan, Wettergren Symphony, Toni Marcus and the Mahl Bros.

L.Q., N.Y., Steps Up Its Headliners

The Latin Quarter, N.Y., is increasing the frequency of its headliner bookings. Spot has set the N.Y. cafe bow of the New Christy Minstrels who go in for three weeks starting March 27. They'll be succeeded by Nelson Eddy & Gale Sherwood.

The Latin Quarter has had several changes of policy during its present show, "The Venus Touch" produced by Donn Arden. Having started on the production policy, LQ later introduced top act changes every two weeks to maintain interest in the show. Cafe is now scouting for comparatively expensive names, and will book them as they become available.

Operator E. M. Loew and managing director Ed Risman have been reluctant to stretch the budget too much because of enormous production costs. However, its' been found that intro of names becomes necessary as the show gets older. The present layout has been running since October, and is slated to hold a full year in order to amortize its costs. Earl Wrightson & Lois Hunt have been booked for a late August or a September stand.

Chi Grand Jury Refuses To Indict Sahara Owner Shar on Reefer Charge

Chicago, March 12.

The Cook County grand jury last week refused to indict Manny Shar, owner of the plush Sahara Inn motel, on a charge of possession of narcotics as a result of a Jan. 8 raid on the room of a musician who was then playing at the motel. The grand jury did vote a true bill against the musician, Francis J. Cook, and he will be held over for trial.

Investigators for newly-elected Sheriff Richard B. Ogilvie said that they found two vials of marijuana in Cook's room. Descriptions of what happened after that vary depending on the source.

Shar says that he was called downstairs by the desk clerk when the raid took place. He and manager Arturo Petterino entered the musicians' room and the sheriff's police asked: "Is this your room?"

Shar says that he replied: "This is my motel, but this room is reserved for the musicians." The police said that he admitted that the room was his, and they arrested Shar, Petterino, Cook, and four other members of Cook's musical group, Joy & The Boys.

A suburban justice of the peace later freed everyone but Shar and Cook, who were held over the grand jury. (The J.P. had only a few days earlier been charged as being part of an ambulance-chasing ring.) The motel was raided on the basis of what the sheriff's police said was an "anonymous tip".

Milw. Moves to Force Aerial Acts to Use Nets

Milwaukee, March 12.

Charles Doerler, managing director of Milwaukee's city safety commission, has asked the city attorney's office for an ordinance which would force aerialists working Milwaukee spots to use a net.

According to Doerler, numerous protests stemmed from a recent stunt Betty & Benny Fox pulled to promote the Shrine Circus at Milwaukee Arena. The aerialists perched atop a plank extending from an 18-story rooftop.

Vaude, Cafe Dates

New York

Louis Nye inked for the Casino Royal, Washington, starting June 10 . . . Hildegarde posted for the Shamrock Hilton, Houston, April 30 . . . Jack E. Leonard to the Sahara, Chicago, Dec. 5 . . . Allan Sherman tapped for the Diplomat, Miami Beach, April 10 . . . Molly Bee added to the International's show for May 18 . . . Carmen Cavallaro to the Sheraton, Washington, May 14 . . . Beck & Rose into the Town & Country, Brooklyn, May 17 . . . Ford & Hines booked for the Desert Inn, Las Vegas, July 9 . . . Jane Powell pencilled in for the Eden Roc, Miami Beach, April 4.

Hollywood

The Livingstons play Dance Panorama Party at Palladium April 1 . . . Robert Goulet opens June 19 at Cocoanut Grove for two weeks instead of originally-skedded three, but returns later for another fortnight . . . Phil Harris tees two-weeker at Harrah's Tahoe, May 16 . . . Al Lerner joined Marie McDonald for her four-week stand at Chequers, Sydney, starting last Sat. (2) . . . Vic Damone launches nine-day stint at Chi Chi, Palm Springs, Friday (15) . . . Louis Nye booked on bill with New Christy Minstrels at Santa Monica Civic Aud March 22 . . . Frances Faye opens four-week engagement at Talk of the Town, London, Aug. 7.

Chicago

George Gobel opens March 21 at the Palmer House until April 7. Room goes dark for six days thereafter and opens April 15 with with Sergio Franchi April 15 for two weeks . . . Jackie Mason set for two weeks at Mister Kelly's May 20 . . . Homer & Jethro are next up at the Edgewater Beach March 10-31, followed by Kirby Stone Four April 1-20 and the Vagabonds April 20-May 10 . . . Hildegarde plays two weeks at Ray Columbo's March 18, and same spot has Les Paul & Mary Ford April 20 for two frames . . . Holiday House, Milwaukee, has the following lineup: Vaughn Monroe and Damita Jo through March 16; Don Adams, March 16-27; Frank Fontaine, March 28-29-30; Phyllis Diller, April 13-27; Rip Taylor, April 28-May 11; Tommy Sands, May 12-25, and Jerry Vale, June 10-20.

Frankfurt Niteries Discovering 'MFL'

Frankfurt, March 12.

West Germany seems to be doing a delayed take, with "My Fair Lady" refrains and themes just now getting a working over here. Reason, of course, is that the musical got its first German production last year in Berlin and Munich, and the platters (the original American and English and German versions) are top sellers.

Meantime, two Frankfurt nightclubs have themed their shows around the "Fair Lady." The Imperial cabaret and bar on the town's notorious Moselstrasse is doing what it calls "the most beautiful revue of the year—My Fair Lady—a modern, piquant, revue, after an idea of Helmut H. Dettmar." Sidelight is that the "fair ladies" are male impersonators.

And at the town's equally sleazy [illegible], the Erotica Nightclub is presenting "a fully new, sex-filled carnival revue, after year-long experiments—My Fair Baby—after an idea of Bernhard Erhard, with Sophie Garland, the Three Martinas, Nicol & Renee, Abel & Bob Lefleur, and the Erotica ballet and the Erotica Girls."

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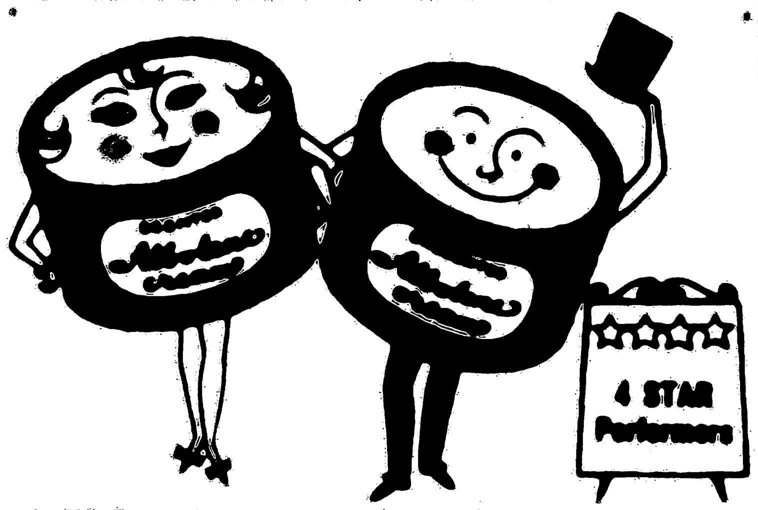

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Chi Chi, Palm Springs

Palm Springs, Cal., March 4.

Mamie Van Doren with Alex Plasschaert, Romo Vincent, Jay Lee & the Princess, Bill Alexander Orch (7); $2.50 cover.

Dave Branower was down to spot booking to fill the Chi Chi Starlite Room this week and was lucky to come up with Mamie Van Doren and Romo Vincent. Branower thought he had Eleanor Powell and then felt sure he had Rosemary Clooney, but the big ones got away.

Miss Van Doren came in with a lab version of an act she broke in here two seasons ago. Now down to herself and one male, the act gets about as good a hand as when it had more dancers and masquers.

Her opening number, "Do I Feel Something Brewing?" finds her and Bill Alexander's band with different ideas as to what they were brewing. But after that they settle down to some nice harmony.

Her act is dressed beautifully. She opens with a lavender blue beaded gown slit on one side up to her hip, her white hair piled high on her head, and sings five numbers, one a cutie about a mother being so strict and letting her shake hands at the door when a fellow brought her home at 10.

Miss Van Doren then strips to a beautiful bikini of the same color and material and beading as the dress, with a rhinestone studded net providing a touch of modesty. She gives her thanks to her mother who she said was Gypsy Rose Lee.

Alex Plasschaert takes over from there while Miss Van Doren is changing costumes. She returns in a warm brown chiffon skintight long dress and shoes to match. She sings "A Good Man Is Hard to Find" and introduces seven she had found. From the bunch she used when the act broke in she has added Ben Casey. The others include Churchill, Sinatra, Presley, Chevalier, Durante and President Kennedy. Plasschaert wears rubber masks of the aforementioned in a bit which always has been a sock routine.

Romo Vincent, who precedes her, was a headliner on a previous visit here and he just about steals this one too. A song and dance man with plenty of fresh gags, he had to beg off and then brought on Miss Van Doren with a gracious introduction.

Bill opens with Jay Lee & the Princess, a magician with old tricks but a lot of new gags which freshens up his act. Bill Alexander's orchestra backstops the three acts in good form.

Bill holds for a week. Miss Van Doren goes from here to the Cave in Vancouver. *Seal.*

Flame Room, Mpls.

Minneapolis, March 5.

Golden Strings (10), Eddie Horak Orch (5); produced and directed by Al Sheehan, music director, Cliff Brunzell, arranger, James McLeod. $1-$1.50 cover.

Radisson Hotel's Flame Room is back in biz again with a new formula which should further establish its rep as the plushest supper club in this area. Golden Strings, consisting of eight expert violinists accompanied on twin 88's by Carl Hane and Don Dodge, are an entertainment blockbuster and loom as a fine b.o. bet. Radisson officials expect popularity to build through word-of-mouth boosting and hefty ad plugging. On basis of midweek show caught which drew a big, enthusiastic crowd on one of the coldest nights of this record cold winter, prospects appear terrif for Strings which have been booked for 15 weeks.

Al Sheehan, producer of the annual "Aqua Follies" here and in Seattle, put this top drawer entry together, replacing name act floorshows which previously ran this room heavily into the red. All-strings offerings aren't new, of course.

Paris has been doing this type of thing for years, and Villa Fontana in Mexico City and Las Vegas' Dunes followed the French lead. But it's an innovation for these parts, and Sheehan has added lavish embellishments in staging and lighting. Flame Room invested a bundle in lighting, including flaming torches to emphasize the nitery's handle, in order to get the special effects Sheehan and Fred Smith wanted. James McLeod has done a bangup job of scoring the proceedings, inserting four part harmony in his arrangements. Fiddlers under direction of Cliff Brunzell are all accomplished musicians, several of them having served with the Minneapolis Symphony.

Besides appealing to club's regular carriage trade, romantic music and luxurious atmosphere should lure plenty of young couples to the Flame Room. Strolling musicians, serenading tablesitters, establish solid personal rapport with the customers. Whole trick is staged with exquisite taste. Stereophonic fiddling commands patrons' undivided attention, and many selections, such as the themes from "Exodus" and "Never on Sunday," rate prolonged mitting and cheers.

Show also shapes up as one of the biggest entertainment bargains in town. Minimal cover charge, reduced to $1 weeknights from the $2.50 levied for name act offerings, isn't likely to dent anybody's wallet. In addition, Flame Room is able to avoid the entertainment tax until 10:30 p.m. when Eddie Horak's band plays for dancing. Flame Room may want to delay its opening 7:30 show, first of three nightly performances. At show caught, customers were coming in throughout curtainraiser. Strings are in through June 1, with options. *Rees.*

Drake Hotel, Chi

Chicago, March 2.

Lori Wilson, Jimmy Blade Orch, $2.50 cover.

Lori Wilson took a couple of years off from supper club singing to get married and start a family, and is now back on the boards with an artfully turned act that should quickly establish her as a regular in the classier boites. She has all the accoutrements of a top-notch supper club thrush — looks, great pipes, excellent arrangements and dazzling gowns.

Before her hiatus, Miss Wilson had nearly run the gamut of thrushing, working with big bands, in the supper clubs and even a stint with the La Scala Opera in Philadelphia. She has a potently lyric voice that can handle just about every singing chore from pop ballads to light opera and concert pieces. However, she treats each in its own style, and her approach to pop tunes is forthright and does not rely on the ploy of the concert singer indulging the payees with pop numbers.

Her arrangements, fashioned by Bobby Kroll, are imaginative, richly textured, and skillfully tailored to Miss Wilson's wide-ranging voice. They are also orchestrally firstrate, and are treated with the respect due them by Jimmy Blade's fine house band.

Miss Wilson draws solid mitting on such numbers as "The Happiest Girl", "Till There Was You", a nifty medley from "West Side Story", a clever special-material item entitled "I'm In Love With Mr. Kennedy" and an aria from "La Boheme". She'll be at the Camellia House for three weeks. *Mor.*

Tidelands, Houston

Houston, March 5.

Ed Ames, Annita Ray & Diane Hall, Don Goldie Orch (4); no cover or minimum.

Ed Ames, who has been absent from nitery circuit for several years, put this act together in eight days, and when all returns are in he'll be welcome addition to the big voices now playing supper clubs. Ames—formerly of the Ames Bros., who now operate their own club here and for two weeks will be in competition with brother Ed—forgets a few lyrics, and has false starts on tune or two, but he's a pro and has the pipes. He's reviewed in New Acts.

Annita Ray and Diane Hall are couple of lookers, from left to right brunet and blond. They have carefree approach, clever material and fair pipes, a combination that produces a more-than-pleasant act.

Girls come on in identical sheath gowns, with opener "You've Got It Made," their own material. Each does solo, join in several tandem bits, including clever Mrs. Paladin & Mrs. Earp, with six shooters. They complete 27 minutes with "Unchained Melody."

Don Goldie's four cuts good show. Group usually opens session with band bit, this time a trumpet solo by Goldie that his late father, Harry Goldie, made famous as first trumpet for Paul Whiteman, "When Day Is Done."

It's a good show, in for two frames, and is beginning to show boxoffice impact. *Skip.*

International, N. Y.

Irving Benson & Jack Mann, Gail Ganley, Richard Ryan, Phil Black; "Las Vegas Follies" Showgirls (4), Boots McKenna Dancers (9); Mike Durso Orch, Adolphus' Rhumba Band, $4.50 minimum.

Jack Silverman has expanded his "Las Vegas Follies" femme production numbers to take up the slack since Billy Daniels wound his engagement here. And he has added the Irving Benson-Jack Mann comedy team, originally here with "Minsky's Follies late last year. To producer Boots McKenna's credit, this current show plays very solidly. Semi-nudity is stressed, but actually it's the number of femme beauties he has assembled that makes this show click.

The broad comedy of Benson & Mann is quite familiar. Yet it goes over well. Pair do the singer-annoyed-by-the-stage carpenter bit, then a song-dance vaude routine and finally the courtroom scene. Latter is as old as burlesque (where it originated), but these lads make it seem almost new to this audience.

Gail Ganley, soubrette type, combines a pretty face with attractive gams. But she does not allow her comeliness to interfere with her warbling and dancing. Miss Ganley figures in three production numbers, with "Keep a Little Love on Tap" a rouser. Her personality shines whether she's doing a solo or dueting with Phil Black, who paces the four lads.

Richard Ryan continues the mainstay as male balladist; he's been in this room since last January. There's also a "Lady in Blue" specialty in which a dark haired chorine is stripped by the four lads. It's done with adroitness.

Mike Durso's competent crew cuts a slick show while the Adolphus Rhumba outfit is the relief orch for patron dancing. *Wear.*

Melody Room, L. A.

Los Angeles, March 7.

Sam Fletcher, Pat Moran Trio, two-drink minimum.

Making his third visit to this accent-on-jazz room, Sam Fletcher's "welcome home" at Wednesday's (6) opener indicated heavy traffic during the four weeks of his appearance. Backed by the excellent Pat Moran Trio, he worked over a generous helping of tunes, with emphasis on his familiar brisk belting style.

The engaging young New Yorker looks even younger than his admitted 28 years and is still feeling his way, not yet forsaking the rhythm and bluesy bits that initially set him solid with the teenagers. However, he's now experimenting with subtler, more sophisticated and more demanding numbers. Pacted by RCA Victor, he's getting a buildup, including a spot on the May 12 "Dinah Shore Show."

Fletcher's lower register, if held too long, has a tremble that is either a misguided arty effect or indicates insufficient control. On the other hand, he can hit a powerful ascending line. A high-keyed, hardworking personality, he needs still greater control, particularly of his temperament. Faulty lighting at the opening performance was obviously bugging him, to the point where his irritability became apparent.

When he turns on full power, as in his topselling "I Believe In You," the pulsating "Fever" or "What Kind of Fool Am I?" he gives the buyers what they came for and leaves them limp. Despite an evident feeling for the low-keyed ballad and a nice appreciation of lyrics, his efforts along this line are thrown away in this unquiet spot.

Miss Moran, a tiny femme who pummels her piano with a strong left hand and her two sidemen give Feltcher solid backing all the way and also contribute some fetching instrumentals. *Robe.*

Trude Heller's, N. Y.

Tyree Glenn Jr. Quintet, Candido Quartet, Trude Heller Dancers (6), Bertha Colbert, $2 cover.

Boniface Trude Heller's rocka nova policy continues and from all appearances it is unfettered by post-holiday dogdays or the new frontier's new hostility toward entertainment expense chits.

Customers, who apparently range from junior delinquent to Junior League with a few show folk wedged in between, can get socked with a $2.50 weekend bar minimum — and it's Sardineville on those great All-American nights out.

Topping the bill in this rhythmically tempest-tossed Village nitery is the Tyree Glenn Jr. Quint, replacing a long stand by the Ronnie Douglas group. Son of the vet jazz man Tyree Glenn Sr. (who has for years had a regular gig with the WCBS Radio live-band morning show), Glenn Jr., without neglecting the booming big beat, has a sophisticated sound in the context of r&r. That beat is subtler, and soul and jazz strains seep through somehow. In a standard r&r setup, Glenn is on tenor sax, Tony Mance on amplified guitar, Steve Shedan on organ, Tony Bartlett on drums, and Wayne Bartlett, who does the group's shouting vocals, bolsters the beat with tambourine (southern gospel style, not Salvation Army). While much of the turn is given over to shouts, leaps and honks, the group can blow a solid ballad.

Dancing continues to be a major drawing force as are the Trude Heller Dancers, six kids (eight on weekends) that twist, bossa and hully up on the bandstand, up the walls and on the floors, solo and in with the customers. Their names are Barbara Miller, Jeanine Blitman, Daryl Reis, Mike Rosenbaum, Steve Richman and Bob Tray and they all have well oiled swivels for joints.

In long runs (previously reviewed) are conga drummer Candido & Trio and hip (and animated hipov) rock & roll chanter Bertha Colbert. *Bill.*

Nugget, Sparks, Nev.

Sparks, Nev., March 7.

Tony Bennett (with Ralph Sharon conducting), Caroline Richter, Jack Ackerman, George Arnold Singers and Dancers (17), Foster Edwards Orch (17), no minimum, no cover last show.

Tony Bennett and Caroline Richter are a potent bill for any room, and in this Sparks Nugget debut both are proving high marquee value. Balance is perfect: Bennett's powerful pipes, and Miss Richter's impressive nonsensical routines.

Bennett, in great voice, earns full support with opener, "From This Moment On," and follows with a 18-title songbook that includes the new, the old, and his own identifiable tunes. There's not a lull in the full turn — except for the interrupting palm-to-palm endorsement.

Singer keeps the pace nicely varied with the likes of "Just In Time," "One More for the Road," "Rags to Riches" and "Because of You." Delivery is studied and effective, projection is strong and empathy is all there. New ones essayed include "I Want To Be Around To Pick Up The Pieces" and "Younger Than Spring."

Bennett makes use of the now familiar stage stool for "One More For the Road," and accents the casual style with loosened tie and open collar. Working with the headliner for the first time is Jack Ackerman, who shows a top talent for tapping to some of the Bennett songs. It's a pleasing addition to the act. Expertly batoning the Foster Edwards Orch for singer's stint on stage is Ralph Sharon, who also handles the piano chores. Band is enlarged to 17 pieces for current billing.

Miss Richter, who hasn't played the Reno-Tahoe area for four years, is a natural for the fun bits, with most of the act built around a South theme. She's a looker, and she has the magnolia appeal down to perfection. Most of the material is hilarious, and she has the talent to put it across in first rate manner. Ditto for that southern drawl, which is not affected.

She opens with a serious version (for a couple of lines) of "Live Till I Die," then cuts it with a pratfall that immediately establishes mood of the act. From that moment on she keeps the laugh meter well on the plus side.

She also wins top endorsement with pronunciation and definition of words read from board on stage. Last is Bostonese and from the South, and definitions prove inventive. Her carbon of a French chanteuse is also a sure winner. Miss Richter's 20-minute plus segment also includes laugh-getting satires on folk singers. Auditor reaction indicated her absence from the local area has been much too long.

The George Arnold Singers and Dancers open and close the one hour, 30-minute show with productions held over from last edition.

Les Paul and Mary Ford due in March 21. *Long.*

Riviera, Las Vegas

Las Vegas, March 4.

Johnny Mathis, Guy Marks, Joyce Roberts, Dick Humphreys Dancers (12), Jack Cathcart Orch (23); stage direction, Milt Bronson, $4 minimum.

Johnny Mathis has a new gimmick, dramatic facial animation and mouth twisting, which may be resented by some of his fans, but on the plus side, it may be a smart innovation in that the comedians are certain to include "the new Mathis" in their impreshes of celebs.

The star again displays savvy showmanship, and his distinctive tones are heard with such numbers as "A Lot Of Living To Do," "Misty," "Most Beautiful Girl In The World," "Love Look Away," "Johnny One Note," "Maria," "Lady Is A Tramp," and a medley of his big platters.

To his credit is the fact that only the mike was shaken up when he accidently dropped it on the floor during one of his opening night songs. Jack Feirelan conducts the Jack Cathcart orch (23) with finesse.

Guy Marks returns for this one, and his offbeat comedy routines, as usual, get enthusiastic response. His mimicry, both in sight and sound, is keenly accurate, and the dialog that goes with it is hilarious. He brings some new material in, and his takeoff on the opera has become a comedy classic. Marks is a powerful commodity for any bill.

Joyce Roberts, a highly talented member of the singing-dancing sorority, is starred in a new Dick Humphreys production number which serves as a slick, colorful curtain-raiser. Miss Roberts' vocal and pedal artistry is backed by eight girl and four boy dancers.

This program in for three weeks. *Duke.*

Blackstone, Chi

Chicago, March 4.

Sheila Reynolds, Franz Benteler Orch, $2.50 cover.

Sheila Reynolds nearly missed her opening show in the plush Bonaparte Room, but appeared just in time to deliver her usual smooth and polished performance. She's one of the more knowledgeable and showmanly chirps on the supper club circuit and pulled off a flawless show despite the lack of rehearsal. A shapely redhead, Miss Reynolds is currently sporting a deep tan that further enhances an eye-pleasing physiognomy.

This is her third gig in the Bonaparte Room in less than a year, and it is understandable in light of the appropriately international flavor of her songalog and her winning way with the conventioneers who comprise the bulk of the trade at this spot.

Miss Reynolds' turn is essentially the same as when she appeared here three months ago (which may have been necessitated by the lack of rehearsal), but she carries it off with a first time enthusiasm. She sets the theme of her act with "It's Nice To Go Traveling", then segues into "Make Someone Happy" as she distributes gifts of small vials of perfume to femme ringsiders.

She also clicks with "Never On Sunday", "What Kind of Fool Am I", "Al Di La" (in Italian) and a dramatic rendition of "Blues In The Night". She's a surefire crowd pleaser.

Franz Benteler rates a kudos for his excellent backing of Miss Reynolds despite the lack of rehearsal. She is in till March 18. *Mor.*

Royal York, Toronto

Toronto, March 6.

"Festival International," with Albeniz Trio, Nina Silvana, Carlos De La Camara (3), Rui Mascarenhas, Moxie Whitney's Royal York Orch (11), $2 cover.

"Festival International" was assembled in Spain, Italy and Portugal by Moxie Whitney, leader of the Royal York Orch and talent supervisor for the trans-Canada hotel chain of Canadian Pacific Railways. He's transplanted headliners of Continental nitery and more acts are to follow.

However, he has brought back too much of a good thing. Second night show was cut to 75 minutes after initial 85 minutes, but could be sliced well below the one-hour floorshow time limit to give the necessary tempo and flash.

Not that there is anything wrong with the individual acts; they just have too much class material to draw on. [illegible] are two flamenco acts from Spain and the varied

(Continued on page 68)

Royal York, Toronto

(Continued from page 67)

sing stylings of a couple of singers from Rome and Lisbon.

There is plenty of agile heel-and-toe work from Carlos De La Camera of the Ballet Espagnol (complete with acrobatic gymnastics, castanets and shrieks of "ole"), Camera and his sister (Myrna Gloria), guitarist Manuel Molina and backing of the 11-piece band combine to present the classics and flamencos of Spain with plenty of salesmanship.

The Trio Albeniz (three brunet beauties) also dish up their fiery folk-dances on the floor of the 400-capacity Imperial Room of the Royal York Hotel.

Interspersing is Nina Silvana, a redhead from Rome who, clad in a metallic blue gown, belts out such pops as "Volare," "Falling Leaves" (with English lyrics), "Mack the Knife" and "C'est Ci Bon" with explosive ferocity.

Similar customer acclaim is accorded Rui Mascarenhas, a handsome baritone who scores with Portuguese love songs, a Mexican folk song — in which he used a trick falsetto — and a mitt-warming "April in Portugal" with a phonetic translation of English lyrics. *McStay.*

Liberte, N.Y.

America Crespo, Willy Vandero Dancers (4), *Gloria & Antonio with Alejandro Manzano; German LeBatard & Pancho Cardenas Orchs; $4, $5 minimums.*

Perez Blanco, a Cuban expatriate, is gradually developing his North American operation into a replica of many of the cafes that used to abound in Havana. It's like the old tourist havens that used to exist in pre-Castro Cuba, since much of the talent he now uses still plies what is left of the Latin-American entertainment routes.

For example, America Crespo, one of the names in the Latin countries, tops the present card. She is a talented soprano, still to make the transition to New York audiences. Her voice has a lot of clarity and shows excellent development. There is charm and dignity, and a sense of fragility that gives her session a class note.

On the native side, Willy Vandero, topping a lineup of three femme cohorts, has an exciting show in the Latin idiom. Vandero mixes Latin and Afro Cuban elements into a fast blend of terping. They are colorfully costumed and have a wide variety of well-disciplined routines that go off well. The girls, per se, are of great visual interest.

Completing the lineup is the holdover Gloria & Antonio whose flamenco work offers a further note of excitement. Their routines are highly colored and frequently exciting, and they come off excellently. A great aid to their turn is the guitar work of Alejandro Manzano, who also shows great deftness in his solo spot.

Showbacking is by German LeBatard, with relief by Pancho Cardenas. *Jose.*

Mapes Skyroom, Reno

Reno, March 5.

Gisele MacKenzie (with Al Pellegrini conducting), Characters (3), Don Conn Orch (11); no cover, no minimum.

Gisele MacKenzie, in her Reno debut, works this seventh floor Fun Room as if this intimacy were designed for her alone — and she reaches to the far corners with her impressive vocal talents and charm. And if opening night is any indication, the reps should be up for her full two-week term.

Miss MacKenzie, smartly gowned and coiffed, presents a catalog that offers a diversity in moods and tempi, and she scores effectively in all areas. From opener to her exit tittle, she has tablers with her all the way. And she responds generously. With Al Pellegrini at the baton for singer's 38 minutes of the show, she covers such as "Moon River," "Rambling Rose," a medley of Broadway tunes, "One Boy," "Lot of Living to Do" and "Make Someone Happy."

Chatter bridging the tunes is not overdone, but sufficient to break the songfest. Be it light or serious, Miss MacKenzie knows her way around, as evidenced by top endorsement on each variation. Personality shows through for added advantage.

The Characters, regulars in this room, for current outing bring in new material and new routines, but retain basic format (it's proved highly successful) used in prior shows. Carmen Bassari, guitarist, continues as straight man, with "Stubby" Hunt on accordion and Freddie Bassari on bass handling the majority of the comedic chores. Johnny Bassa, bassist with the group, had to cancel this date because of illness. Despite temporary loss of one member, the act still keeps the top appeal. Backing are Jack Kent on drums and Bill Dickens at the organ.

When playing it straight (which is seldom) Characters show much savvy in the instrumental department with each member showcased in solo spots. Freddie Bassari for this stint offers non-comedic vocals in good style, filling in the serious spots normally taken by Hunt.

Current bill runs through March 17. *Long.*

Riverside, Ottawa

Ottawa, March 5.

Ray Terrace Latin-American Revue (6); $1 cover.

The most authentic item about the Ray Terrace Latin-American Revue, and the feature that collects most customer attention, is the solid Latino music produced by the four musicians (bass, piano, drums, xylophone-trumpet). Sound and beat are socko.

Group, currently in the Rib Room of the Riverside hotel, also has two canaries. Floriada handles Latin chirping, plus some attempts at terp. Janet Pelan, referred to by Terrace as "our American singer," is a looker with okay piping ability.

The unit stages two shows each night, but doesn't stop there. Musicians produce tunes for customers to dance and the chirpers work with them from eight p.m. to one a.m. House band has taken time off for revue's stint which ends Saturday (16). *Gorm.*

Bon Soir, N. Y.

Kaye Ballard, Guy Rotondo, Three Flames; $5 minimum.

Kaye Ballard needn't have apologized for what she called "no voice" at her successful return to this Village boite. Performer has sufficient pro savvy to deliver a sock act even working at this disadvantage. It was apparent opening night (8) that she was having throat problems, the strain evident in hard belt areas, which almost consistently make up her delivery, but there was plenty of voice and she used it well.

Miss Ballard obviously is a favorite to the club's crowds, who relished every minute of her long and frantic set. Much of her material is special and aimed for the "hip" crowd. Generally, it sticks to slapstick antics, only rarely offset by serious moments. Performer, regardless of her comedic talents, would reach a wider audience were she to develop a greater variety of material rather than always staying in this frantic area. As a singer, Miss Ballard has a Judy Garland voice, her comedy is the Martha Raye mugging vein. She is funny, but shows a real talent in bits like the movie newsreel number, "They Call Me Raga," in which she clowns with a heart, "I Love Ya, Luke . . . Ya, Ya, Ya," takeoff on modern songs which she called "the standards of the future," is clever rock 'n roll bit, other line parodies have similar appeal. "Income Tax" was particularly solid in show caught.

Arthur Siegel arranges and accompanies, along with club's regular musicians, The Three Flames.

On earlier is singer Guy Rotondo, known chiefly for recent appearances on "The Merv Griffin Show." Singer has all the ingredients to make it, including looks, personality and, particularly, a rich, well trained voice with fine technique. His potential will depend on developing individuality and style. Top entries in show caught were show tunes like "What Kind of Fool Am I?" and "Climb A Mountain" from "Stop the World," both showing his big voice. "In Other Words" was nicely ballad, but points out his major mistake. Singer occasionally goes into a high, near falsetto delivery that changes his image, destroys the gusty hard sell masculinity and has less appeal. Solid arrangements for individuality will be an asset.

Paul Trueblood arranges and accompanies Rotondo. Flames, top form jazz group featuring Lou Morgan, piano; Tiger Haynes, guitar; Averell Pollard, bass, help greatly. Group also continues with fine inter-act music.

Comic Jerry Collins closed Sunday (10) to be replaced by George Carlin, but returns for two more engagements during the year. Show is in six weeks. *Dale.*

L.A. Cafe Biz

Continued from page 61

centrating on obtaining receipts for what they spend."

Slump started last summer when talk of new ruling began, asserted the Statler's resident manager, Tom Barrett. Like Norman, he maintained that money for talent would have to be reduced if business fails to come out of its tailspin.

Barrett noted that while Mary Landis is currently parked to produce hotel's shows, if trade does not improve they might have to look elsewhere in search of "cheaper" shows.

Slate Bros', Henry Slate maintained that the law is a "stupid one." He asserted, however, that it had not hit his biz to any great degree because the "expense account" customer has never been a large part of his trade.

Muddled Premise

Much of situation appeared due to lack of clear understanding in any quarter of exact ramifications of the proviso. Check with local Department of Internal Revenue revealed reason for the muddle.

Department spokesman said that the complete, detailed regulations on new ruling had not been issued, and meanwhile they are working from a Washington bulletin which leaves several areas open to varied interpretations.

Most of proviso is of a "black and white" nature, however, he averred, crux of which is that any money spent in the area of "entertainment" above $25 would have to be fully substantiated by such as receipts, cancelled checks along with a rundown of nature of business discussed and with whom. Expenditures below $25 would also have to be substantiated but in a less exacting manner, utilizing a "diary" or record of nature of business conducted, where and with whom.

"Grey" area open to possible debate, according to the spokesman, is in the enforcement of law which won't be completely clarified until the 1963 tax returns are made and results of probable court actions are made known.

Meanwhile, a quick check of William Morris variety department topper Hershey Martin, and GAC nitery booking men Al Alvord and Ira Okun, reveals nation's nitery biz and has not, as of yet, been felt by talent. All shrieks "business as usual" situation in the booking end. Okun noted that Las Vegas had enjoyed an "all time" high January.

N.Y. Bills

Continued from page 61

dorsed by Artists Representatives Assn. and the Theatrical Artists Representatives Assn. both of which sent reps to Albany to plead for the measures.

The existing law has been on the books since 1910, but has not been enforced for years. However, the agency reps felt that as long as this section was on the books the State could crack down on any agency at will.

The agents have long held that the law as presently written is unenforceable. They feel that it is impractical to take a statement from a top talent buyer, such as the Hotel Waldorf-Astoria or any of the networks, that they have not stranded an act.

Conrad Hilton, Chi

Chicago, March 5.

"It's A Hit!" with Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriel Weindert, Dennis & Darlene, Colleen Lovett, Boulevar-Dons (3), Boulevar-Dears (5), Teddy Phillips Orch (10); produced by Merriel Abbott; choreography and staging, Bob Prelleau; score and lyrics, Mossie Smith; costumes, John Baur and Bernard Peterson; orchestration, Norman Krone; $3 cover Saturday, $2.50 other nights.

The semi-annual change of ice shows at the Boulevard Room is much more than just a rebuilt edition of the preceding show, and this one proves no exception. Entitled "It's A Hit!" (which is a bit euphemistic since the trade here varies only with the size of the convention in the hotel), the current frappe variety show is all new, brilliantly costumed and imaginatively staged and choreographed.

Topbilling between the bladework acts is Professor Backwards, who, without his usual blackboard, acquits himself as an astute monologist. He has developed an extensive repertoire of anecdotes and quickie gags, and he delivers them with punch and savvy. Most of his material is fresh, but he can sock over the tried-and-true gags sharply enough to pull big yocks.

Other non-skating acts are Sandra & Her Boy Friend and local thrush Colleen Lovett. Sandra is a charming and refreshing young ventriloquist with much clever material and a pleasing singing voice. Miss Lovett is an orb-popping blonde who clicks best with a bouncy rendition of a flapper song from the '20s.

Both featured skaters and the blade chorus are fluid, and carry off Bob Prelleau's imaginative choreography with dash and finesse. Frederick & Gina wheel about the ice with polished grace, particularly in an "I'm In The Mood For Love" number.

Manuel Del Toro is a skater with a potent dramatic flair which he displays best in an electric interpretation of Ravel's "Bolero". Gabrielle Weindert is the prima skaterine of this show, and she is both eyeworthy and a classy bladester.

Teddy Phillips orch backs the show expertly, and Norman Krone's orchestrations are superior in every respect. Prelleau rates a special kudos for his staging of the "In The Blues Mood" section, which comes off as a striking combination of setting and stage movement. *Mor.*

Slate Bros., L. A.

Los Angeles, March 8.

Molly Bee, Kay Carole, Merbie Dell Trio; $1.50 cover, two-drink minimum.

Although this is her first Coast nitery date as a single, Molly Bee made it evident, before the end of her first number, that it was the Coast's loss, not hers. From an opening "Shooting High" through a galaxy of songs that showed off her multi-faceted ability to sing ballads, bouncers, showtunes and even c&w numbers, she left them hungry for more.

This platinum-piped canary's full-throated tones can croon an intime "When I Fall In Love" or wow 'em with an Oklahoma hillbilly tune, complete with yodel.

Held over again, ventriloquist Kay Carole and her dummy provide perfect support and contrast for Miss Bee and continues to make the hip crowd flip with perceptive but never really bitter heckling. *Robe.*

Revive Plans for Minn. Exhib at '64 N.Y. Fair

St. Paul, March 12.

Plans for a Minnesota exhibit at the New York 1964-65 World's Fair have been revived. Gov. K. L. Andersen has signed an executive order for a Minnesota pavilion entailing a $1,000,000 expenditure instead of the originally planned $2,000,000.

A non-profit corporation headed by prominent industrialists also has been organized to raise the necessary financing via business and industry contributions throughout the state.

Previously, leading state business interests had turned thumbs down on footing most of the $2,000,000 bill for the exhibit initially proposed, causing that project to be dropped.

House Reviews

Olympia, Paris

Paris, March 10.

Jacques Brel, Svend Asmussen & Ulrik Neumann, Isabelle Aubret, Jacques Ary, Bob Murray, Dupont & Pondu, Robert Nyel, Arthur Plasschaert Ballet (11), Sylvie Breal; $5 top.

Jacques Brel can belt out a song or give it nuances and feeling. His self-clefed efforts all have a bite, be it social or political, and good simple melodic structures with fine lyrics. He is a pop singer who goes a cut deeper in content and outlook and it pays off with appeal to most audiences.

His dynamism, directness and personalized voice get the most from his tales of sad delinquents, bigots and stuffy bourgeois. Brel is Belgian and one of the authentic local stars who is big on personal draw as well as disks. He looks to give the Olympia a fine three weeks.

Svend Asmussen & Ulrik Neumann are musical clowns from Denmark who get their laughs from their instruments, approach and deep musical insight that allows them to do takeoffs on both classical and pop music. With a Beethoven number, they segue into various pops and standards as the rhythms permit and then do a rib-tickling takeoff on Teutonic musical seriousness.

Their solid musicianship on the violin and guitar permit them to score easily in their tongue-in-cheek takeoffs. Timing, sight gags and good humor also help tag this a topnotch vaude act.

Isabelle Aubret has a pleasant voice and a good mike presence. Her songs are mainly lilting hymns to love and her fragile blonde presence helps the mood. But it is a bit Johnny-One-Note and some variety could help.

Jacques Ary is a canny comic who uses sounds and props for good offbeat comic effects. He is a guitarist whose electric instrument picks up radio stations or a tennis player who throws a grenade to his too enterprising opponent. Ary is one of the better sight comics around with solid timing, inventiveness and ideas.

Bob Murray is a good enough juggler to be able to play it as a recalcitrant performer who mutters and rails through his act. Precision, flair and timing build this into a sock interlude.

Dupont & Pondu do acceptable comic songs and Robert Nyel speaks more than sings torchy ballads. Both acts have flair but appear more for boites than niteries on their personalized tunes.

Arthur Plasschaert Ballet shortcuts modern ballets down for flurried and colorful dance interludes for good production dress.

Sylvie Breal is a personable and pert femcee while the Daniel Janin Orchestra gives good medleys and musical backing to the show. *Mosk.*

Bobino, Paris

Paris, March 14.

Edith Piaf, Theo Sarapo, Lucky Latinos (3), Don Sanders, Danny Kane, Jacelyne Lux & Jack Kelm, Game (4), Christie Laume; $2.50 top.

Edith Piaf has put on weight and seems in better shape physically than she has been in years. Her voice sometimes falters but can still belt or caress as many songs as of old. In short, she is a phenomenon who looks to go on indefinitely.

After a solid month at the Olympia last November, she is in for what looks like a top three weeks at this. Meantime, she has more optimistic numbers that denote her pluck and outlook. But she doesn't neglect the laments or tales of passing love.

If Miss Piaf is still a topnotch singing entry, the same cannot be said for her young husband Theo Sarapo. This tousled-haired youth forces his songs of young delinquents and love and has a gauche stance, delivery and presence.

He appears at his best with Miss Piaf in a duet about love. But Sarapo appears to lack any of the individuality, personality and projection for any star chances.

Lucky Latinos are a bouncy acrobatic-terp trio who mix smooth dancing with dextrous acrobatics and are good enough to underline it with some comic shenanigans that take. A fine act.

Danny Kane adds a good interlude with a jazz harmonica while the Game, a femme quartet, do acceptable harmonizing, with okay production values, on pop ditties.

Don Sanders shows that the slapstick British Music Hall acts still score in this native vaudeville. His mugging, falls and timing bring yocks and applause. Jocelyne Lux & Jack Kelm are a dance team who pose more than dance but are eyecatching enough to make for an okay opener. Christie Laume is a saucy, zesty femcee. *Mosk.*

DARRYL HICKMAN
Songs
25 Mins.
Ye Little Club, L.A.

Shifting gears in mid-career is no easy task. Established actor Darryl Hickman, a histrionic pro since youngsterhood at Metro, is currently attempting the feat by making the transition to vocalist, with Marshall Edson's cozy Beverly Hills nitery serving as the launching pad. Although not all of the notes ring out with authority and assurance at the moment, Hickman has working potential. With a little seasoning, he should be able to exploit this new facet of his performing talents.

Hickman is still somewhat green around the edges as a vocalist to make a swift climb up the nitery ladder. With time and some additional training and polishing, he could conceivably achieve his target. At present, however, the most likely route is a blend of acting and singing that could vault him into the sphere of Broadway musical comedy. In recent years, Broadway has been the scene of triumph for many essentially non-singing actors who have scored as the leads in musicals. Hickman's natural vocal ability places him a peg above such "nonsingers" and makes him definitely suitable for such roles.

Lyric drama comes easily to the converted thespian. And his warm, lively stage personality is a big plus. Equipped with a baritone that is rich in the middle register, Hickman runs into some trouble at the upper and lower extremities of his range, which can use some firming and expanding. Often he has to resort to falsetto on the high-hard notes and comes up gravel on the low, deep tones. Extended word and phrase endings occasionally cause him to strain to sustain the note. But these are difficulties that can be refined or even bypassed with time and experience. Hickman has the raw material to minimize these problems.

High point of his act is a special material ditty ("Let There Be Lix") which is a song spoof of his days as a member of Metro's moppet corps. Most of the other numbers are standards, including a cluster of hits spanning three decades. Among the tunes he renders are an expressive "Rainbow," a softly-crooned "Warm And Wonderful," a dramatic "Fool Am I?" and a stirring "Somewhere." A standout is his effort on the vaudeville-like "My Daddy Wore His Very Soft Shoes." Showing sensible restraint, Hickman begs off after 25 minutes, with the audience clamoring for more.

Pianist Paul Suter and bassist Jack Smalley backstop adroitly.

Tube.

LISA STUART
Songs
15 Mins.
One Fifth Ave., N.Y.

Lisa Stuart, an attractive, redhead, is apparently a singer with much experience. She seems to favor material that can create a mood and excitement, whether it be in the risque or the rhythmic vein. Her rendition of "Femininity," for example, serves her comedic needs and her slow and balladlike treatment of "Dixie" is ample for her novelty requirements.

Miss Stuart, however, gives only a partial picture of her potential in this room. She seems far more capable of enlarging her horizons than her material here indicates. She has a well-developed voice and personality and is highly aware of a lot of techniques. She could branch out with a stronger viewpoint.

Jose.

JOHN GABRIEL
Songs
Ye Little Club, Beverly Hills

Big things can be expected of John Gabriel, who is making his nitery bow at Marshall Edson's talent discovery emporium. It's an auspicious debut for the young singer, who is a winner in both the visual and vocal departments. Paired with him on the current bill is Gena Genardi, a diminutive dynamo appearing in the solo spotlight for the first time on the saloon circuit.

In addition to a strong and well-trained baritone of legit show proportions, Gabriel is equipped with a keen sense of showmanship, a masculine manner, an engagingly casual stage personality and a flexible melodic imagination. In short, he's got what it takes.

An ex-20th-Fox acting pactee, Gabriel utilizes his histrionic ability to advantage by finding and exploiting the dramatic meanings of his lyric material. He also seems equally at home on romantic ballads and jump tunes.

Among his best are his opener, "Go Gabriel Go" (spruced up with special material he has written with Stanley Cobtell), a rousing "Lulu's Back In Town" (also featuring some sharply revised lyrics), a polished "What Kind Of Fool Am I?" (complete with Anthony Newley inflection), a cleverly-arranged "Come Rain Or Come Shine," a sincere "In Other Words" and a lively "Greenback Dollar."

Pianist Paul Suter and bassist Jack Smalley are an all-purpose duo. Suter tootles the flute and Smalley doubles on valve trom.

Tube.

Billy Rose

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what's more they have to serve food and liquor, whereas Rose sells only space.

An indication of the economics of the problem is seen by the fact that last week Benny had a good partial week with $34,650, and all parties came out with a profit. However, if the Copacabana or the Latin Quarter did that kind of gross consistently, they would verge on the edge of bankruptcy. These spots have to average far more if they're to meet the running expenses.

The bonifaces know that the toppers do only eight shows at the Ziegfeld as against a minimum of 16 at the regulation niteries. They also know that the attraction can make more on the percentage than they can at the cafe, and they also realize that the theatre has more seats than the nitery has. All these reasons provide, they admit, valid points why a topliner should play a theatre against a nitery.

There is also another and equally cogent reason which many bonifaces and agents would rather not discuss. It's the belief that in cities outside of New York, these toppers are passed upon by reviewers rather than critics. This has kept many an entertainer outside of New York, even if they cleaned up in the provinces. Life is much more comfortable for them without the harsh judgments that could come from a New York showing.

Formidable Problems

All these items, the bonifaces contend, are quite formidable, and must be overcome. It could be done by larger niteries, such as the Latin Casino, Cherry Hill, N.J., or the Town & Country, Brooklyn. Latter has one-show nightly except on weekends. But unless a top headliner comes in, or if there are conventions and much pre-booked business, the clubs have too much space on weekdays and not enough on weekends. Real estate and building costs are too high to provide relief in that sector.

At one time the nitery owners used to count on billing lines such as "direct from the Latin Quarter" or the Copacabana and even the old Leon & Eddie's. However, value of that was dissipated by the sudden influx of record singers, who developed without the aid of these spots. The club owners also realize that another form of economics is against them in these high tax days, when a name can only play a specified number of weeks before penalizing himself financially.

The need for relief is all the more pressing and unless solved could result in a shrunken entertainment sphere. There is an urgency to their questions in the present era when expense account spending is on the decline. Cafes are the first to be hit under the new Internal Revenue regulations.

Unless answers come up fast, the bonifaces face increasingly bleak days. In the meantime, all they can do is send good-luck wires to the stars they wish they had, when they open at the Ziegfeld.

Pitt Firm Issuing Stock To Build Indoor Arena

Pittsburgh, March 12.

Lou Testa, skating act turned stockbroker, revealed last week that the Alpine Development Corp., of which he is head, is offering 100,000 shares of its stock to Pennsylvania residents at $3 a share.

Proceeds of the sale, Testa said, would be used to develop an indoor arena on the outskirts of Pittsburgh for year 'round ice and roller skating, hockey, basketball, boxing, wrestling, shows and other recreational purposes.

There are presently outstanding 175,000 shares of Alpine stock, Testa said, which would be increased to 275,000 if all additional shares are sold.

TOTIE FIELDS
Comedy
30 Mins.
Copacabana, N. Y.

There always have been comediennes who knew how to turn a physical defect into a performing plus. Miss Fields' deficit is glamour (as Elizabeth Taylor she ain't) so it's easy to laugh at her as she laughs at herself. She's short and heavy with a rag-mop coif and she deftly turns these femme handicaps into comedic attributes.

Bouncing around the Copa floor she looks like somebody's maiden aunt at a family reunion loosened up by one tipple too many. Her passes and sexy winks at the male ringsiders are funny because you know that this gal just isn't going to make out in that department.

Lynn Duddy, Jerry Bressler and Marvin Marx, who produced and wrote the act, apparently took a good look at what they had to work with and fashioned a routine in keeping with her ebullient spirit. Special songs like "Sexy Me," "Shopping," "Class Reunion" and "It's A Shame To Take The Money" keep the joviality running throughout.

It's not a sophisticated turn, by far. But who needs it? After all, she doesn't expect to play Lincoln Center.

Gros.

JUDY HENSKE
Songs, Comedy
40 Mins.
Inquisition, Vancouver, B.C.

Judy Henske is a gutsy blues singer, with a crackling voice and uninhibited personal style that could take her all the way. Tall and well proportioned, Miss Henske has a piquant face that is intriguingly framed by a mass of black hair. But her greatest asset is her fresh personality, projected enthusiastically in a physical manner that demands and gets great audience empathy.

Formerly with Dave Guard and his now defunct Whiskyhill Singers as the only femme member, Miss Henske has put together her own act and is ably backed on guitar by John Forsha. It's a well integrated vocal and gab routine, with the stress on blues, and Miss Henske adds banjo accompaniment for her occasional forays into audience participation folk tunes.

While she borrows freely from the earthy blues associated with such late greats as Bessie Smith, Ma Rainey and Billie Holliday, Miss Henske's adaptations are marked with an unrestrained individuality that is purely her own. Shaking and stomping with every muscle, she sings and shouts through the likes of "You Low Down Alligator Catch You With Your Britches Down Blues" and "Empty Bed Blues," then comes on low and expressive for a down tempo "Careless Love" and a contemporary bittersweet "Lilac Wine." She's at her sophisticated best with "Miss Otis Regrets" and warmly tender with her top entry, a sad-and-happy "When the Blues Chase Up a Rabbit," delivered with great feeling for mood.

For her intros, which often turn into genuine comedy sketches, Miss Henske dispenses a brand of modern era patter that is both engagingly frank and infectiously humorous. Despite her youth and the saltiness of some of her images, she is never offensive and eschews vulgarity for cleverness' sake. She prefaces her material with too many repetitions of the "Ladies and Gents" billboard and could limit these to good advantage, but her well-timed use of the word "Yes!" to punctuate her points is a distinctive device that works beautifully. It's a crowd grabber.

Built around her visually strenuous vocal display, with its roots in the roaring twenties background of her songs, Miss Henske is a delight.

Shaw.

KAREN JAMES
Folksongs
25 Mins.
4th Dimension, Winnipeg

This 23-year old brunet from Toronto has the capacity common to many folksingers — the ability to carry an act successfully while violating most show biz rules. Miss James' act is devoid of any attempt at brightness; almost every tune is the same beat; her guitar accompaniment is spotty, sometimes overpowering the lyrics, and at other times unheard when essential.

Yet, with her strong pipes and amiable personality, she manages to mesmerize the audience during her 25-minute turn.

Repertoire of half-dozen songs consists of uncommon and original tunes, most interesting and effective of which were "Ballad of Medicare" and "Liquor Control Board Waltz".

Lass doesn't try to sell or pressure audience, which can add charm to a performance, but she underplays so much that she seems to be unnaturally oblivious of auditors.

Her intellectual patter is highly suited to this campus-catering coffeehouse as is evidenced by the near-capacity crowds she has been pulling during her three week engagement. Act does however need considerable rehashing if bookings in tonier spots are expected.

Hucal.

ED AMES
Songs
38 Mins.
Tidelands, Houston

Ed Ames, formerly the fourth Ames Brother, has been in legit theatre for several years, and has done a film or two. Now he's back on the club circuit with his big voice and lotsa savvy. While act was hurriedly put together for this engagement and still has loose ends, Ames has pipes and personality and will be welcome addition as club fare.

He turns preem nite into a big rehearsal, with forgotten lyrics, false starts and several extra tunes that made act an overlong 38 minutes, yet the informality itself gave some charm to act. Ames, like his freres who now operate the Ames Bros. Penthouse Club here, is tall, at ease with a mike and knows how to belt and croon.

Show has ballads, pops, standards, even a Western, and show tunes, such as "You've Got Trouble" a la Robert Preston in "Music Man." Ames even plays a fairly inexpert guitar for "Yellow Bird," but you can't win 'em all.

When he trims act to size and learns his lyrics, which should happen before he leaves here, Ames can fit into most class clubs, intimate or infinite.

Skip.

Rising Costs

Continued from page 61

etc. This year the city expects to collect $1,800,000 from that source as against $1,730,000 a year ago. The resort is the only municipality in the state with this tax, made possible through a special act of the legislature.

The 300 odd spots holding licenses to dispense alcoholic beverages will pay $135,000 in fees this year. To help promote the resort the city created a City Press Bureau 30 years ago.

From a modest budget of some $35,000 when it was launched the bureau has been given more each year as the resort has grown. This year $406,400 was appropriated for its operation, $3,425 more than a year ago. Of this sum $97,235 will be used to operate the Press Bureau, housed in Convention Hall, while $310,000 will be spent for advertising and other promotion work.

There is little change in the format of promotion features which was followed last year. It contains fixed sums for such as the seasonal concerts in the city owned Garden Pier bandshell ($13,500); Palm Sunday and Easter events ($4,500); National Press Photographers and headliners weekend, ($7,000), etc.

Chamber of Commerce and hotel associations say that each year the resort draws more than 16,000,000 visitors, and most of them regard this figure as being too low. It should be 20,000,000 they believe, with new highways bringing more tourists in and out of season.

Monk's Ohi Club

Continued from page 61

ers of the company are Byron Wrigley of the chewing gum clan, Edward Veymor (Petrie Co.), Harold Slingerland (drum manufacturer), and Fred Wierdsma, prexy of Holland-America Steamship Lines.

Decor of the new club is Edwardian, with red as the prime color and "Tivoli" lights as the main decorative feature. The building is long and narrow, so the walls will be lined with boxes each slightly higher toward the back. It is located on Huron St., one block west of the Gaslight Club, in an area that is a combination of residential, commercial, light industry and is only a block from the Clark St. stripperies and slums.

The cabaret will seat 300, will serve sandwiches and drinks only, and is expected to charge a minimum, but no cover charge or admission.

DONNA THEODORE
Songs
30 Mins.
Silver Slipper, Las Vegas

Impresario Eddie Fox, who seems to have a keen eye and ear for potential femme chirp stars, seems to have another winner (Gogi Grant and Barbara McNair were among those he started here) in Donna Theodore.

Miss Theodore is a shapely brunet in her early 20s who hails from San Francisco. She has an exciting, different kind of beauty in her face, she puts warmth and animation into her delivery with refreshing results.

She belts in the manner of Teresa Brewer and Brenda Lee, but still has a style and sound of her own. On this gig she does a medley from "Gypsy," followed by "Good Man" "Am I Blue" "Nobody Till Somebody" "Depends On You," and "Georgia Brown."

Duke.

ROBERTS & McBAIN
Songs
40 Mins.
Black Knight, Toronto

After some months of rehearsal, Roy Roberts and Kathie McBain have teamed up in a he-and-she routine which they are breaking in currently in the Black Knight, Toronto nitery. Roberts has five years as baritone vocalist with Moxey Whitney's Royal York Orch; Miss McBain, high soprano, has been doing a single in hotels and supper clubs. Arrangements are by Ralph Fraser and Fred Roux.

Redhead wore a pink silk sheath and elbow-length gloves when caught; male in dinner jacket. Opened with a jaunty "What Do We Sing?" and segued into a medley of "My Fair Lady" songs in duets and solo stepouts. She sang "There were Bells" and changed pace with "Climb Every Mountain," with both coming in for a comedy treatment of "Pussy Cat Song." Roberts followed with "What Kind of Fool Am I?," with team uniting vocal forces for an R&H medley, including "Wanting You" and "Oklahoma!" duets, plus begoff requests.

Besides jumping into the comparatively-neglected he-and-she field, Roberts & McBain are wisely sticking to Broadway hits and variety songs that have a nostalgic appeal, with both sustaining those high notes on power alone. In duets or solos, both have fine and disciplined pipes, plus engaging youth.

McStay.

JACK ROSE REVUE (6)
Music, Comedy
65 Mins.
Saddle & Sirloin, Tucson

Although triple-threat entertainer Jack Rose has been around the lounges for a number of years and with his present group for two years, he has never been under New Acts. A puckish type with a face for comedy beneath tousled hair, Rose ties together his own package of vocals, comedy and jazz trumpet with a neat ribbon of timing.

Rose, whose spoonerism recording of an original, "Cinderella," was a bestseller, has corraled about the most versatile quintet of talent yet seen in Tucson. The group, five guys and singer Shirley Claire, plays a number of instruments expertly and sings well collectively or individually. Rose and crew, a last-minute booking, left a surprised opening night audience begging for more of the fast-moving show.

Vocals are abetted at times with either three trombones or trumpets, and with house band Ken Jennings' three trombones and baritone sax added to the bring-on and take-off, the combined horns sound like the return of the big band era.

Highspots include Ross' "hypnotizing" jazz great J. D. Johnson into recreating hit records. Johnson obliges by playing Harry James' "Made Me Love You" on trumpet, Artie Shaw's "Beguine" on clarinet, Tommy Dorsey's "Sentimental" on trombone, and Eddie Peabody's "Bye, Bye Blues" on banjo. He also teams with terrif accordionist Don Luciano on tenor sax to create a Glenn Miller sound, and tops the bit off with Woody Herman's "Woodchopper's Ball" on clarinet, sax, trumpet and trombone.

Miss Claire sings ballads and up tunes well in a clear, in-tune voice. Bassist Elmer Nemo has fine solo voice and stands out on "Lonesome Road."

Alex.

OBITUARIES

LEW LESLIE

Lew Leslie, 73, early showman exponent of Negro acts in legit musicals, and a prime developer of such talent, died of arteriosclerosis in Rockland County Hospital, Orangeburg, N.Y., March 10. He had been confined there the past few years.

Leslie had a flair for colored entertainment and from the early 1920s he predated current attitudes about Negro performers. He first brought Florence Mills to international attention in a series of legit musicals, on Broadway and in London's West End, and his "Blackbirds" series of revues made him over $1,000,000. This net worth was in an era when being a millionaire was considerably more significant than now.

Leslie also brought to the fore Ethel Waters, Lena Horne, Bill Robinson, Mantan Moreland, Adelaide Hall, Aida Ward, Billie Cortez, Earl Tucker, among others.

His 1928 "Blackbirds" clocked 518 performances the longest-runner of the 1928-29 season. A year later Leslie came acropper with a costly $200,000 "International Review," written by Nat N. Dorfman and himself, songs by Dorothy Fields and Jimmy McHugh (whose numbers for "Blackbirds" were such hits). Despite the cast presence of Gertrude Lawrence, Florence Moore, Harry Richman, Jack Pearl, Argentinita, Moss & Fontana, Anton Dolin, Jans & Whalen, the Chester Hale Girls and Busby Berkeley's staging it lasted only 95 performances at the Majestic.

A former vaudeville hoofer, his flair for showmanship asserted itself when he personally managed (and later married) vaude headliner, Belle Baker. His "Plantation Revue," starring Florence Mills, was a 1922 smash at the 48th St. Theatre. At the London Pavilion he produced "Dover St. to Dixie," again with Miss Mills—a powerhouse songstress of elfin charm—and the following year he starred her again in "Dixie to Broadway." Not generally known is that the "Blackbirds" title first saw the boards in London in 1926, ahead of its Broadway run. Leslie starred Ethel Waters in "Rhapsody in Black"; a 1933 "Blackbirds" fared poorly on Broadway but was a 1934 hit in London. His last "Blackbirds" was the 1939 series which, despite the stardom of Lena Horne, was a flop.

Leslie's production orbit downgraded thereafter and he became an agent with Moe Gale, as did his late brother, Saul Leslie (who died in 1966). Latter would scout new colored talent and upon spotlighting it to Lew Leslie he would know how to properly showcase it.

Leslie had a knack for picking song material as well. Despite the flop "International Revue," such standards as "Exactly Like You" and "On the Sunny Side of the Street" have survived as have "I Can't Give You Anything But Love," "Diga - Diga - Doo" and others.

He was also married to Irene Wales, before Miss Baker. Only survivor is a nephew.

A. C. BROMHEAD

Lieut. Col. A. C. Bromhead, 93, former film executive died of a heart attack March 4 in England. He was one of the pioneers of the British film, being associated with studios, cinemas and distribution.

With Gaumont, he exhibited Chronophone in 1908. He opened Britain's first modern studio in 1914 and built others later.

Bromhead formed Gaumont-British Picture Corp. in 1927 and acquired other companies such as Denman Picture Houses and General Theatre Corp. He retired in 1929.

His two nephews, Ralph and Michael, are both prominent film executives. The former is chairman of the Cinema Trade Benevolent Fund while Michael is chief distributor for British Lion Films.

HAZEL CLAYTON

Hazel Clayton, 77, professionally Mrs. Mark Hilliard, died March 5 in her home in Forest Hills, N.Y. She was a silent film star with the original Fox Films Co. in Fort Lee, N.J., and before that a musicomedy star. Her last role was as successor to Anna Held in Joe Weber's (& Fields) travesty on "The Merry Widow and the Devil."

Sole survivor is Mr. Hilliard, the veteran legit theatre manager and producer, long with the Selwyns and the Shuberts. Now 87, he retired about two years ago.

IRVING AARONSON

Irving Aaronson, 68, former bandleader who was associated with Metro for 20 years, died March 10 in Hollywood of a heart attack. For the past decade he was assistant to producer Joseph Pasternak.

Aaronson, who belonged at orch billed as Aaronson's Commanders, played top sites in the late 1920s when big name bands hit their zenith. His crew played such locations as Ben Riley's Arrowhead Inn, N.Y., and the Hollywood Roosevelt.

Also a composer, Aaronson wrote a number of tunes. Perhaps his best known number was "Loveliest Night of the Year," popularized by the late Mario Lanza in Metro's "Great Caruso." His wife and daughter survive.

HARRY L. MINTURN

Harry L. Minturn, 79, producer of "The Hot Mikado" for the WPA Federal Theatre Project in the late 1930s, died March 7 in Chicago. The all-Negro version of the Gilbert & Sullivan operetta was subsequently bought by a private company and had a long run at the Great Northern Theatre. It was later presented by Mike Todd at the Broadhurst, N.Y.

"Mikado," the biggest hit produced by the Government theatre group, was the precursor of a host of jazzed-up operas and operettas.

Minturn was an actor in the early part of the century. He became a matinee idol of the stock companies, went into producing in the 1920s and at one time had 35 stock companies, known as the Minturn Players, throughout the U.S. In the past two decades, he had been producing industrial shows. For several years he was producer-director of the Shady Lane summer theatre near Chi.

Wife survives.

WALTER FELDKAMP

Walter Feldkamp, 64, pianist and former bandleader who was the brother of film producer Fred Feldkamp, died March 7 in West Allenhurst, N.J., after a brief illness. Prior to World War II, he maestroed a society-type band at such locations as the Stork Club, N.Y., and the Five O'Clock Club, Miami.

Born in Newark, Feldkamp had been a staff musician at the Monmouth Hotel, Spring Lake, N.J., for the last 20 years. His brother Fred, a former producer for the old March of Time documentaries, now heads a production company bearing his name with headquarters in Paris.

Also surviving are his wife, two daughters and two sisters.

HAROLD L. WIGHTMAN

Harold L. Wightman, 62, pioneer Scot broadcaster, died recently in Dumfries, Scotland. He was particularly noted for his recording of Robert Burns' "Tam o' Shanter."

One of the earliest broadcasters in Scotland, Wightman had been on radio regularly since the 1920s. He began as an amateur actor, and was later a member of the Ardrossan and Saltcoats Players' Club team which won the Scottish and British drama championships in 1930, and then went to New York to win the world championship and the David Belasco Cup with J. M. Barrie's "The Old Lady Shows Her Medals."

Survived by his wife, son and daughter.

CYRIL SMITH

Cyril Smith, 76, actor, died March 5 in London. He made his stage debut in 1900. Thereafter he was on tour and appeared in the West End. He also had roles in some 300 pictures.

Smith, who toured with Sir Henry Irving, made his first American appearance in "Alice-Sit-By-The-Fire" with John and Ethel Barrymore in 1905 at the Criterion Theatre, N.Y.

Among his more notable roles were P. C. Balder in "The Fred," Ledger in "Orders Are Orders," O'Mara in "Arsenic and Old Lace," Parchester in "Me and My Girl," and Kerait in "Wild Horses." He achieved stardom when he appeared as Henry Hornet in "Sailor Beware."

Survived by his wife, actress Anne Rendall.

EMILY MEYROOS

Mrs. Emily Meyroos, 100, a film theatre pianist for the silents from the turn of the century until 1929 in Chicago, died March 7 in that city. In 1903, Mrs. Meyroos played at the Paris Nickelodeon at Harrison and State streets, where she accompanied the firstrun of "The Great Train Robbery."

She played in many other theatres around Chicago until she retired to become a piano teacher. Her late husband, John Meyroos, was a violinist in the Chicago Symphony orchestra.

Surviving is a daughter, Mrs. Anna Webster, whose husband, Arthur, has been a projectionist for 30 years at the Crystal Theatre, Chi.

MARIE L. BRACKMAN

Marie L. Brackman, 90, mezzo soprano, known at the turn of the century as "The Gainsborough Girl," died March 8 in Holyoke, Mass. She had a long career in concert, opera and vaude.

Miss Brackman is credited with being the first woman to sing over the telephone, having joined with Courtney Cooler in singing "Hello Frisco" at a ceremony marking the opening of direct telephone service between New York and San Francisco Feb. 5, 1915. She studied at the New York Conservatory of Music and made her opera debut with the Murray Lane Opera Co. at the Academy of Music in Brooklyn.

"DOC" WHIPPLE

Clark D. Whipple, conductor-musician, known professionally as "Doc" Whipple, died Feb. 28 in Huntington, L.I., New York.

He began his career in Chicago with his own band, later going to Cleveland as an organist-pianist for radio station WTAM in that city. He remained there until 1938, when he came to New York. Whipple was organist for some of the top radio programs of that era including, "Light of the World," which he was with for 14 years, and "Ma Perkins" which he played with for 12 years. He also appeared for nine years on the "Howdy Doody" series.

His wife and two sons survive.

MABELLE McEWAN

Isabella McEwan Pryce, 66, veteran musicomedy and radio soprano, died Feb. 19 in Vancouver, B.C. Wife of bandleader Harry Pryce, she had been ill for several years. A native of Scotland, she sang on Vancouver radio station CNRV during the early 1930s.

Miss McEwan later went to Hollywood, where she sang in such films as "The Love Parade." She returned to Vancouver in 1939 to join a weekly CBC show conducted by Harry Pryce. They were married in 1947. She was a regular on the program when illness caused her retirement.

Surviving, besides her husband, are a son and three brothers.

L. N. MORRELL

Lawrence N. (Shorty) Morrell, 72, longtime Dallas musician and former KRLD staff orchestra director, died Feb. 24 in that city.

(Continued on page 79)

In Loving Memory

J. J. "Bookie" Levin

March, 1962

Wife—Donna

Children—Judy, Geddie, Debbie, Dennis, Joy

IN FOND MEMORY

of

NAT NAZARRO

Mar. 14, 1960

CURRENT BILLS

WEEK OF MARCH 10

NEW YORK CITY

Music Hall—Pepe Rinaldi, [illegible], Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—[illegible]

SYDNEY (Tivoli)—[illegible]

BRITAIN

GLASGOW (Empire)—The Rainbows, [illegible]

VICTORIA (Palace)—[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

CHICAGO

Blue Angel—"Calypso Salad," [illegible]

Chez Paree—[illegible]

Drake Hotel—Lori Wilson, [illegible]

Edgewater Beach—Dorothy Shay, [illegible]

Palmer House—[illegible]

[illegible]

LOS ANGELES

[illegible]

LAS VEGAS

[illegible]

RENO-TAHOE

[illegible]

MIAMI-MIAMI BEACH

Americana—[illegible]

[illegible]

SAN FRANCISCO

[illegible]

Equity-AGVA Cool Jurisdictional Spats Over Industrials, Cabarets

Relations between Actors Equity and the American Guild of Variety Artists appear to be improving. The two unions have been squaring off at each other in recent years over such key issues as jurisdiction in the areas of industrial shows and cabarets when revues and abbreviated legit productions are presented rather than acts.

The situation regarding industrial shows blew up last year when AGVA unilaterally cancelled its jurisdictional agreement with Equity covering that field. However, interest in reinstating the jurisdictional agreement was expressed by Bobby Faye when he succeeded Jackie Bright as executive secretary of AGVA. The pact is now back in force, with two changes.

Under the new management each union "will maintain" similar working conditions and minimum salaries, a switch from the prior arrangement whereby each union pledged to "endeavor" to have similar wage scales. The new contract also provides for recognition of each other's membership cards for a period of three engagements. The old agreement called for each union to collect dues from the other union's members. However, that arrangement was impractical, as the monies were never collected.

The pact splits industrial shows into four general classifications. These are straight variety productions, under the jurisdiction of AGVA; musical comedy productions and dramatic productions, both under the jurisdiction of Equity; and revues, subject to jurisdiction by either union in accordance with the following formula:

"(1) If a revue contains a series of standard variety acts, wherein the performer or group present their own material with incidental interpolations of material relative to the product of the sponsor, irrespective of the fact a line of singers and dancers may also be employed, said 'Revue' shall be within the jurisdiction of AGVA.

"(2) If a revue requires the performer to do special material written for him as part of the Industrial Revue, regardless of the fact

(Continued on page 74)

Union Will Allow Some Stude Grips, B.O. Help At Guthrie Theatre, Mpls.

Minneapolis, March 12.

After extended negotiations, the management of the new Tyrone Guthrie repertory theatre International Alliance of Theatrical Stage and the Employes two locals have signed three-year contracts covering backstage and boxoffice employes. The deals permit employment of some non-union Univ. of Minnesota fellowship students in backstage and boxoffice capacities, working alongside union members.

A key issue had been whether all such employes should be under the stagehands union's jurisdiction. Local attorney George C. Gubbins Jr., representing the union in negotiations with the operating Minnesota Theatre Foundation, finally consented to the hiring of a restricted number of students.

There'll be two basic backstage crews, one to build the scenery and build and obtain props, and the other to work performances. The scenery-props crew will number six, evenly divided between union card holders and students. Three of the five-men performance crew will be union members. Working six days a week, union members of both crews will receive $175 per week the first season, $180 the second and $185 the third. With hours limited, there's also an overtime formula.

A union treasurer will be charge of the boxoffice and there'll be three union and one student assistants. The treasurer will receive $175 a week and the union assistants $70 each. Salary increases will be $2 per week both the second and third seasons. There's no restriction on their work hours. Whether the students will receive any compensation to augment their scholarship grants was not disclosed.

The initial 20-week season starts May 7 with "Hamlet," starring George Grizzard.

Louis Hayward to Take 'Camelot' Lead in St. Loo

Louis Hayward takes over March 18 as the male lead in the touring production of "Camelot." The film actor will succeed William Squire when the musical starts the second week of a fortnight's engagement at the American Theatre, St. Louis. Hayward, who'll costar with Kathryn Grayson, Robert Peterson and Arthur Treacher, last appeared on Broadway in 1935 in "Point Valaine," which costarred Alfred Lunt and Lynn Fontanne.

The actor has signed a one-year contract with the musical, which moves from St. Louis to St. Paul and then to the Coast for eight weeks at the Philharmonic Auditorium, Los Angeles, beginning April 15, and six weeks at the Opera House, San Francisco, starting June 10.

'Typist' & 'Tiger' Repays Backers

Backers of "The Typists" and "The Tiger" dual-bill have been repaid their entire $12,365 investment in the off-Broadway production which opened officially Feb. 4 at the Orpheum Theatre, N.Y. The debut of the Claire Nichtern presentation of the Murray-Schisgal double-bill was preceded by preview performances at the house and then an engagement at the Bergen Mall Playhouse, Paramus, N.J., followed by more previews at the Orpheum.

Costarring as the only performers in the two plays are Eli Wallach and his wife, Anne Jackson. Wallach is also a backer of the production, credited in the published list of limited partners with an investment of $6,667. The double-bill, which breaks even at around $4,000 weekly at the 299-seat Orpheum, has a weekly potential capacity gross of about $9,000. Tickets are scaled to a top of $4.50 weeknights and $4.90 weekend nights.

The $12,000 investment in the presentation includes 20% overcall.

Besides the off-Broadway production of his two one-acters, Schisgal is also represented in Boston by "Knit One, Purl Two," a full-length play which opened last Monday night (11) at the Poet's Theatre in that city. Next Monday (18) he leaves for London where Oscar Lewenstein is preparing another of his full-length plays, "Luv," for an April 18 opening at the Arts Theatre there.

GENE FRANKEL EXITS AS 'SOPHIE' DIRECTOR

Gene Frankel has withdrawn as director of "Sophie," the Broadway-bound musical now in the second week of a three-week stand at the Fisher Theatre, Detroit. As of deadline yesterday (Tues.) there was no word as to who would succeed Frankel who attributed his resignation to "artistic differences" with the show's coproducers, Len Bedsow and Hal Grossman.

The musical, based on the early life of Sophie Tucker, has a book by Philip Pruneau and music and lyrics by Steve Allen. The Detroit stand is to be followed by an engagement at the Erlanger Theatre, Philadelphia, and then possibly another out-of-town booking. The production is scheduled to open May 7 at the Winter Garden Theatre, N.Y.

Homer Poupart to Offer Yablonsky's 'Hotter Side'

Homer Poupart, an associate of Jean Dalrymple at the N.Y. City Center for the last five years, intends making his Broadway managerial bow next fall as producer of Harold Yablonsky's "A Hotter Side of Heaven."

The production will also mark Yablonsky's debut as a Main Stem playwright. The author, who's [illegible] film, is a member of the New Dramatists Committee.

Henry Denker's 'Thunder' Tryout at Paramus, N.J.

"The Sound of Distant Thunder," by Henry Denker, began a two-week tryout at the Bergen Mall Playhouse, Paramus, N.J., last night (Tues.). A subsequent Broadway presentation is contemplated by Eugene Francis and Ralph Bell, who are producing the play for its New Jersey outing. They have been collaborating recently as television writers.

Bell is directing the Paramus presentation. The cast is headed by Robert Lansing, Lee Grant and Paul McGrath, and among the featured players is Dana Elcar, on leave from a role in the off-Broadway double-bill of "The Dumbwaiter" and "The Collection."

'Memo' Folds, Hub; Shepard Traube Blames Critics

Boston, March 12.

Shepard Traube, producer of the tryout comedy, "Memo," which folded last Saturday (9) at the Wilbur Theatre, attacked Boston critics as "irresponsible" and said he doubts if he would ever open or run a play here again. "I think I've had it," he asserted in a tv interview Thursday (7) over WBZ-TV with Jeanne Desmond on "News at Nine."

The producer called "Memo" a "venture that required my raising $100,000." He continued, at the end of the first week as a consequence of some of that adverse reception from the critics, we are going to lose $17,000 in seven performances. Were I to continue the venture next week, I would lose an additional $20,000. We don't have it to lose.

"With a comedy, we have discovered that audiences . . . require the critic's permission to come and laugh. They have to be advised that what they are going to see is funny."

Referring to Elliot Norton, Boston Record-American critic who panned the show, Traube said, "He is a distinguished critic and a very dear human being. I'm at the point now where I want to take all the boxing gloves off and use the brass knuckles, because Elliot, I think has been wantonly irresponsible in the question of facts.

"He has the right to entertain any opinion about a play on a critical or aesthetic level. I can't dispute that for a moment. If he doesn't like my play, I can't argue it. But when he attributes the entire failure of the play on the moral level to a fact he declares to be that a man in his 50's is living with a girl who is 18 years old, then this doesn't happen to be what this play is about at all. It is something quite different. It's a play about a man who is in his early 40's living with a woman in her 20's.

"Now, that's an enormous dif-

(Continued on page 74)

Scrap Fortnightly Rule; Kelly in Philadelphia Sets 13 Weekly Bills

Philadelphia, March 12.

John B Kelly Playhouse-in-the-Park will discontinue the policy of two-week runs, which resulted in a deficit last summer, and return to weekly change of bill during the 1963 season. A 13-week schedule of 13 plays has been set by managing director Ethelyn R. Thrasher June 3 through Aug 31. It will be the 12th year of operation for the municipally owned Playhouse named for Princess Grace's sire.

The administrative staff will include Thomas J. LaBrum, general manager and press representative; Paul E. Stoudt assistant to Mrs. Thrasher; Chuck Romm, assistant to LaBrum and Mrs. George G Meade, group sales.

The production staff includes George Keathley, resident director; Curtis Cowan, designer; Dorothy Fowler, production stage manager; David Ellsen, stage manager, and V.C. Fuqua, lighting. Charles Evans, who has been designing the stage sets for the Playhouse since its start in 1952, has resigned to devote full time to his own theatrical designing firm.

Legit Playing to Juve Audiences; Investment for Future Patronage

By JESSE GROSS

Legit is looking to its future. It's doing so with an increasing number of special programs designed to whet the appetite of secondary school students for live theatrical fare. This wooing of teenagers, already in progress to some degree on Broadway, is being carried on primarily by producing organizations and theatres outside the Main Stem area.

Such programs are in operation throughout the country on both professional and amateur levels. Touring shows with educational appeal are also paying more attention to students by sending out advance men to contact the schools with offers of special discounts for the youngsters. In the New York, New Jersey and Connecticut area there's been a notable increase in requests for the release of students during school hours to permit their attendance at special, cut-price matinees.

These bids have grown to such an extent that the Board of Education in N.Y., although favoring the programs, has expressed concern over the youngsters getting too much time off from their classroom work for theatregoing. According to Richard L. Kirschner, who's involved in a managerial capacity with the student series currently being offered by the Phoenix Theatre at the Anderson Theatre, N.Y., the scheduling of performances for students after school hours is being encouraged by the Board of Education.

Besides the Phoenix, others involved in student programs in the N.Y., New Jersey and Connecticut region include the American Shakespeare Festival, Stratford, Conn.; the McCarter Theatre, Princeton, N.J.; the N.Y. City Center; Lincoln Center, N.Y.; and the Broadway theatre. All constituents of the Lincoln Center, including the theatre, will have student pro-

(Continued on page 74)

'Apollo and Miss Agnes' Readying for Broadway

Hollywood, March 12.

Bob Banner & Associates is prepping Broadway production a year hence of "Apollo and Miss Agnes," which Banner will start casting next month. Two-acter, with book and music already completed, is based on Jean Giraudoux's "Apollo of Bellac," which Banner directed on tv's "Omnibus" in 1953.

Currently producing the Garry Moore show, "Candid Camera," the new Jimmy Dean series on ABC-TV, and the Carol Burnett musical specials, Banner & Associates is invading the theatre for the first time. After working on "Apollo" for four years, Banner, his wife, Alice, and Alan Scott have completed the libretto and Keith Textor and Marilyn Scott turned out a finished score. The Scotts and Textor have been working in tv commercials.

Lower Age Poll 16 For Equity Assn.

The entire membership of Actors Equity is being polled by mail on whether the minimum age of senior membership in the union should be 16 or 18. At the last Equity membership meeting in New York, the union's council proposed that the association's constitution be amended to establish 16 as the minimum age. However, an opposing motion to set the minimum age at 18 was made at the meeting. It was passed by a required two-thirds vote.

The council, still convinced that members should qualify for senior membership at 16, decided to resolve the issue by a full mail referendum of the membership with an accompanying recommendation that the resolution for a minimum age of 18 be defeated. If the membership goes along with the council, then the proposal for the establishment of 16 as the minimum age will presumably be re-introduced by the administrative body.

At present, there's no minimum age provision for senior membership in the Equity constitution.

FURTHER ENDEAVORS OF JAMES HAMMERSTEIN

James Hammerstein is keeping busy directing stock revivals for the Laurence Henry Co. of musicals on which his father, the late Oscar Hammerstein 2d, collaborated with Richard Rodgers. He staged "South Pacific," which the Laurence Henry firm opened last November at its Mineola (L.I.) Playhouse and then moved to its Paper Mill Playhouse, Milburn, N.J.

Betsy Palmer and William Chapman, who costarred in the "Pacific" production, will appear together again in "The King and I" under Hammerstein's direction. The musical is scheduled for an April 16-May 12 outing in Mineola. It'll be preceded at the Playhouse by "Flower Drum Song," which Hammerstein is also directing for a March 26 opening at the Long Island showcase.

Heading the cast of "Flower," which will play Mineola for three weeks, will be Yin Sun, who understudied Pat Suzuki on Broadway and later appeared in the musical on tour.

Bakers' Sibling Rivalry All Square in Surgery

Jennifer and Susan Baker, British twins in the Broadway production of "Stop the World—I Want to Get Off," have something new in common. During the musical's tryout last September in Philadelphia, Susan went into the hospital for an appendectomy.

Jennifer caught up with her sister last week when she underwent the same operation at Polyclinic Hospital, N.Y. Understudy Patience Jarvis is pinchhitting for Jennifer.

Set Another Pirandello Show, 'Call It Virtue'; Call 'Characters' Official

Off-Broadway, which got a new production of a Luigi Pirandello classic last Friday (8) with the opening that night of "Six Characters in Search of an Author" at the Martinique Theatre, is now scheduled to get a lesser known work by the Italian playwright. The upcoming entry, slated for a March 26 opening at the new 199-seat Astor Place Playhouse, is a comedy, "Call It Virtue."

Lois Bianchi, wife of Richard Bianchi, who's designing the sets and lighting for "Virtue," is coproducing the comedy with Derek Mali and Ron Singer. The play, adapted by Edward Eager, is being directed by Amnon Kabatchnik. The cast will include Albert M. Ottenheimer, Roberta Royce, Frederick Rolf and Claude Gersene. The Astor Playhouse in East Greenwich Village occupies a basement converted into a legit showcase by Prodigious Productions, a corporation headed by Muriel Morse.

Paul Mayer, son of playwright Edwin Justus Mayer, is responsible for the adaptation of "Characters" at the Martinique. It was coproduced by Theodore Mann, who's partnered with Jose Quintero in the operation of the Circle in the Square, N.Y., and Claude Giroux, a legit investor, member of the board of Allied Artists and former off-Broadway theatre owner.

The Mayer adaptation, which Mann says is now recognized by the Pirandello estate as the official version, was used for a production of "Characters" last winter at the Fred Miller Theatre, Milwaukee. In coproducing "Characters," which William Ball directed, Mann is pursuing his policy of working on other projects besides Circle in the Square ventures.

The current offering at the Circle is a revival of Eugene O'Neill's "Desire Under the Elms." Mann also participated in the production of the Actors Studio Theatre presentation of O'Neill's "Strange Interlude," which opened last Monday afternoon (11) at the Hudson Theatre, N.Y.

Shows on Broadway

Strange Interlude

Actors Studio Inc. presentation of Actors Studio revival of drama in nine acts, by Eugene O'Neill. Staged by Jose Quintero; scenery and lighting, David Hays; costumes, Noel Taylor; Geraldine Page's costumes, Theoni V. Aldredge. Features Betty Field, Jane Fonda, Ben Gazzara, Pat Hingle, Geoffrey Horne, Geraldine Page, William Prince, Franchot Tone, Richard Thomas. Opened March 11, '63; $5.80 top weeknights, $[illegible] Friday-Saturday nights.

Charles Marsden	William Prince
Prof. Henry Leeds	Franchot Tone
Nina Leeds	Geraldine Page
Edmund Darrell	Ben Gazzara
Sam Evans	Pat Hingle
Mrs. Amos Evans	Betty Field
Gordon Evans (child)	Richard Thomas
Madeline Arnold	Jane Fonda
Gordon Evans (man)	Geoffrey Horne

To a generation that never saw "Strange Interlude" in performance, the Actors Studio Theatre revival of the Pulitzer Prize drama at the Hudson Theatre may be a revelation. But the opening performance Monday afternoon (11) does the work scant credit. It is uneven, with several excellent individual portrayals, but generally slow, indifferently spoken and overly-mannered.

Granted that the play, originally produced by the Theatre Guild in the winter of 1927-28, is dated, at least in the externals, and that its

ORIGINAL CAST

Charles Marsden	Tom Powers
Professor Leeds	Philip Leigh
Nina Leeds	Lynn Fontanne
Sam Evans	Earle Larimore
Edmund Darrell	Glenn Anders
Mrs. Amos Evans	Helen Westley
Gordon Evans, as a boy	Charles Walters
Madeline Arnold	Ethel Westley
Gordon Evans, as a man	John J. Burns

subject matter and ideas and techniques have been weakened by repeated imitation. Also granted that the reported refusal of the author's widow to permit even the slightest cuts has forced the inclusion of lines that bring unintentional laughter.

Still, the agonizingly deliberate pace, mumbled lines, self-contained individual performances and the awkward staging and pointlessly stylized physical production is hardly distinguished work for an organization that makes no secret of regarding itself as supreme in the theatre world. There were more sustained and enthusiastic cheers at the final curtain than have been heard in a Broadway theatre in memory, but they rightly belonged to the author rather than the performance.

Despite all its outmoded touches, "Strange Interlude" remains a fascinating, tremendous drama—a monumental work from which such successful playwrights as Tennessee Williams, Arthur Miller and Edward Albee, to name the obvious, have unquestionably drawn inspiration. The content, once considered shocking, now seems innocuous, and the heavy Freudian flavor has become commonplace. But the dramatic power, the strength of characterization and the emotional impact remains.

In general, however the performance does not enlarge, or vitalize the script. Rather, the plodding pace, monotone readings, languid physical movement tend to accentuate the weightiness of the writing, as well as the extreme length (over four hours) of the play. In a surprising number of instances, considering the reputation of the company, the actors don't even fulfill the basic requirement of listening to the others.

Much of the trouble must lie in Jose Quintero's bafflingly intended direction, both in the positions and movements of the players and the languid tempo of the readings. Since the Actors Studio is the touted temple of the gospel of Stanislavsky and his Method, with its emphasis on inner motivation of characterization, it's amusing to speculate on how the players must go about finding an interpretive insight deeper than the one O'Neill himself provided in the expressions of the subconscious in the asides.

At any rate, Geraldine Page is a disappointing Nina with little suggestion of the femme fatale in the early sequences, or the sexy, passionate woman of the middle scenes. Her voice tends to be monotonous, which mars the effect of the final moments, when her characterization of the older woman might otherwise be effective. Ben Gazzara's mumbling manner of speech turns the role of the doctor and unavowed father into a sulk, although he shows flashes of vehement force.

Pat Hingle has admirable energy and drive as the obtuse Sam, whose parenthood inspires to success, and Betty Field gives a clear and poignant portrayal of the small role of his tragic mother. William Prince is excellent in the difficult-to-project part of the dominated friend, "poor old Charles," although he scarcely seems to age at all during the 25-or-so year span of the drama.

Geoffrey Horne gives a skillful portrayal in the brief, tricky role of the son as an adult, Jane Fonda is believable, if seemingly a bit self-conscious as his unaware, over-confident fiancee, and Richard Thomas is acceptable as the son as an intense, perceptive 11-year-old. Franchot Tone's performance as the old professor, gave the impression that he was not in condition to appear on the stage, at least at the opening.

The David Hays scenery, using a turntable stage which turns in sight of the audience, is needlessly distracting and time-taking, and some of the semi-transparent drops also lessen illusion. The lighting tends to be obtrusive. Noel Taylor's costumes, some in period and others apparently not, are effective, but except for the last two, the Theoni V. Aldredge gowns for Miss Page don't do much for her in terms of validating the script.

Despite some of its antiquated elements, "Strange Interlude" remains an enthralling play, or would in a superior performance. It turns out to be a questionable choice for the inaugural presentation of this producing offshoot of the Actors Studio.

The opening performance rang up at 1:30 p.m. and, with three intermissions, ended at 6:30. Regular performances will ring up at 6:30 p.m. and, with two intermissions and an hour's break for dinner, will end at 11:30. *Hobe.*

The Riot Act

Emmett Rogers & Stanley Gordon, in association with W. Clement Stone, presentation of comedy in three acts (six scenes), by Will Greene. Staged by Jack Landau; setting, William Ritman; costumes, Noel Taylor; associate producer, Marianne Stickney; songs composed and arranged by George Barker. Stars Dorothy Stickney; features Ruth Donnelly, Mark Dawson, Sylvia Miles, Adam Kennedy, Linda Lavin, Thomas Connolly, Janis Hansen, Alexandro Lopez, Anthony Castello. Opened March 7, '63, at the Cort Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

George Delaney	Mark Dawson
William Delaney	Adam Kennedy
Kate Delaney	Dorothy Stickney
Christopher Delaney	Thomas Connolly
Isabel Flynn	Ruth Donnelly
Rose	Sylvia Miles
Barbara	Linda Lavin
Alice	Janis Hansen
Angelita De Los Rios	Alexandro Lopez
Sgt. Rose	Anthony Castello

There's a moderately amusing play and probably a funny picture in "The Riot Act," which opened last Thursday night (7) at the Cort Theatre. There's also an attractive cast, plus several expert performances in this comedy by Will Greene. Whether it adds up to a Broadway hit is doubtful, though it should do for stock.

Dorothy Stickney is starred as the Irish-American mother of three New York cops on this contrived yarn. Ruth Donnelly is also laughably present as an old souse who keeps dropping in to prod the action in the incident-crammed three acts. The basic situation of the policeman trying to sneak some romance is complicated by a subplot about a Puerto Rican waif who ultimately takes the place of the departing sons.

It's an innocuous antic, despite a suggestion of desperation in the story-telling. The author and, of course, director Jack Landau, fall into awkward devices occasionally, such as having the actors look out at the audience, handle imaginary props and address imaginary neighbors. But some of the situations and lines are funny, and there's a disarming air to the whole show.

Miss Stickney gives a beguiling performance as the doting mama who not only learns that Latin Americans are also people but even comes to accept the fact that her adored boys are grown men. Miss Donnelly is hilarious as the kindly neighbor with an unquenchable thirst.

Mark Dawson, Adam Kennedy and Thomas Connolly are upstanding and properly earnest as the dimwit cops, Sylvia Miles, Linda Lavin and Janis Hansen are personable as the girls who make off with the sons and there is a captivating portrayal of the Puerto Rican by Alexandro Lopez, actually a young Puerto Rican who was recruited from a settlement house for this first stage appearance, although he cannot read English.

William Ritman has designed the elaborate apartment setting and Noel Taylor has provided the costumes for the Emmett Rogers and Stanley Gordon production. It's a creditable try. *Hobe.*

Opera Review

Otello (WITH JAMES McCRACKEN) (Met Opera, N.Y.)

Another Negro opera singer of American birth has come to glory at the Metropolitan Opera, James McCracken as "Otello," opposite Gabriella Tucci, replacement for Renata Tebaldi, who went back to Italy in midcourse. McCracken was not making his debut Sunday (10), as he had sung minor roles with the company up to six years ago, when he left for further musical studies in Europe and a career climaxed at the Vienna Staatsoper. The singer is handled in Europe by Alfred Diez and here by Andre Mertens, of Columbia.

The "Otello" performance, with Robert Merrill doing Iago's reverse-magic trick with the handkerchief, certainly was one of the season's notable musical events, marred for McCracken by the nonappearance of any of the regular music critics, other than Harriet Johnson, of the N.Y. Post.

McCracken's performance vocally was an easy make-good on promises. Eugene Berman's costumes were perhaps unfortunate, making McCracken, who weighs 260, seem even larger. Based on the Herbert Graf staging, the production was mostly effective, with enough atmosphere, though the motivation of Iago is seldom satisfactory by modern dramaturgy criteria. The suicide of Otello came off rather awkwardly. The weapon was never visible and the death-thrust could have been grief pangs. This scene needs rehearsal.

But the performance, including Miss Tucci's lovely Desdemona, was generally first-rate. *Land.*

DRAMATISTS FUND

Luncheon April 10 to Climax Financial Campaign

Warren Caro, vicepresident of Theatre Guild Productions Inc., and executive director of the Theatre Guild-American Theatre Society subscription operation, has been named Industry Chairman for the 1963 fund drive of the New Dramatists Committee. The committee, under the presidency of Mary Frank, provides a program for the training of young playwrights.

The money-raising campaign will be climaxed by an April 10 luncheon at Sardi's Restaurant, N.Y. Caro will co-chairman the affair with Howard Lindsay, Sally Pernick and Milton Weintraub. The memory of John Shubert, industry chairman of last year's drive, will be honored at the luncheon.

LONDON SHOWS

(Figures denote opening dates)

All in Good Time, Mermaid (2-6-63).
[illegible]
[illegible]
[illegible]
[illegible]
[illegible], New Arts (2-24-63).
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
Mary, Mary, Queens (2-27-63).
[illegible], Vic Palace (4-20-62).
[illegible], Ambassador (11-25-52).
Mrs. Puffin, Duke of York's (7-10-61).
[illegible]
Next Time, Criterion (1-30-63).
[illegible]
[illegible], Whitehall (10-3-61).
Out of Bounds, Wyndhams (11-6-62).
[illegible], Duke York's (11-7-62).
Private Public, Globe (5-10-62).
[illegible], Palladium (12-19-62).
[illegible], Garrick (6-10-62).
[illegible], Aldwych (12-13-62).
[illegible], Duchess (2-13-62).
[illegible], Saville (12-5-62).
Sound of Music, Palace (5-18-61).
Stephen D, St. Martins (10-10-62).
[illegible], New Arts (10-27-62).
Trap For Lonely Man, Savoy (2-5-63).
Two Trees, Haymarket (11-20-62).

CLOSED

Carnival, Lyric (2-8-63); closed last Saturday (9) after 36 performances.
High 94, Chime, Royal K (11-17-62); closed March 2 after 45 performances.
Bats of Thorn, Duchess (12-20-62); closed last Saturday (9) after 91 performances.

SCHEDULED OPENINGS

[illegible], Royal K (3-19-63).
[illegible], Lyric (3-19-63).
[illegible], New Arts (3-20-63).
[illegible], Westminster (3-20-63).
[illegible], Cambridge (3-21-63).
[illegible], Shaftesbury (3-28-63).

Inside Stuff—Legit

The majority of the reviews of the London production of "Mary, Mary," were a striking example of the familiar inability of critics to distinguish between performance and part. The traditional tendency is to be severe toward the script and overly indulgent with the actors. "Play's Not the Thing," read the headline over Alan Brien's column in the London Sunday Telegraph, and the subhead elaborated, "It is Maggie Smith's acting, not Jean Kerr's writing, that brings 'Mary, Mary' to life."

On that reasoning, it's curious that "Mary, Mary" has been a hit on Broadway, unless Barbara Bel Geddes had an equally magic quality as the original femme lead, and the other leading actresses have been similarly brilliant in the several U.S. touring troupes.

The situation is reminiscent of the incident a few days after the Broadway premiere of "Call Me Madam," in which Ethel Merman got rave reviews and the Howard Lindsay-Russel Crouse book was generally panned. On being encountered on the street, Crouse was philosophic. "Howard and I are used to it, and don't really mind much," he commented. "When we decided to do the show we counted on a great score from Irving Berlin and a tremendous singing and acting performance from Merman.

"What surprised and delighted us, however, was the way Merman goes on every night and makes up all the jokes that get those laughs the critics mentioned."

In the case of "Mary, Mary," immediate reports from London indicate the comedy may have a success there comparable to New York and the road, whether Miss Smith or Mrs. Kerr is responsible.

Franco Zeffirelli is in New York from Italy to stage his version of Dumas fils' old play, "Lady of the Camellias," the same story used in Verdi's "La Traviata." The assignment followed the bogging down of his planned Anglo-American repertory company to alternate, as he hoped, between Manhattan and London. Union difficulties have not been solved.

Incidentally, it was Zeffirelli who staged Maria Callas' "Traviata" in Dallas. After the March 20 opening of "Camellias," he flies to La Scala in Milan to stage "Aida," with Leontyne Price. He's due back in the U.S. in 1964 to stage "Falstaff" for the Met, with Leonard Bernstein conducting.

N.Y. Philharmonic Hall's failure to include row-lights in its aisle produces truly pitch-black conditions when the house lights go off. This was again dramatized by the Opera Concert Assn. production of "Intermezzo" by Richard Strauss. A matter of some audience humor was a family of three with a cook and two maids to wait on them. The chief bit of stage business had the characters incessantly reading newspapers, also a matter of some chuckling.

Shows Abroad

Mary, Mary

London, Feb. 28.

H. M. Tennent & Roger L. Stevens' presentation of a three act comedy by Jean Kerr. Staged by Joseph Anthony; decor, Oliver Smith; lighting, Joe Davis. Features Maggie Smith, Donald Harron, Ron Randell, Jemma Hyde, Lockwood West. Opened Feb. 27, '63, at the Queen's Theatre, London; $3.30 top.

Bob McKellaway	Donald Harron
Tiffany Richards	Jemma Hyde
Oscar Nelson	Lockwood West
Dirk Winston	Ron Randell
Mary McKellaway	Maggie Smith

Whether Jean Kerr's expert, polished and often amusing wisecracks and gags will catch the imagination of West Enders as much as it has in Manhattan is questionable. Maybe "Mary, Mary" is too parochial.

One sure thing is that the comedy is going to amuse a lot of people for a long time. It is a pleasure to see Oliver Smith's civilized non-kitchen sink set and watch a play and people that have only one aim, to entertain. The comedy is brittle, frivolous and gay, and Joseph Anthony's staging has a slickness to match.

Any uneasy feelings that this comedy is going to deal with income tax problems, a subject for jesting that is as painful as dentistry, are quickly dispelled. It turns out to be a cheerful woman's magazine frivvle about a divorced husband and wife who, by curtain end predictably get together again.

Mrs. Kerr is well served by the cast, and the evening is a personal triumph for the leading lady, Maggie Smith, who was recently voted the Best Actress of 1962 in the annual Evening Standard poll, and is a sheer delight as Mary. The actress, an alertly minded comedienne with a Lucille Ballish sense of humor, throws away the wisecracks with sly wit and an apparent flippancy that does not disguise her shrewd sense of timing. This is a rich comedy performance and Miss Smith, rightly regarded as one of Britain's most delectable young players, must watch only one mannerism, a tendency to exaggerate her hand and arm movements.

Donald Harron, as the harassed husband, gives a likable performance though, on the first night, he was overenthusiastically energetic. The two leads are backed up by Ron Randell, suavely wolfish as the fading Hollywood star, Lockwood West's urbane lawyer who helps to bring the couple together again, and Jemma Hyde, as the other woman. Miss Hyde is obviously inexperienced, but holds her own with her more experienced colleagues.

"Mary, Mary" is an oddball comedy in conception, but Mrs. Kerr has tricked it up zestfully and wittily. *Rich.*

Le Roi se Meurt (The King Is Dying)

Paris, Feb. 11.

Compagnie Jacques Mauclair presentation of a one-act drama by Eugene Ionesco. Staged by Jacques Mauclair; scenery and costumes, Jacques Noel; music, Georges Delerue. Features Jacques Mauclair, Tsilla Chelton, Marcel Champel, Reggie Zucchelli, Reine Courtois, Marcel Cuvelier. Opened Dec. 15, '62, at the Theatre Alliance Francaise, Paris; $3 top.

King	Jacques Mauclair
Queen Marguerite	Tsilla Chelton
Queen Marie	Reine Courtois
Guard	Marcel Champel
Juliette	Reggie Zucchelli
Doctor	Marcel Cuvelier

Eugene Ionesco, a leading proponent of the so-called "theatre of the absurd," has tried a more classic, symbolical look at impending death in this drama about the king of a crumbling kingdom. The author's dramaturgy is uneven, however, and "Le Roi se Meurt" ("The King Is Dying") is only intermittently effective.

The locale is a seedy throne room and the principal characters are the fading monarch and his two wives. The young queen tries to encourage him to stay alive, but the elder one puts him to final rest on his throne.

The play is not without moments of drama and dialog of wit and point. But it lacks feeling for the withering king at the anti-climactic end, and generally lacks form. Jacques Mauclair is effective as the king, and there are good sets by Jacques Noel and expert background music by Georges Delerue.

For a curtain-raiser there is a one-act Luigi Pirandello play, "Cece," about a clever con man. *Mosk.*

Australian Shows

(Week Ended March 9)

(Figures denote opening dates)

ADELAIDE

My Fair Lady, Her Maj. (2-1-63).

BRISBANE

[illegible], Her Maj. (2-4-63).

HOBART

[illegible], Royal (2-7-63).

MELBOURNE

Australian Ballet, Her Maj. (2-20-63).
King and I, Princess (12-22-62).
Man to Dinner, Russell St. (2-5-63).
[illegible], Tivoli (10-5-62).
[illegible], Comedy (2-1-63).
Come A'Waltzing, St. Mart. (2-21-63).

SYDNEY

Between 2 Thieves, Ensemble (1-16-63).
Carnival, Royal (2-21-63).
Cherry Orchard, Old Tote (2-1-63).
Pirates Penzance, Her Maj. (2-5-63).
Flaming Youth, Phillip (2-1-63).
Gods Bad Earth, Independ. (1-27-63).
Sound of Music, Tivoli (9-20-62).

Scheduled B'way Preems

Baby Laughing, Miller (3-12-63).
Tovarich, Broadway (3-18-63).
Camellias, Winter Garden (3-20-63).
My Mother, Plymouth (3-24-63).
Hot Spot, Majestic (3-28-63).
Mother Courage, Beck (3-28-63).
Bubble Simple Man, Booth (4-17-63).
She Loves Me, O'Neill (4-23-63).
Sophie, Winter Garden (4-7-63).

B'way Seesaws; 'Dear Me' $28,413, 'Crown' Record $30,776, 'Riot' 6G (5), 'Virginia' $33,840, 'Seidman' $15,814

Business on Broadway improved last week for a number of shows which had substantial drops the previous stanza. A few entries continued to decline, but "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver" held at capacity.

"The Beauty Part" and "The Heroine" folded Saturday night (9). "Hollow Crown" ended its six week Main Stem engagement that same evening and "Oklahoma" finished its two-week City Center stand Sunday (10).

"The Milk Train Doesn't Stop Here Anymore," which rescinded a prior closing notice, is now scheduled to shutter next Saturday (16) and the collapse of several other offerings during the next few weeks is considered likely. Next Saturday will also mark the completion by "School for Scandal" of its eight-week booking at the Majestic Theatre. Of the shows currently on the boards, six have twofers in circulation.

The number of calls received last week by the League of N. Y. Theatre's information service for Broadway shows (MU 7-0020) totaled 30,282. Last Thursday afternoon (7), the telephones at the information service were answered by headliners from 13 shows, with CBS-TV covering the event for a special news feature the following day.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show has cut-rate tickets in circulation.

Beyond the Fringe, Golden (R) (20th wk; 156 p) ($7.50; 773; $34,073). Previous week, $34,942.

Last week, $34,962.

***Calculated Risk**, Ambassador (D) (19th wk; 140 p) ($6.90-$7.50; 1,155; $42,800) (Joseph Cotten). Previous week, $16,427.

Last week, $18,820.

Dear Me, the Sky Is Falling, Music Box (C) (2d wk; 9 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $19,001 for one performance and four previews.

Last week, $28,413 with parties.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (44th wk; 351 p) ($8.60-$9.40; 1,334; $65,000) (Zero Mostel). Previous week, $52,632.

Last week, $54,302.

How to Succeed in Business Without Really Trying, 46th St. (MC) (74th wk; 585 p) ($9.60; 1,342; $66,615). Previous week, $67,525.

Last week, $67,483.

Little Me, Lunt-Fontanne (MC) (17th wk; 129 p) ($9.90; 1,407; $75,801) (Sid Caesar). Previous week, $57,000 with parties.

Last week, $56,190.

***Lord Pengo**, Royale (C) (16th wk; 128 p) ($6.90-$7.50; 980; $42,000) (Charles Boyer). Previous week, $24,311 with parties.

Last week, $19,650.

***Man for All Seasons**, ANTA (D) (60th wk; 541 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $20,452.

Last week, $22,375.

Mary, Mary, Hayes (C) (106th wk; 826 p) ($6.90-$7.50; 1,139; $43,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $21,737.

Last week, $23,800.

Milk Train Doesn't Stop Here Anymore, Morosco (D) (8th wk; 61 p) ($6.90-$7.50; 980; $41,000) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $21,161.

Last week, $13,004. Closes next Saturday (16).

Mr. President, St. James (MC) (21st wk; 161 p) ($9.60; 1,615; $76,850) (Robert Ryan, Nanette Fabray). Previous week, $40,232 with parties.

Last week, $56,015 with parties.

Never Too Late, Playhouse (C) (15th wk; 119 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,206 with parties.

Last week, $36,932 with parties.

No Strings, Broadhurst (MC) (53d wk; 412 p) ($9.20; 1,214; $62,037). Previous week, $34,720.

Last week, $36,444.

Oliver, Imperial (MD) (9th wk; 73 p) ($9.20; 1,428; $80,000) (Clive Revill, Georgia Brown). Previous week, $80,731 with parties.

Last week, $80,200.

Photo Finish, Atkinson (C) (4th wk; 31 p) ($6.90-$7.50; 1,090; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $30,818 with parties.

Last week, $30,286 with parties.

Riot Act, Cort (C) (1st wk; 4 p) ($6.90-$7.50; 1,155; $43,323) (Dorothy Stickney).

Last week, opened Thursday night (7), $6,004 for four performances and one preview.

School for Scandal, Majestic (MC) (7th wk; 52 p) ($7.50; 1,616; $66,830) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $57,285 with parties.

Last week, $60,356 with parties. Ends eight-week engagement next Saturday (16).

***Seidman and Son**, Belasco (C) (21st wk; 168 p) ($6.90-$7.50; 987; $39,326) (Sam Levene). Previous week, $14,284.

Last week, $15,814.

***Sound of Music**, Hellinger (MD) (167th wk; 1,331 p) ($9.60; 1,507; $81,500) (Nancy Dussault). Previous week, $34,212.

Last week, $33,684.

Stop the World—I Want to Get Off, Shubert (MC) (22d wk; 181 p) ($9.60; 1,461; $81,000) (Anthony Newley). Previous week, $30,111.

Last week, $37,042.

Tchin-Tchin, Barrymore (CD) (20th wk; 156 p) ($6.90-$7.50; 1,097; $42,000) (Anthony Quinn, Margaret Leighton). Previous week, $27,330.

Last week, $27,330.

***Thousand Clowns**, O'Neill (C) (40th wk; 308 p) ($6.90-$7.50; 1,076; $44,720) (Jason Robards, Jr.). Previous week, $22,171.

Last week, $22,903. Dane Clark succeeded Robards last Monday (11).

Who's Afraid of Virginia Woolf? Rose (D) (22d wk; 168 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Kate Reid and Shepperd Strudwick). Previous week, $35,108.

Last week, $33,840.

Closed Last Week

Beauty Part, Plymouth (C) (11th wk; 85 p) ($7.50-$8.60; 999; $46,500) (Bert Lahr). Previous week, $15,702.

Last week, $19,050. Closed Saturday (9) at an estimated loss in excess of its $105,000 investment (including 10% overcall).

Heroine, Lyceum (C) (3d wk; 23 p) ($6.90-$7.50; 995; $37,000). Previous week, overquoted, was $2,613.

Last week, about $2,000. Closed Saturday (9) at an estimated loss of $125,000.

Hollow Crown, Miller (D) (6th wk; 46 p) ($6.90-$7.50; 940; $32,000) (Max Adrian, Derek Godfrey, Paul Hardwick, Dorothy Tutin). Previous week, $24,706.

Last week, house record, $30,776. Ended six-week engagement Saturday (9) and exited for the Biltmore, Los Angeles, where it began a two-week stand Monday night (11).

Oklahoma, City Center (MC) (2d wk; 15 p) ($4.35; 2,935; $83,707) (Peter Palmer, Louise O'Brien, Ann Fraser, Richard France, Betty Garde, Gemze de Lappe, Daniel P. Hannafin, William Tierney). Previous week, $68,614.

Last week, $65,780. Ended two-week stand, Sunday (10), but is scheduled for a fortnight's repeat engagement at the Center starting next May 15.

Opening This Week

Strange Interlude, Hudson (D) ($6.90-$7.50; 1,065; $33,000). Actors Studio Theatre presentation of play by Eugene O'Neill, opened Monday afternoon (11).

Too True to Be Good, 54th St (C) ($7.50; 1,434; $56,830) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Paul Vroom, Buff Cobb and Burry Fredrik presentation of play by George Bernard Shaw; opened last night (Tues.).

Enter Laughing, Miller's (C) ($6.90-$7.50; 940; $32,000) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson). Morton Gottlieb presentation of play by Joseph Stein, based on a novel by Carl Reiner; opens tonight (Wed.).

Other Theatres

Beck, Biltmore, Booth, Broadway, Longacre, Winter Garden, Ziegfeld.

Canadian Ballet $28,119 On 4th Week in Toronto

Toronto, March 12.

The National Ballet of Canada, playing at $4 top with Melissa Hayden as guest star, grossed a terrrific $28,119 last week at the Royal Alexandra Theatre here on a potential capacity take of $30,918. It was the final frame of the troupe's four-week stand at the 1,525-seater.

The previous week's gross was $24,821.

ST. MARTIN'S NEW MARK

$8,808 Last Week Achieved By 'Stephen D.'

London, March 12.

A house record of $8,808 for the St. Martin's Theatre here was established the week before last by "Stephen D." The production, presented by Peter Bridge, in association with Peter Katz and Greville Poke, has been playing to smash business at the St. Martin's since opening there last Feb. 12.

The play, which preemed originally as a Dublin Festival entry, is a dramatization by Hugh Leonard of James Joyce's autobiographical novels, "A Portrait of the Artist as a Young Man" and "Stephen Hero." A Broadway production of the drama with the same company, or at least the same leads, is planned for next season. Katz, incidentally, is a New York producer.

The cast at the St. Martin's is headed by Norman Rodway in the title role.

Touring Shows

(Figures cover March 10-24)

Camelot—American, St. L. (March 11-23).

Carnival (bus-truck)—Split week stands (March 11-24).

Here Today—Split week stands (March 11-16); Shubert, Det. (March 18-23).

Hollow Crown—Biltmore, L.A. (March 11-23).

Hot Spot (tryout)—Shubert, Philly (March 11-16, moves to N.Y.).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Cincy (March 11-16); Auditorium, Columbus (March 18-23).

Mary, Mary (3d Co.)—Blackstone, Chi (March 11-23).

Mary, Mary (bus-truck)—Capitol, Ottawa (March 11); Her Majesty's, Montreal (March 12-16); Split week stands March 18-23.

Mary, Mary (4th Co.)—National, Wash. (March 11-23).

Milk and Honey—O'Keefe, Toronto (March 11-23).

My Fair Lady (bus-truck)—Split week stands (March 11-23).

Pajama Tops—Royal Alexandra, Toronto (March 11-23).

Rattle of a Simple Man (tryout)—Playhouse, Wilmington (March 20-23).

School for Scandal—Shubert, Boston (March 18-23).

She Loves Me (tryout)—Shubert, New Haven (March 18-23).

Shot in the Dark—Geary, S.F. (March 18-23).

Sophie (tryout)—Fisher, Det. (March 11-23).

Sound of Music (3d Co.)—Ford's, Balto (March 11-16); Colonial, Boston (March 18-23).

Sound of Music (bus-truck)—Split week stands (March 11-23).

Take Her, She's Mine—Curran, S.F. (March 18-23).

'Camelot' Powerful $93,269, Cleve.; 'Tovarich' Record $71,179, Boston; 'Sophie' $56,500, 'Tops' $26,300, Det.

Business on the road last week ranged from a high of $93,269 for "Camelot" in Cleveland to a low of $8,601 for the tryout presentation of "Memo," which folded last Saturday (9) in Boston. Three other productions ended tours Saturday—"Carnival," in Chicago, "I Can Get It For You Wholesale" in Toronto, and "Program for Two Players," in Wilmington.

A house record for the Colonial Theatre, Boston, was established last week by "Tovarich," which is in New York this week for previews prior to opening next Monday night (18) at the Broadway Theatre, N. Y.

Estimates for Last Week

Parenthetic designations for out of town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Sound of Music, Ford's (MD-RS) (1st wk) ($6.50; 1,819; $82,000) (Barbara Meister, John Myhers). Previous week, $63,522, Bushnell, Hartford.

Last week, $46,190 with Theatre Guild-American Theatre Society subscription.

BOSTON

Memo, Wilbur (C-T) (1st wk) ($4.95-$5.50; 1,241; $37,126) (Macdonald Carey). Previous week, $10,846 for five performances, Shubert, New Haven.

Opened here March 5 to one yes-no review (Bush, Herald) and four pans (Forsythe, Traveler; Guidry, Monitor; Kelly, Globe; Norton, Record American).

Last week, $8,601 for seven performances. Folded here Saturday (9) at an estimated loss of its entire $100,000 investment.

My Mother, My Father and Me, Shubert (C-T) (2d wk) ($4.95-$6.50; 1,717; $46,500) (Ruth Gordon, Walter Matthau, Lili Darvas). Previous week, $22,900 with TG-ATS subscription.

Last week, $22,965 with TG-ATS subscription. Exited Saturday (9), cancelling a scheduled third week here in favor of moving to the Plymouth Theatre, N.Y., for a series of previews prior to its official opening at the house next Thursday (21).

Tovarich, Colonial (MC-T) (4th wk) ($7.50; 1,685; $72,877) (Vivien Leigh, Jean Pierre Aumont). Previous week, $70,135.

Last week, house record, $71,179. Exited Saturday (9) for a week of previews at the Broadway Theatre, N.Y., prior to its official opening at the house next Monday (18).

CHICAGO

Carnival, Shubert (MC-RS) (17th wk) ($5.95-$6.60; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $37,275.

Last week, $46,000. Ended tour here Saturday (9).

Mary, Mary, Blackstone (C-RS) (27th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $24,677.

Last week, $19,603.

CINCINNATI

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (1st wk) ($6-$7; 2,028; $73,000). Previous week, $63,625, Hanna, Cleveland.

Opened here March 4 to two raves (Radcliffe, Enquirer; Stevens, Post & Times-Star).

Last week, $67,782 with TG-ATS subscription, a Shubert high for recent years despite "stay home" warnings to the public because of the Ohio River flood.

CLEVELAND

Camelot, Public Music Hall (MC-RS) (2d wk) ($6.50; 3,000; $93,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $73,466 with TG-ATS and Hanna Theatre subscription.

Last week, $93,269 with TG-ATS subscription and Hanna Theatre subscription.

DETROIT

Pajama Tops, Shubert (C-RS) (2d wk) ($5.50; 1,734; $57,000) (June Wilkinson). Previous week, $23,236 with twofers.

Last week, about $26,300 with twofers.

Sophie, Fisher (MC-T) ($6.50; 2,081; $72,000). Previous week, $11,996 for four performances, Hartman, Columbus.

Opened here March 4 to one qualified approval (Cook, Free Press) and one inconclusive review (Gebert, News).

Last week, around $56,500.

MILWAUKEE

Shot in the Dark, Pabst (C-RS) ($5.15-$6.50; 1,623; $50,000) (Elizabeth Seal, Zack Matalon). Previous week, $26,083 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, $11,500 with TG-ATS subscription.

PHILADELPHIA

Enter Laughing, Forrest (C-T) (2d wk) ($3.60-$4.80; 1,760; $38,000) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson). Previous week, $12,787 for seven performances.

Last week, $14,305.

Hot Spot, Shubert (MC-T) (2d wk) ($6.60-$7.50; 1,876; $74,245) (Judy Holliday). Previous week, $40,525 for six performances and one preview.

Last week, $50,012.

PITTSBURGH

Milk and Honey, Penn (MC-RS) ($6.50-$7; 3,472; $125,000) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $32,967, Ford's, Baltimore.

Opened here March 4 to one rave (Monahan, Press) and one qualified approval (McInerney, Post Gazette).

Last week, $64,723 with TG-ATS subscription.

ST. LOUIS

Take Her, She's Mine, American (C-RS) ($5.50; 1,803; $65,000) (Tom Ewell). Previous week, $21,820 with TG-ATS subscription, Auditorium, St. Paul.

Last week, $28,862 with TG-ATS subscription.

TORONTO

I Can Get It for You Wholesale, O'Keefe (MC-RS) (2d wk) ($5.50; 3,211; $86,193) (Lillian Roth, Larry Kert). Previous week, $65,564.

Last week, $67,152. Ended tour here Saturday (9).

WASHINGTON

Mary, Mary, National (C-RS) (2d wk) ($4.95-$5.75; 1,673; $48,434) (Martha Wright, Biff McGuire, Michael Evans, Alan Bunce). Previous week, $33,942 with TG-ATS subscription.

Last week, $30,283 with TG-ATS subscription.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $37,275 for six-performance split.

Last week, $43,231 for seven-performance split.

Mary, Mary, (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $31,529 for seven-performance split.

Last week, $14,025 for four-performance split.

My Fair Lady (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, $34,419, Community, Hershey, Pa.

Last week, $65,705 for eight performance split.

Program for Two Players (DR-BT) (Helen Hayes, Maurice Evans). Previous week, $28,809, Walnut, Philadelphia.

Last week, $34,730 for six-performance split. Ended tour Saturday (9) at the Playhouse, Wilmington, where the Friday night (8) performance was cancelled when Evans was unable to go on because of illness. He was back in the show, though, the following day for the last two performances.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer, Stuart Ostrow (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1600). The three leading roles will be cast through agents only. Available parts: fourth lead, six-year-old girl, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician, mature, colorful, tenor; comedian, sympathetic character, must sing; district attorney, irascible but human, comedian, incompetent psychologist; man, distinguished-looking, educated, tolerant; four Marine NCO's, tough, colorful, must sing well, form a barbershop quartet; femme, housekeeper, Thelma Ritter type, sings; two men and three women, 40-60, pleasant looking, sing-dance-act well. Mail photos and resume to Michael Shurtleff and Alan Shayne, room 700, at above address. Do not phone or visit. Appointments from photos and resumes received. Auditions for Equity singers March 25: men at 10 a.m. and femmes at 2 p.m. Equity dancers March 26: men at 10 a.m. and femmes at 2 p.m. Open call for singers March 28: men at 10 a.m. and femmes at 2 p.m. Open call for dancers March 29: men at 10 a.m. and femmes at 2 p.m.—all at the Mark Hellinger Theatre (51st St. and Broadway, N.Y.).

OFF-BROADWAY

"Rise and Fall of Practically Nobody" (D). Producer, Gene Persson (111 W. 57th St., N.Y.; PL 7-6640). Available parts: femme, 25-30, blond, exotic, Jayne Mansfield type; character man, early 30s, small town banker; character man, mid-40s, timid; femme, 50, matronly, small town clubwoman; two character women, mid-60s. Casting mainly through agents but will accept photos and resumes by mail only, c/o above address. Do not phone or visit office.

"Saving Grace" (C). Producers, Gene Dingenary & Jane Gilliland (25 E. 10th St., N.Y. 3, N.Y.; CO 5-4180). Parts available for two women in their 30's and four men, 40-60. Mail photos and resumes to producers at the above address. Do not phone or visit.

"The Square Root of Wonderful" (CD). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Auditions today (Wed.), 5:30 p.m.-10:30 p.m.—at ELT Rehearsal Studio (Master Institute, 103rd St. and Riverside Drive). No Non-Equity roles. Script available at Drama Book Shop or Library and actors should be familiar with it. Southern accents might be desired in several roles.

New York Shakespeare Festival. Producer, Joseph Papp (c/o N.Y. Shakespeare Festival, 110 W. 57th St., N.Y.; LT 1-6000). Casting currently in progress. Auditions by appointment only. Do not phone. Send photos and resumes to above address. Plays include "Anthony and Cleopatra," "As You Like It" and "The Winter's Tale."

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 60th St., N.Y. 17, N.Y.; TN 7-2420). Available parts: three comedians 22-30, legit British accents; man, 22-30, legit British accent, tolerable voice, must play piano. Mail photos and resumes to Warren McClane, room 602 c/o the producer. Interviews by appointment only. Do not phone or visit.

"Irma La Douce" (MC). Producer, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-6870). Production to tour during the summer with rehearsals to start April 6 and to play the larger summer theatres, starting April 16. Accepting photos and resumes by mail only for all parts. No duplicates. Send to producers at above address. Do not phone or visit.

Auditions next Tues. (19) for Equity male singers, character types who move well, at 2 p.m. Open call character male singers, Wed. (20) at 2 p.m.—all at Showcase Studios (950 Eighth Ave., N.Y.).

"Porgy And Bess" (MD). Producers, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-6870). Production to tour during the summer with an opening scheduled for early June and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

"Stop the World—I Want To Get Off." (MC) Producer, David Merrick (246 West 44th St., N.Y.; LO 3-7520). Available parts: identical femme twins, young, five feet, five inches tall or less, hair color doesn't matter, must sing and move well. Contact Neil Hartley at above address.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions will be arranged either in New York or Massachusetts.

FISH CREEK, WISC.

Peninsula Players. Producer, James B. McKenzie (c/o Kip Cohen-Peninsula Players, Coconut Grove Playhouse, 2500 Main Highway, Miami 33, Fla.). Nine-week season starts June 28. Chicago and New York auditions will be held in April. Mail photos and resumes to above address.

JONES BEACH, N. Y.

"Around the World in 80 Days" (MC). Producer, Guy Lombardo (c/o GCL Productions, 104 East 40th St., N.Y.; TN 7-0800). Auditions for Equity dancers March 21: girls at 10 a.m. and men at 2 p.m. Open call for dancers March 22: girls at 10 a.m. and men at 2 p.m. Equity girl singers March 26 at 10 a.m. and men, March 26 at 10 a.m. Open call singers March 27: men at 10 a.m. and girls at 2 p.m.—all at Choreographers Club (414 W. 51st St., N.Y.).

STORRS, CONN.

Nutmeg Playhouse. Managing director, Dr. Cecil E. Hinkel c/o department of theatre, U-127, University of Connecticut, Storrs, Conn.). Parts available for Equity males and femmes for the dramatic resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held in mid April. Ten-week season starts June 18.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

Music Fair Enterprises Inc. Producers, Lee Guber, Frank Ford & Shelley Gross (140 W. 58th St., N.Y.; LT 1-3800). Auditions next Monday (18) for Equity singers: men, at 10 a.m. and femmes at 12 noon, open call, men at 2 p.m. and femmes at 4 p.m. Equity dancers, Tuesday (19), men at 10 a.m. and femmes at 2 p.m.; open call, men at 10 a.m. and femmes at 2 p.m.—all at Variety Arts Studio, (225 W. 46th St., N.Y.).

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-6870). Auditions for Equity male and femme singers April 1; Equity male and femme dancers April 2; open call male and femme singers April 3; male and femme dancers April 4. Men at 10 a.m. and femmes at 2 p.m.—all at Showcase Studios (950 Eighth Ave., N.Y.)

WARWICK, R. I.

Warwick Musical Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-6870). Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

FRAMINGHAM, MASS.

Carousel Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-6870). Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

Films

"Castro (Betrayer of Cuba)" (D). Producers, James E. Myers and Red Benson (c/o Myers-Benson, Production 101, Inc., 1800 Chestnut Street, Philadelphia 3, Pa.; 215 LO 4-1001). Available parts: man, 30, who bears a close resemblance to Castro; man, 25-30, tall, dark and handsome; femme, 19-23, a latin beauty; character actors between 40-55, should be Russian and Latin types; one femme character actress between 45-50. There are 22 speaking parts in the film, and agents are also invited to submit photos and resumes to above address. Interviews will be set up in the next few weeks, and those selected from photos will be notified by mail as to time, date and place.

"Face to Face" (D). Producer-director Boris Berest (c/o Creative Motion Picture Corp., 350 Fifth Ave., N.Y.; OX 4-2300). Available parts, femme, early 20's, European type, sensitive and dramatic. Man, 18-25. Mail photos and resumes to above address. Don't phone or visit.

"Nothing But a Man" (D). Producer, Roemer-Young Associates (Du Art, 245 W. 55th St., N.Y.; PL 7-4580). Feature film about a young Negro man in a small Southern town. All feature roles are Negro. Using SAG and non-SAG members. Available parts: leading man, mid 20s, rugged, masculine, railroad section hand; femme, early 20s, vivacious, independent, school teacher; Baptist minister, mid 40s; several men, 20-40; several character women, 20-30. Phone Chuck Gordone at the above number, 10 a.m.-4:30 p.m. daily, for appointment.

Legit Builds Future Audience

Continued from page 71

gram implemented by a multimillion dollar Fund for Education.

The Main Stem program, under which selected shows set aside tickets for certain performances for sale to students at $1 each, is operated by the Greater N.Y. Chapter of the American National Theatre & Academy in conjunction with the League of N.Y. Theatres, the latter the organization of Broadway producers and theatre owners. Of the amount charged the students, 70c is applied to the boxoffice receipts and 30c to the N.Y. Chapter of ANTA. The project is administered by Paula Silberstein for the Board of Education's Bureau of Audio Visual Instruction.

Also administered by the audio visual bureau is the assembly program presented by the N.Y. Shakespeare Festival in schools in Manhattan and outlying districts. The festival group, besides its tour of schools and summertime series of outdoor-admission performances in Central Park, also gives performances for students at the Hechsher Theatre, N.Y.

The American Theatre Wing also has a program for performances at schools, Theatre in Education 1, another group which goes into schools with assembly programs comprised of scenes from Shakespeare's plays. This operation recently completed a tour of North Carolina schools and is now making its annual tour of schools in Connecticut.

The present student program of three plays being conducted by the Phoenix at the Anderson Theatre began Jan. 20 with "Abe Lincoln in Illinois." The revival, which launched regular public performances Jan. 21 at the Anderson, ran five weeks, four of which included student matinees. The matinee schedule for teenagers at the Anderson, subject to occasional changes, usually includes four weekday performances, three at 2:30 p.m. and one at 4 p.m.

There are also Saturday matinees for the students. Tickets to the afternoon showings for the teenagers are for reserved seats and are $1.50 on a first-come-first-serve basis.

For the "Lincoln" presentation, there were 17 student performances for an audience of 22,534, representing 77% of a potential capacity attendance of 29,223. The total included teachers admitted free on the basis of one chaperon for each 20 students. The final seven student performances of the show went clean.

Of approximately 200 junior and senior highschools in the N.Y. area, 107 had students in the "Lincoln" audience. Westchester and Long Island were represented by 50 public schools and 25 private schools, New York by 41 private schools and New Jersey by 57 schools.

Prior to opening the student series of the Anderson, the Phoenix consulted with the N.Y. Board of Education on the choice of plays it would present. The works agreed upon are being included in the curricula of the schools and studied in class. Last November, the schools were polled on how many students wanted to attend the Phoenix series of "Lincoln," "The Taming of the Shrew" and "The Devil's Disciple." "Shrew," which is the current presentation, is to be followed next month by "Disciple." Interest in the program, Kirschner says, was indicated by 14,000 students.

The Phoenix pitched its program to 8,000 public, parochial and private schools in New York, New Jersey and Connecticut. The N.Y. public school system alone covers over 1,000,000 students in five boroughs. Brochures were sent to the schools and contact was made through the various boards of education on state and local levels. Councils of English teachers were also approached, and a Government directory of all schools in the country was also used by the Phoenix.

The 1,710-seat Anderson, one of the largest theatres in New York, is located on the lower eastside. It was leased by the Phoenix for the current student project. The regular Phoenix showcase in the uptown eastside area is a 300-seater, tenanted by the click, "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad." Performances at the Anderson for the public, scaled to a top of $3.50, are given Wednesday, Friday and Saturday evenings, as well as Sunday afternoons.

According to T. Edward Hambleton, co-managing director of the Phoenix with Norris Houghton, the key to the student program is having a theatre, such as the Anderson, large enough to make the venture feasible from an economic standpoint. Invitations to attend preview performances of the plays are being extended by the Phoenix to principals, assistant principals and chairmen of the English and speech departments of every junior and senior high school in New York. High school newspapers are also being asked to send reviewers.

The three-play series at the Anderson will comprise 60 student performances, for which a total attendance of 60,000 is anticipated. Other series of a similar nature are planned. Incidentally, the Board of Education in N.Y. also administers a children's theatre program for elementary schools.

In the area of moppet entertainment, the Phoenix has scheduled Saturday afternoon performances of "Persephone" for March 23 and March 30 at its uptown showcase. The presentation, a musical treatment of the Greek myth, will be performed by the Children's Repertory Group, of which Joan Kermond is producer-director.

The Phoenix is sponsoring the offering, to be presented twice on each of the two Saturdays with tickets priced at $2 in the orchestra and $1.50 in the balcony.

'Home' Folds

Continued from page 71

ference, and yet for some curious, unconscious reason, won't attempt to examine the ramifications of Elliot's emotional attitudes because I wouldn't presume to indulge in amateur psychoanalysis, but there is something awfully cockeyed in the way Elliot estimated this play and created a fact out of whole cloth.

"Now I am asking Elliot to come back and see this play and tell me where anybody in this play says the girl is 18 years old and the man is in his 30's. And that his entire diatribe against the play was predicated on that concept and the play is going right down the drain because Elliot and a couple of others who are responsible critics in this town, the influential critics in this town, have pretty much the same point of view."

Equity-AGVA

Continued from page 71

that the performer also may use part of his own material in the presentation, and where this performer and others are integrated as part of a story or script, said 'Revue' shall be within the jurisdiction of Equity."

The mutual recognition by the unions of each other's membership cards shall not be extended beyond three engagements in the other unions jurisdiction. That means, for example, that an AGVA member who's appeared in three productions under Equity's jurisdiction will have to join that union in order to perform under its jurisdiction a fourth time.

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Legit Bits

Nathaniel Frey has succeeded the ailing Sig Arno in "She Loves Me," which begins a pre-Broadway tryout tour next Saturday (16) at the Shubert Theatre, New Haven.

Ian Fraser, who's been associated with "Stop the World — I Want to Get Off" since its inception two years ago in London as musical director of the Broadway production of the tuner.

"The Coach With Six Insides," which is scheduled to end its off-Broadway run next Sunday (17), is slated to play the Festival of Two Worlds, Spoleto, Italy, for three weeks starting next June 28.

Diana Webster has returned to the cast of the off-Broadway production of "The Hostage" following a three-month European trip.

Hans Conried is starring this week in "Critic's Choice" at the Sombrero Playhouse, Phoenix.

Gretchen Wyler will star in "Bye Bye Birdie" as the opening bill, July 9-13, of the summer season at the Aqua Theatre, Seattle.

Patricia Harty has succeeded Alix Elias in the role originated by Barbara Harris in the off-Broadway production of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad."

Robert Duvall has taken a six-week leave from the off-Broadway production of "The Days and Nights of Beebee Fenstermaker" for a Hollywood assignment in the film, "Capt. Newman, M.D." His role in "Beebee" is being played by John Pearce. Another change in the show is the takeover by James [illegible] of the role previously played by Stanley Beck.

Legit pressagents Gertrude Kirschner and Violet Welles have formed their own publicity firm in New York.

Mitchell Erickson is stage manager for "The Lady of the Camellias."

Barbara Cook, Daniel Massey and Barbara Baxley have costarring roles in the upcoming Broadway production of "She Loves Me," for which Carl Fisher is general manager, Ruth Mitchell, general stage manager, and Sol Jacobson, Lewis Harmon and Mary Bryant pressagents. Jack Cassidy, Sig Arno and Ralph Williams have featured roles.

"The Brig," by Kenneth H. Brown, is planned for presentation by the Living Theatre, N. Y.

Broadway producer - composer Albert W. Selden is engaged in the restoration of the Goodspeed Opera House, East Haddam, Conn., as managing director.

Howard Erskine, coproducer of "Calculated Risk" is now working for himself in the play, having succeeded Ben Hayes, who withdrew from the presentation to join Tyrone Guthrie's repertory theatre in Minneapolis.

A certificate of voluntary dissolution was filed recently with the Secretary of State in Albany by the Actors Equity Realty Corp., chartered in 1924.

Walter Kerr, drama critic for the N. Y. Herald Tribune, will discuss "The Theatre Today" at a meeting of N. Y. Univ.'s Washington Square Book Club this afternoon (Wed.).

Performances of "The Good Woman of Setzuan," staged by visiting German director Gert Weymann, began last Sunday afternoon (10) at the Institute for Advanced Studies in the Theatre Arts, N. Y. The title role is being played by Diana Barth.

Avery Willard photographs of entertainment personalities are being exhibited in the windows of the Federal Savings and Loan Assn. of N. Y., on the southeast corner of Sixth Ave. and 51st Street.

Hamilton Allen, of the Rochester (N. Y.) Times-Union, will be in New York the end of March for a two-week o.o. of the Broadway shows.

JED HARRIS' CLICK MEMOIR: 'WATCHMAN'

By BOB DOWNING

"Watchman, What of the Night?" by Jed Harris (Doubleday; $3.75), is timed, with Harris' characteristic proficiency in such matters, to come to the aid of an ailing theatre in one of the seriest winters of its discontent.

A prophet of our stage, both with and without honor in his own time, Harris draws his title from a predecessor, Isaiah. Ostensibly, in his short, wise, witty and refreshing book, Harris writes about bringing to Broadway in September, 1947, a flop (see contemporary drama critics) called "The Heiress" which turned into a bonanza (see back issues of VARIETY).

In addition to offering a lively, valuable chronicle of a distinguished theatrical venture, Harris may also revolutionize approach to books about show biz. After prolix and vacuous wheezings in print from calcified crooners and tottering British expatriates, Harris' economy of style, in view of the fact that he has much of importance to say, is welcome.

At a time when Broadway despairs in the newspaper blackout, when it cowers before the new tax regulations, when every aspect seems to displease, and only Merrick is triumphant, Harris' tale can be clutched hopefully by trembling Times Square denizens.

It is well-known that in "The Heiress," Harris took on a property, "Washington Square" (based on Henry James' novel of that name), which had failed out of town. He persuaded Ruth and Augustus Goetz to rewrite the play, and thanks to valiant assistance from Fred Finklehoffe, he obtained Wendy Hiller, Basil Rathbone and Patricia Collinge to play his leads. Out of a succession of harrowing reverses, and after a critical blabbering by Brooks Atkinson in the Times and Howard Barnes in the Herald-Tribune, the public sustained the faith of Harris and his colleagues in "The Heiress" to a resounding degree.

With generosity unique in the profession, Harris shares his victory with his helpers. He notes the good offices of his press agent, Bill Doll, and his company manager, the late Rube Bernstein. The book contains excellent footnotes by Harris' stage managers, Herman Shapiro of "The Heiress," and Edward Goodnow of "Our Town." (It also carries many references to latter play, which lost $10,000 in a single week in Boston tryout, and which, according to Harris, never was approved in production by its author, Thornton Wilder).

N. Y. Critical Roundup

Following are capsule reactions of representative New York drama critics to recent Broadway openings. During the press strike the reviews of the newspaper critics are generally not being published, except the Post, which has resumed operation.

The Riot Act

PRESS

Robert Coleman, Mirror: "As for me, I'd like to forget it."

Walter Kerr, Herald Tribune: "So lightweight it flutters away."

Norman Nadel, World-Telegram: "As tiresome as it is unoriginal."

Howard Taubman, Times: "A Mulligan stew, and not very tasty at that."

Richard Watts Jr., Post: "Stubbornly uninteresting comedy."

TELEVISION

Jack Shanley, WNEW-TV: "Despite flashes of fun and warmth" . . . "a trivial piece of playwriting."

RADIO

Joe Bembo, WCBS: "An amusing trifle."

Kay Gardella, guest, WNEW: "Amusing, lighthearted evening of entertainment."

Allan Jefferys, WABC: "Isn't the riot it may have set out to be and, at best, offers an evening of light diversion."

Joel Grey, Julie Newmar To Top Road 'Stop World'

Joel Grey and Julie Newmar will head the road company of "Stop the World—I Want to Get Off" in the roles originated in London and being played on Broadway by Anthony Newley and Anna Quayle. Newley, star and director of the British import which he co-authored with Leslie Bricusse, is also staging the touring presentation for a March 25 opening at the Pabst Theatre, Milwaukee.

David Merrick, in association with Bernard Delfont, is producer of the Broadway presentation, now in its 22d week at the Shubert Theatre, N. Y., and the subsidiary road company. The Pabst stand will be followed by an eight-week booking at the Shubert Theatre, Chicago, starting April 1.

Bing Wings Idea About a Cultural Explosion In U.S.

By ROBERT J. LANDRY

Rudolf Bing, managing director of the Metropolitan Opera House, at the dinner in his honor at the Hotel Plaza, N. Y., last Thursday (7) made some sharp comments on the sad plight of talent in the world's richest country. About the much-parrotted "cultural explosion" he remarked he had yet to hear even a small noise. He implied skepticism of an accent on marble halls rather than jobs. The country needed many more major opera companies.

Meantime he joked that he had become an airline reservations expert for international singers. He spoke of the tax deductability eagerness of operatic figures and gagged that Birgit Nilsson, the evening's soloist at the dinner-concert, took him as a dependent. "And," he added, "I am dependent."

Stage director Henry Butler, who made one of several speeches, had quipped that the Met was a sort of west side United Nations replete with tensions and conflicting ideas. Bing remained calm "under every imaginable form of insult." Bing remarked that he could always rely for the truth on his wife. Of the large attendance of labor union representatives (none of whom spoke) he said that he hoped it implied "peace for our times," adding "at least until the next round of negotiations."

It was disclosed during the evening that Bing sometimes appears on the stage of the Met as a super in the mob scenes, rather like Alfred Hitchcock giving himself a bit in his films.

Butler told many anecdota about Bing. A conductor protesting against a performance on too little rehearsal screamed that even God could not do it. Bing calmly answered that God had never been invited to conduct at the Met.

Concert Opera Guild which was organizer of the $50-a-plate event is a nonprofit group which undertakes to help selected artists in the awkward period between music school and professional launching. Its check for $500 was handed Bing for the Met Opera Employee Pension Fund. Bing also received the Handel Medallion from Robert W. Dowling, on behalf of the city.

Richard Tucker led the audience in singing "He's a Jolly Good Fellow" to Bing. Peter Grimm, the realtor, who presided offered the comment that to him "Girl of the Golden West" always meant Blanche Ring. Adlai Stevenson ad libbed in his usual polished style, remarking that he was a ringer in the operatic environment as he couldn't even whistle. But as a politician he was impressed by the crowds at the Met.

Oil Firm's 'Fantasticks' Opens in Saudi-Arabia

The off-Broadway production of "The Fantasticks," now in its third year at the Sullivan Street Playhouse, N.Y., is being duplicated in Saudi-Arabia.

A production of the musical opened on Feb. 27 in Dharan as an Arabian-American Oil Co. presentation for its American and Arab employees there.

Finally Act to Restore Lancaster

10 Years of Promoting—Aim Is to Run 19th Century House as Legiter

By JOSEPH T. KINGSTON

Lancaster, Pa., March 12.

The Fulton Theatre, now 111 years old, currently on art film policy, finally seems set for renascence as possible legit stand —after 10 years of blow-hot-blow-cold reaction. Situation jelled this week with formation of Fulton Opera House Foundation, nonprofit, state-chartered organization headed by Nathaniel E. Hager, owner of the Hager Store, possibly the nation's oldest department store (1821).

Hager's great-grandfather Christopher Hager, built Fulton in 1852, as "Hager's City Hall"—a 1,800-seater that was the largest theatrical auditorium in Pennsylvania, outside of Philadelphia. He sold showhouse which was redubbed Fulton Hall, for Robert Fulton, pioneer steamboat developer, who was native of Lancaster County and a showman-promoter himself.

Around the time of the Civil War, name was again changed, to Fulton Opera House.

Fulton has mounted periodic stage shows in past few years, including Luther Adler's "View From The Bridge." Victor Jory and Walter Abel have played it, and there was a season and a half of summer stock — with Pat O'Brien and Constance Carpenter, among others.

Willard Swire, then exec secretary of ANTA, and Peggy Wood, ANTA prexy, spent several days here trying to promote the elite into "doing something" about the Fulton, which Swire declared to be the finest example of a 19th Century opera house he had seen anywhere in this country.

House is now down to about 800 seats, due to outsized old-fashioned projection booth, plus unused (because unsafe) top gallery—in which are original wooden "stall seats." Likewise idle and unseated are the eight big stage boxes.

Scene dock adjoining stage is cluttered with air-conditioning equipment which can be relocated, but 40-foot double doors still open out on railroad spur behind theatre, from which countless touring shows — including "Ben-Hur" — unloaded and reloaded directly from the train, a situation comparable to the old Lawrence (Mass.) Opera House.

There is no light board, and fly gallery grid is the original one of the last (1893) major stage refurbishing job. Stage floor also is of this period, overlaid in recent years with hardboard for the occasional productions.

Structurally, the Fulton is sound. Part of foundation walls, in fact, are solid stone masonry that has been in place since 1750. Chris Hager had erected his 1852 theatre on the foundations of the original Lancaster County jail.

Lessee for past six years has been Bernard Z. Schantzer, of Coatesville, Pa., who stays on, pending acquisition proceedings by the new Foundation — and probably after that, since restoration coin presently is nowhere in sight.

Irwin Shaw's 'Children' Set for B'way Showing

"Children from Their Games," Irwin Shaw's first original play in more than a decade, is to be presented on Broadway next month by Roger L. Stevens and Sam Wanamaker. The play, costarring Martin Gabel and Faye Emerson, is being directed by Wanamaker for a March 30 tryout opening at the Shubert Theatre, New Haven.

The New Haven engagement, running one week through April 6, will be the only hinterland booking for the comedy, which is scheduled to move to New York for an April 10 opening at an undesignated theatre. The presentation, now in rehearsal, has a cast of seven also includes John McMartin, Brenda Vaccaro, Hy Anzell, Gene Hackman and Ralph Purdom. Sets and costumes have been designed by Oliver Smith and Ann Roth, respectively.

Odd In-Season Boston Blackout

Boston, March 12.

All Boston legiters are dark this week due to an unusual combination of circumstances.

"Mama," produced by Sheppard Traube, budgeted at $100,000, opened Tuesday (5) and folded Saturday (9) at the Wilbur. It had been booked in for two weeks.

"My Mother, My Father and Me," Lillian Hellman's new comedy, produced by Kermit Bloomgarden, left the Shubert Saturday (9) cancelling its third week in order to move into the Plymouth, New York, vacant with the fold of "Beauty Part."

"Tovarich" exited the Colonial Saturday (9) after record four weeks.

Hub's "off-Broadway" groups were jarred too.

Poets Theatre, which had planned the world preem of Murray Schisgal's "Knit One, Purl Two" in Actors Playhouse at Hotel Bostonian, 95-seat theatre, last night, Monday (11), deferred to March 27 because of "production difficulties."

In the meantime, Charles Playhouse, which suffered a fire, damaging the lobby three weeks ago, got open Saturday (9) after a public appeal for funds, with "Oh Dad," which was running at the time of the fire.

Larry Kasha Will Stage Dallas Musical Season

Dallas, March 12.

Lawrence Kasha will be stage director of locally produced shows this summer at the Dallas Summer Musicals at the State Fair Music Hall. The season opens June 10.

Kasha is associated with Harold Prince in the upcoming Broadway production, "She Loves Me," and directed last season's off-Broadway revival of "Anything Goes." He takes over the Dallas directing spot from Gus Schirmer Jr., who is leaving after three seasons to concentrate on his New York talent agency.

William Walden's 'Squirk' From Prizes to Stages

"Squirk," by New Yorker mag staffer William Walden, is to be preemed next Wednesday-Saturday (20-23) at the Univ of Nebraska Theatre, Lincoln. A second production of the play is scheduled for April 25-27 presentation by Catawba College, Salisbury, N.C., as part of the school's Contemporary Series program.

The script has won two awards at the Univ. of Nebraska. It was the $100 first prize-winner in a national contest sponsored by the college last year, and more recently was recipient of the university's $500 Fred Ballard Award. A first prize of $500 was also awarded "Squirk" in a 1962 national playwriting contest sponsored by the Fred Miller Theatre, Milwaukee.

Off-Broadway Shows

(Figures denote opening dates)

B. Fenstermaker, Sher Sq (8-17-62).
[illegible], St Marks (3-4-63).
Coach 6 Insides, Village Sq (11-26-62).
Connection, Living Theatre (1-12-63) in repertory with "Man Is Man."
Desire Under Elms, Circle (1-8-63).
Doll's House, Theatre Four (2-2-63).
Fantasticks, Sullivan St (5-3-60).
Hey You, Light Man, Mayfair (3-1-63).
Hostage, One Sheridan Sq (12-12-61).
Importance Earnest, [illegible] (2-25-63).
Man Is Man, Living Theatre (9-18-62) in repertory with "Connection."
Oh Dad Poor Dad, Phoenix (2-26-62).
Pinter Plays, Cherry Lane (11-26-62).
[illegible], Martinique (5-28-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-8-63).
Taming of Shrew, Anderson (3-6-63).
[illegible], Orpheum (2-4-63).
Vanity of [illegible], [illegible] (2-15-63).
Wide Open Cage, Wash Sq (12-18-62).
Yes For Young Man, Playhouse (3-4-63).
[illegible], 4th St (1-8-63).

SCHEDULED OPENINGS

[illegible], Gramercy Arts (3-14-63).
[illegible], Astor Pl (3-26-63).
[illegible], Stage 73 (4-2-63).
Good Soldier Schweik, Gate (4-3-63).
[illegible], Anderson (4-1-63).
Emperor, Maidman (4-11-63).

CLOSED

Yes For Young Man, Playhouse (3-4-63), closed March 4 after one performance.
[illegible], Pocket (3-8-63), closed last Sunday (10) after five performances.
Laundry, Gate (2-13-63), closed last Sunday (10) after 30 performances.

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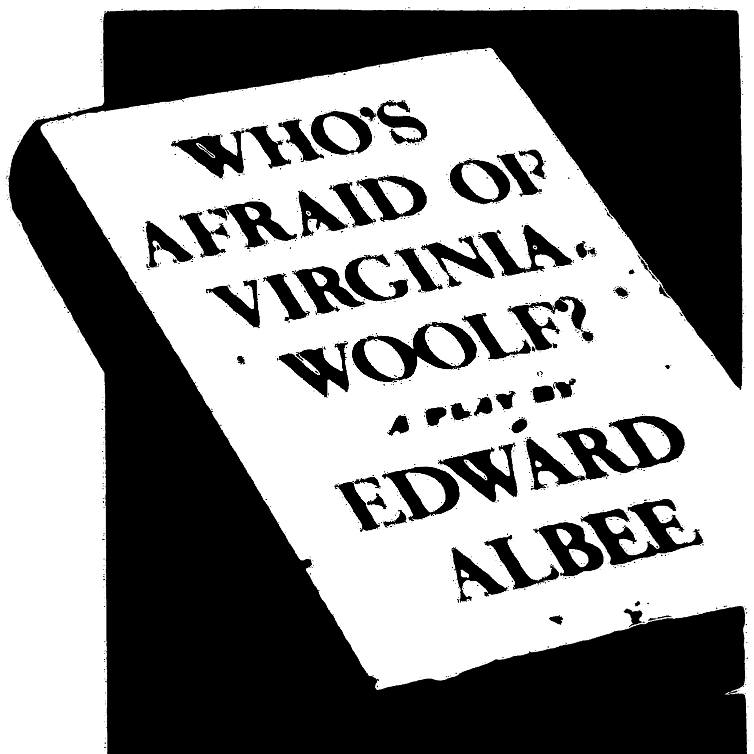

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McCall (N.Y.)	[illegible] + 1½
McGraw-Hill (N.Y.)	[illegible] — ½
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World Pub.	[illegible]

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Robert Frost's Will

The will of the late Robert Frost, approved in Addison County Probate Court in Middlebury, Vt., leaves the poet's estate and unpublished works to his family and secretary, Mrs. Kathleen Morrison, of Cambridge, Mass.

Survivors had previously said there had been no estimate of the value of the estate, but "it's a long way from a $1,000,000—poets don't make money like that." Frost, who died in a Boston hospital Jan. 29, had a home in Cambridge and a farm in Ripton, Vt.

Alfred C. Edwards, president of Holt, Rinehart & Winston, New York publishers, was named executor and trustee of the estate.

Harold V. Cohen Back Working

Harold V. Cohen, theatre editor of the Pittsburgh Post-Gazette, returned to his desk this past week and has resumed writing his daily column. Cohen has been on sick leave for over a year.

He will not do any reviewing but will concentrate on local and national happenings in the show business field. Win Fanning, who was entertainment editor during Cohen's absence, will continue to review films and legit with the aid of Lee McInerney, who wrote the entertainment column for the past six months. Fanning continues as tv editor and writes a daily tv column.

Show Biz a la Doubleday

NBC's man-in-Rome Irving R. Levine dwells on "Main Street, Italy," in his new book for Doubleday, and film critic Hollis Alpert has a picture business background for his novel, "For Immediate Release." Both books are summer items, as are Ben Hecht's "Gaily, Gaily," reminiscences of his Chicago '20s days and Rose ("Claudia") Franken's "When All Is Said and Done," her autobiog.

A memoir of another sort is Bob Hope's "I Owe Russia $1,200," likewise Doubleday, which dwells on his global entertaining (GIs et al.) and filmmaking (England and France).

Newspapermen-byliners are Russ Hodges and Al Hirshberg's "My Giants" (Hodges of course is the sportscaster and his collaborator a seasoned newspaperman) and Frisco Chronicle columnist Arthur Hoppe's "The Love Everybody Crusade." Doubleday also has musicologist Philip L. Miller's "Ring of Words: An Anthology of Song Texts" (from Germany, France, Italy, Spain, Russia, Norway and Sweden, with line-by-line English translations printed alongside by the editor-translator) and Jean Kerr's smash comedy, "Mary, Mary," in book form.

Sheilah Graham's Sequel

Hollywood columnist's followup autobiog to her "The Beloved Infidel" (in collaboration with Gerold Frank) is titled "A Success Story," since she feels she became one on her own, following the death of F. Scott Fitzgerald. Latter was her "great and good friend" as they say on Time — the author died in Miss Graham's arms on the Coast—and "Infidel" was her saga from her beginnings as a London chorus girl to her peregrinations to the U.S.

"Success Story" will be a "plug" book on the Coward-McCann roster next fall; Holt published the previous one.

Jetta Carleton's Seller

Within three weeks after Simon & Schuster brought out Jetta Carleton's novel, "The Moonflower," it has been licensed to eight international publishers and for the first time both British and Dutch magazines have bought serial rights. Woman's Journal in England and Eva, in Holland, are the mags.

The Bodley Head will publish "Moonflower" in England; Libraire Stock in France, Rizzoli in Italy, Rowohlt in Germany, Gyldendal in Denmark, de Fontein in Holland, Otava in Finland, and Almqvist & Wiksell in Sweden.

How Scoops Happen

N. Y. Times International edition carried a photograph of a boy rescued from the Blackstone River near Woonsocket, R.I., with widespread pickup by other papers. Picture was taken by a nonpro, who offered it to the Meriden (Conn.) Record-Journal from whence it reached Wirephoto.

Actually the Woonsocket Call, the Associated Press franchiseholder, had extensively covered the accident in which one lad lost his life. Some 10 action shots of a police sergeant's plunge into icy waters were taken by Call staffer Frank Pelletier. Call did not offer photos to AP because of transportation difficulties, per editor-publisher Buell W. Hudson.

Bill Lederer's Blast

Hawaii-based Bill Lederer, coauthor of "The Ugly American," told a Chaminade College of Honolulu audience that the United States to date has made a "slothful and lazy, non-intellectual effort" in the Cold War struggle.

"America has been naive and unknowledgeable in Cold War combat," he asserted, adding that if anyone doubts that Russia is winning, he has only to compare a map of the world before World War II with today's map.

Author added that the average Soviet teenager has more facility with foreign languages than the candidate for a doctorate in American universities.

Do-It-For-You Book

The show biz penchant of books as-told-to gets an added fillip by Paris publisher Joseph Foret who is offering personalized books for anybody to be written by noted house authors.

For from $600 to $2,400, depending on how fancy the binding, any person can have his life, thoughts etc. written up and bound. There is a 100-page limit but films, disks, picture and mementos can be incorporated in the finished product. It is usually a one-book affair.

Foret throws in a 16 to 20-page preface on the person in question in the book as well as a sketch done by a noted French artist. Foret feels this is fine for those who want to leave a legacy to their descendants or for noted personages who feel they are never really understood. Completely personal stuff can be sealed within the book, and opened later.

Foret says there are several anonymous subscribers to this plan. He says that 37 noted French personalities have subscribed for this personalized biographical service. They are made up from notes handed in. He is getting many queries from ordinary citizens too.

'Jack & Jill' Names Editor

Dr. Frederick J. Moffit, former Commissioner of Education for New York State and until recently consultant to the U.S. Office of Education, appointed editor of Jack and Jill.

Mag, a Curtis publication primarily for boys and girls between ages of four and 10, with circulation of 850,000, was introduced in November 1938. The past November the publisher announced it would begin solicitation of advertising. The first ad ever to appear in its pages will be in the May issue.

'Ben Jonson'

"Ben Jonson," by C. G. Thayer (U. of Okla. Press; $4.00), is a "study in the plays," made possible by a Ford Foundation grant.

Author, a member of university's faculty, performs scholarly research which will add, principally to academic material on Elizabethan dramatist. Reference sources include mention of best contemporary work on the subject, "Ben Jonson of Westminster," by Marchette Chute; written privately, published commercially (Dutton), with aid from no grant; a tome that has reached, thanks to Miss Chute's grace and excellence in her art, a wide audience in many printings, hard cover and paper back. *Rodo.*

CHATTER

VARIETY Anniversary Number byliner John Roeburt including his last Anni's opus on Elinor Glyn, yesteryear "It" and kindred "sexpot" author, in his book on "Censorship," which Macfadden Books will publish. Preceding that is Roeburt's Belmont paperback on "Sex Life and the Criminal Law."

Mildred and Gordon Gordon's current novel, "Menace," purchased by Bantam Books for paperback publication in October with a first printing of 300,000 copies.

James Bassett's "Harm's Way," which Otto Preminger bought prepublication, and Jackson Donahue's "The Confessor," another pre-publication purchase by Mirisch Co., have been sold to foreign publishers by World, publisher of both. Heinemann (British), Scheltens & Giltay (Holland), Albin Michel (French), Droemer Verlag (Germany) and Bruguera (Spain) have Bassett's bestseller (now at the 30,000 mark). "The Confessor," not to be published until next June by World, has been sold to Arthur Barker for Britain; Editions Stock for France; and Caralt for Spain.

Third edition of the "NBC Handbook of Pronunciation" is on Crowell's June roster. It was originally compiled by James F. Bender for the National Broadcasting Co., and had been revised by the late Thomas Lee Crowell Jr. who taught at Hunter College. Crowell also publishing "Digests of Great European Plays," by John Lovell Jr., a companion to his "Digests of Great American Plays." Author is English prof at Howard Univ. and new book covers more than 100 plays from Sophocles' "Oedipus the King" through Machiavelli, Marlowe, Shakespeare to the present.

Donald Porter Geddes, 68, onetime nonfiction editor of Macmillan's and a former editor-in-chief of Pocket Books, died Feb. 26 in New York after a short illness.

Hubert Pryor named editor of Science Digest. He was for 15 years senior copy editor and senior editor of Look. He went to Look from Knickerbocker Weekly, where he was m.e.

Rogers Terrill, former associate publisher of Popular Publications and former editor of Argosy, and latterly a literary agent since 1953, died at his Irvington, N. J., home at 62.

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Broadway

Publicist Lynn Farnol out and about following a recent heart attack.

Legit producer Alexander H. Cohen on a Paris-Rome-London swing auditioning the new shows.

Jonathan Lucas directing this year's Society of Illustrators' "girlie show" at their East 63d St. theatre March 26-27-28.

Vet agent-showman Sidney Piermont in Bellevue Hospital where he was moved because it has new advanced equipment to probe the emphysema ailment that has long been plaguing him.

Songsmith Vernon Duke following up his "Passport to Paris" autobiog with a closeup on American composers which he's calling "Lend Me Your Ear" for Ivan Obolensky publication.

A Grand Guignol Theatre (chiller-diller meller playlets; live) will also be part of the French Pavilion at the 1964 World's Fair, along with a replica of the Folies Bergere and a Maxim's Restaurant.

Tom Slater of "The Magistrate" cast circulating 15c subway tokens ("take IND subway") to encourage coming up to catch him in the Pinero play at the Master Theatre at 103d St. and Riverside Drive.

Extraordinary board meeting called by Motion Picture Pioneers prexy Herman Robbins to pick a successor to the late William J. German, longtime treasurer of both the MPP and the Foundation of the MPP.

George Jessel will toastmaster the March of Dimes "humanitarian award" dinner for Danny Kaye at the Americana April 7. Jack Benny will make the presentation. Johnny Carson and Judy Garland on the dais.

"A Midsummer Night's Dream" will be presented next Friday-Sunday evenings (15-17) on the replica of the Globe Theatre Stage at the Hofstra College Playhouse, Hempstead, L.I., as the school's 14th annual Shakespeare Festival offering.

America-Israel Culture Foundation dinner this year was at Americana. Seats sold at $150 each and 1,200 sat down. Leopold Stokowski conducted new American Symphony, two Israeli soloists Samuel Ashkenasi and Netania Devrath performed.

Milton Pickman, personal manager for Ethel Merman, talking with Billy Rose for the Ziegfeld, in the pattern of the Chevalier, Benny and Kaye shows. Also may reactivate the Persian Room booking now that the newspaper strike appears settled.

David Merrick auditioning the Palm Beach Playhouse production of N. Richard Nash's "The Rainmaker," starring Howard Keel and Salome Jens with an eye to a musicalization thereof for the same principals. Geraldine Page and Darren McGavin were in the 1954 original.

Sadye Tisch, mother of Bob and Al Tisch (Loew's Theatres & Hotels toppers), active with her late husband, Al Tisch, in founding the hotel dynasty, recently married Lee Bland, a retired manufacturers' representative. Both residing at the Americana Hotel, Bal Harbour (Miami Beach), where she is still active in the hostelry's executive affairs.

Producer Max Gordon has been on a campus lecture tour, under Keedick Agency auspices, addressing drama leagues and others on his reminiscences of and experiences with plays and playwrights. Incidentally, his autobiog, "Max Gordon Presents," will be published by Geis in September. The N. Y. Times' Lewis Funke collabed on the authoring.

The Internal Revenue Service last week seized singer Sarah Vaughan's $50,000 home in Englewood, N. J., for non-payment of $19,150 in 1961 income taxes. Miss Vaughan, who is estranged from her husband, Clyde Atkins, now lives in Newark, and the house is vacant. Unless she raises the tax money, the IRS said, the place will be sold at public auction.

The actor's status in the theatre today will be the subject of the March meeting of the Drama Desk, to be held tomorrow afternoon (Thurs.) at Sardi's Restaurant, N.Y. Guests scheduled to participate in a discussion of "Is this an actor's theatre? Can he develop artistically? and Can he survive economically?" include Jane Fonda, Peter Ustinov, Lillian Gish and Rip Torn. Stuart W. Little, of the N.Y. Herald Tribune, is president of the organization of legit reporters.

USO Award Dinner for Bob Hope tomorrow (Thurs.) at the Hotel Astor will be toastmastered by John Charles Daly with Maj. Gen. Melvin L. Krulewitch, N. Y. State Athletic Commission chairman and USO campaign chairman, making the solid gold medal presentation for "grateful recognition of 21 years of tireless and devoted service to the men and women of the Armed Forces of our country." Comedian is the second to receive the NYC USO Distinguished Service Award; first was presented to Cardinal Spellman in December '61. Abe Lastfogel, wartime prez of USO-Camp Shows, will be one of the speakers.

The Ford Foundation, which bought the site and property of Grand Central Hospital for $3,300,000 leaves that institution with $1,000,000 surplus which will be transferred to whichever of some five or six hospitals which plan taking over the now defunct East 42d St. institution. Flower-5th Ave. Hospital looks most likely. Industrialist-showman Harry E. Gould was president of the enlarged GCH which was handicapped by not having proper nurses' quarters, training facilities and other features necessary to the economic wellbeing of a fullfledged hospital servicing such a vital community as the Grand Central-UN zone.

Chicago

(DEarborn 7-4984)

Mike Munro opened a new talent agency, Talent Management Associates.

Ice-Capades started its annual stand at the Chicago Stadium yesterday (Tues.).

Woody Herman Orch played for opening of the new Carson Pirie Scott branch store at Evergreen Plaza shopping center yesterday.

Sahara Inn, the new motel-cum-nitery north of Chi, will hold auditions for variety talent in Celebrity Lounge on Monday nights.

Le Treteau de Paris, a professional touring dramatic group from Paris, will present one-act plays by Giraudoux and Cocteau March 20 at the Univ. of Chicago.

"Tobias and the Angel" is the fifth production of the '62-'63 Goodman Theatre subscription series March 22-April 9. It will be followed by three "Evenings With Burgess Meredith," April 18-19-20.

Paris

By Gene Moskowitz

(66 Ave. Breteuil: SUF 3000)

Theatre Des Champs-Elysees, used mainly for concerts, ballet and opera, now celebrating its 50th anni.

Jean Mejean, who now runs six niteries, thinking of converting the Russo fiddle spot, Ciro's, into a cabaret.

"Electra," of Michael Cacoyannis, now in its 10th week in two firstruns and already has drawn more than 100,000 patrons.

Discotheque operator Jean-Claude Merle thinking of opening his disk-dance boite at noon and running through till morning.

Fifty French films or majority coproductions were completed or in editing as of last December. None has been released as yet.

"West Side Story" (UA) celebrating its first year in one first-run Champs-Elysees house. Better than 400,000 admissions have been racked up.

Jean-Pierre Melville gangster pic, "Le Doulos" (The Stoolie), is the French entry at the Mar Del Plata Film Fest in Argentina (March 13-23).

Maurice Girodias's La Grande Severine, a boite with a cave, an upstairs restaurant and other rooms, now has one room playing medieval and classical music on disks only.

Charles Aznavour and Eddie Barclay, of Barclay Records, hired a Boeing to wing 100 friends to Gotham for Aznavour's one-night singing stand March 30 at Carnegie Hall.

Francoise Sagan, French novelist, playwright and film scripter, and Jules Dassin, Yank filmmaker who has been making pix abroad for the last 10 years, will be on the Cannes Fest jury.

Another three decker boite-restaurant catching on these days is La Princesse, operated by Pierre Castel. Like Severine it has a cave for dancing, a street level bar and an upstairs eatery. Latter has a femme orch.

London

(HYde Park 4561/2/3)

The Screenwriters Guild holding its annual dinner today (Wed.) at Dorchester Hotel.

Susannah York left for Malaya to play opposite William Holden in "While The Tiger Sleeps."

Donald Sinden turned down several films to return to Shakespeare for the Stratford-on-Avon season which starts in April.

Frankie Vaughan, Jimmy Wheeler and Hylda Baker will head the cast of Bernard Delfont's summer show at Scarborough, skedded for June 22.

Robert Rossen looked in on London, after a whip round Europe in search of a leading lady for his upcoming picture "Lilith." No casting yet.

Princess Margaret will attend the preem of "To Kill A Mocking Bird," (U) at the Odeon, Leicester-Square, May 9. Occasion will benefit the Invalid Children's Aid Assn.

Edward J. Danziger, one of the top brass of Danziger Productions and the May Fair Hotel, planed to Manhattan's Regency Hotel, Sunday (10) for a threeweek business looksee.

British entry for the fourth International Television Film Fest at Cannes in May will be T. W. W.'s documentary, "Dylan Thomas," with commentary by Richard Burton.

Samuel Goldwyn's "Porgy and Bess" moved to the Columbia March 10 after playing the Dominion. It is the first large screen Todd-AO production to play the Columbia.

Around town, Ross Hunter on his "The Chalk Circle," the Kingston Trio, Nicholas Ray, Josephine Baker, Joan Benny, Tammy Grimes, Beatrice Lillie, Fielder Cook, Henry Mancini and Tommy Roe. Jack Palance just moved out.

Las Vegas

By Forrest Duke

(DUdley 4-4141)

Buddy Hackett-Helen O'Connell bill returns to Sahara May 28.

George Matson back in Tropicana's Folies Bergere after undergoing surgery to correct a chipped elbow.

Thunderbird hosts 1964 National AAU Boxing tourney, with 300 expected to battle for Olympic team berths.

Tom Bellis, chief security guard at the Thunderbird, vacated his longtime post to become chief bailiff in district court.

Rev. Richard Crowley, who gained fame as Las Vegas' "gambler's priest," appeared at Rose De Lima Catholic Hospital benefit here recently, and attracted more attention than the Strip stars. The popular reverend is now on the staff of a parochial school in San Bernardino.

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; LOcust 4-4848)

Big Bill's is now known as El Patio in a policy change bid for Spanish trade.

Honolulu's Tom Mahaila exited the management staff of the Penrose Club to sell insurance.

Bucks County actor-director Gordon Phillips just completed a tele pilot made at Sing Sing.

Joan Crawford to be honored by the Philadelphia Club of Advertising Women at a dinner at the Benjamin Franklin (22).

Promoter Bob Marcucci's new singer, Carlo Gerace (Throne label), injured in an Expressway accident and taken to Einstein (Southern) for observation.

"David and Lisa" stars Keir Dullea and Janet Margolin special guests of the Mental Health Assn. at a benefit cocktail and film showing in Philadelphia Museum College of Art.

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel. 470 316)

Chez Vito opening a Milan supper club along lines of N.Y. spot.

Eric Pleskow and Norbert Auerbach here for series of UA meetings.

Lee (and Mrs.) Hochstetter threw cocktail party for Yank film colony to honor visitor Eric Johnston.

Marcello Mastroianni to Turin for "Comrades" location stints; later goes to Yugoslavia on same Vides production.

Titanus staged unusual exhibit of colored "Leopard" stills on Rome's arty Via del Babuino, copping plenty of local attention.

Gina Lollobrigida on Paris-to-Rome bicycle, prepping Cirque D'Hiver benefit stint and dubbing "Venus Imperial" into French.

Glynn Ross became first American to stage an opera in this country when he guided "Lucia di Lamermoor" at Naples' San Carlo Opera House. Heads back to States later this month to produce operas in New Orleans, Ft. Worth, Omaha and Shreveport.

In-an-out: Shirley Jones in for "Dark Purpose" (Galatea) start; Lex Barker wound his "Scarlet Eye" starring role; Martin Baum in on GAC biz; Silvana Pampanini to Switzerland; Vittorio DeSica skied to Madrid for huddles with Samuel Bronston on upcoming joint item; Robert Wagner planed to London after winding "Pink Panther"; Rossano Brazzi expected in from Brazil after finishing "Sugarloaf" there; Yoko Tani to Coast for start of "Who Slept in My Bed," in which she appears opposite Dean Martin; Hugo Fregonese to States for twoweek visit after winding "Broken Coin" in Beyrout and Rome for FICIT; Merle Oberon in Rome stopover enroute to New Delhi.

San Francisco

Violinist Erica Morini cancelled her May 7 appearance with the Oakland Symphony because of illness.

Frisco Ballet off on eight-week, 44-city tour of the east and southern cities. Started Feb. 4 in Phoenix.

Promoters of annual Monterey Jazz Festival will aim at the folkniks in May, with a Folk Festival on the Monterey Fairgrounds May 17-19.

Maury Schwartz, impresario of art houses, imported a feature pic, "Madame White Snake," for his Bridge Theatre. It has Mandarin dialogue.

Conductor Josef Krips cancelled out his April date as guest conductor with the Frisco Symphony, which he will head beginning in the fall of '64.

Off Broadway club, which alternates names (Mel Torme) and local talent, is being sued by tiny On Broadway Theatre, around the corner, over name similarity.

Enrico Banducci hasn't had enough to do running the hungry i, a coffee house and two pool halls—he's starring in "Steam Heat," a nudie pic made by Pete DeCenzie.

Keith Rockwell, of Purple Onion and Casa Madrid night clubs, has taken over the Bella Pacific, a shuttered little theatre and will open it as a pony-size legit house.

San Francisco Symphony Pops concerts, traditional in summer, will be held in Masonic Auditorium this year because of renovation of the Civic Auditorium now going on.

Geary Street finally sees some legit action this month, after months of darkness: "Take Her, She's Mine" bows this week (11) at the Curran, and "Shot in the Dark," March 13.

Ireland

By Maxwell Sweeney

(Dublin 68 4566)

Lantern Theatre Club reopened in Dublin.

Kevin Flood bowed out of Radio Eireann Repertory Players for stage work.

Sir Tyrone Guthrie to Minneapolis to take up post of artistic director at new theatre in that city.

Jim Fitzgerald's production of Hugh Leonard's "Stephen D" to be staged at Paris International Theatre Fest in April.

Four Dublin nabe cinemas owned by the Rank Organization are to cut hours of screening and reduce status of houses in economy cuts.

Kim Novak and Laurence Harvey in for "Of Human Bondage" (Seven Arts), with Henry Hathaway directing on closed set at Ardmore Studios.

Kevin McCourt, new director-general of Irish tv and radio services, will get $15,400 annually in salary, according to Dail (Congress) statement in Dublin.

Brian Brolly who joined Telefis Eireann (Irish TV) from Music Corp. of America on two-year stint rejoins MCA as head of Revue Productions in Canada.

Woodfall Productions will lens Edna O'Brien's "The Lonely Girl" with Rita Tushingham in the lead. Desmond Davis will direct on location here. Associate director Lord Harley is currently scouting sites.

4½ Hrs. From B'way

By Walter Winchell

Nobody in Girltown can figure why J. Benny (whose latest tv deal pays him 3-mill) makes personal apps. Best Guess: Boredom from no longer having to struggle.

Dolores Hawkins selected by McCall's local fotogger (Gene Trindl) to beautify an article. She's a pet of the tv commercial agencies here.

Foreign scribes' annual affair (Golden Globes) at the Grove deferred Della Reese's preem one night.

Tragedy at Santa Anita track (4-horse spill) which killed one nag, and injuered several jox blamed on an easterner. Jockey Longden was cleared by track officials and films.

Hotel Ambassador press chief Jeanie H. Lambertson busiest gal in L. A. Last week she handled enormous medics' convention (at which Ike's heart specialist White starred). this week the nation's dist attorneys. Her aide is ex-Hearst staffer Louise Duntley. Their first mention in VARIETY, by heck.

Beyhills Brown Derby color tv set on bar is a drink-seller. Barflies usually well known thesps. Keeping up with show biz.

"Ben Casey" (Vince Edwards) and Angels' Il'l Devil Bo Belinsky head the parade of celebs who prefer Martoni's, a blue-pencil's throw from DAILY VARIETY. Young owners former captains at Villa Capri.

Strip spot has gimmick that is sure to be aped coast to coast: Amateur Stripper Nights. (Tried by Paris' Moulin Rouge three seasons ago.—Ed.)

Gal hypnotist named Pat Collins at Interlude has them convinced. Looker, too.

Walter Kane, long ago B'way agent and hoofer, now a Howard Hughes exec, had to give up Strip mansion. Apartment building going up.

Article in local papers revealed that more chorus and showgals are schooled and booked on Coast (for Vegas and other nearby places) than in NYC.

Many people having trouble collecting residual checks. See themselves in tv re-runs and no get paid. They rate six re-run payments. Screen Actors Guild usually handles checks for members. The monthly SAG mag lists checks waiting to be claimed.

Mpls.-St. Paul

By Bob Rees

(3206 Kenwood Parkway, 374 4015)

White House nitery has pianist Tomma-Jean and her trio.

Bloomington Civic Theatre offering "Once Upon a Mattress."

The thriller, "Deadly Game," opens weekend run at Edyth Bush Theatre Thursday.

Jimmy Dean tops vaude show at Builders Show in Minneapolis Auditorium, March 15-24.

Phyllis Diller opens fiveday stand at Sunset House in Moorhead, Minn., March 19 after headlining town's Greater Moorhead Days.

"Brothers Grimm" (MGM) bows out at Cooper Theatre March 12, with "How West Was Won" preeming Thursday (14). Actress Carroll Baker due in for opening.

Mrs. Carol Stuart, 28-year-old lyric soprano from St. Louis Park, Minn., won Upper Midwest auditions for the Met. Former Met soprano Rose Bampton was in charge of auditions.

With more than 17,000 season tickets already sold, Tyrone Guthrie Theatre opens single-play ducat sales this week. Jessica Tandy, Rita Gam and George Grizzard, all members of the rep company, were special guests at the 1963 Minneapolis Downtown Council fashion show Saturday (9).

Portland, Ore.

By Ray Feves

Paul Gilbert topper at Julies.

The Coronados set for two weeks at Frontier Room.

The 23-story Hilton Hotel here set to preem May 1.

Gypsy Rose Lee at the Ho Ti Supper Club for two frames.

Jimmy Rogers signed to top the 1963 Oregon State Fair starting Labor Day.

Tommy O'Loughlin lining up talent for his 1963 Rose Festival stageshow at Memorial Coliseum this June.

Many of the top hotels and motels now are featuring dinner dancing. All that have gone this route are SRO, with more eyeing the policy.

Miami Beach Paradox

Continued from page 1

spot to another by the established names who, the hoteliers feel, can at least draw their salary weight for a week.

Eddie Fisher was the hottest personality to play here this season. His initial booking of 10 days at the Eden Roc's Cafe Pompeii saw sellouts at virtually every performance. In terms of attendance figures he probably topped records set by Harry Belafonte and Johnny Mathis who played during the Xmas-New Year's period with that built-in, high scaled tariff for New Year's eve. In Fisher's case, his was the first opening night this season where a pre-fixe dinner-minimum charge was invoked ($22.50) with first sellout of the winter. The Roc's prexy Harry Mufson came up with another gambit that paid off when he got Fisher to team with Joe E. Lewis for a third week after the pair had gotten together at a Policemen & Firemen's benefit and wrapped up an all-star show.

Conveniently enough, Eli Basse, writer of special material for both Lewis and Fisher, was around to set up an "act." What resulted is a happy teaming for both the performers' audiences. Their first show was a completely undisciplined affair with hilarious results thanks to the Lewis flair for ad libs and Fisher's approach to the comedy ideas to contrast the vet's sure delivery and feel. By end of week they were working like a long established duo, canily retaining the "fluffs" where laughs had to be sparked.

Special song parodies by Basse added to impact and of course, those inevitable references by Lewis to the Rome affair, took the onus off his partner and made it all the more howl-provoking. The word-of-mouth around town in itself was enough to guarantee the continued sellouts through their week. Waiting in the wings are two faces new to this area: Sergio Franchi and Barbara Streisand.

End result of the Fisher smash is of the pattern as before: peak offers from the Roc's rivals on the cafe circuit here. With it, nibbles from around the country on availabilities of Fisher and Lewis, although teaming is obviously for those spots that can afford the combined payoff figure for the pair—it would seem only Vegas or Lake Tahoe could afford them.

How They Fared

Prior to Fisher's arrival, Tony Bennett had himself a solid stand at the Cafe Pompeii to pick up a lagging run for the room. Of the other big cafes, scattered bookings may have affected continuity course in patronage build. The Fontainebleau's Ben Novack, at last minute, decided to book some toppers for his LaRonde Room. He wound up on a "when available" basis with Jack Carter and Sarah Vaughan in for a week, then a shutdown until Milton Berle came for a 10-night stay in February. Room was darkened again then Tony Martin took up a seven-day date. Came another closedown; now Sammy Davis Jr. is in for 13-days and money-in-the-bank, going on his past record in these parts. Abbe Lane and Xavier Cugat are an April booking.

Acts previous to Davis did fair to good biz; again, the lack of the big spenders was noted. Incidentally, for Fisher and Lewis, despite the capacity biz, the same absence was noted, although on opening nights the homer-uppers were around in plentiful numbers. Lewis has always drawn that crowd, garnering healthy take even when he's played alone, or with a supporting act.

The Deauville, which had a promising set of bookings preseason, wound up in a mixture of cancellations and replacements that finally led to open for a week, then shut five or six nights sheds which wrecked any continuity in room rep build. Bobby Darin, Frank Sinatra, Dean Martin and Mitzi Gaynor were counted out. Of their replacements, only Jimmy Durante came up with a big-take week for the Casanova Room (and he was a shift from a March date). Promising, is this week's feature, Robert Goulet, for his first shot at the tough Beach cafe crowd. Ethel Merman ran into the tough Fisher, then with Lewis smash to wind up with in-and-out results.

The Diplomat Hollywood Beach, 15 miles north of the Collins Ave. competitive sector, hit a sustained click with its one-show nightly (two on Saturday) policy, plus intro of new to the area performers blended with those who were solid attractions in other years. Peggy Lee was a click in her first time around; Shelley Berman moved up to the biggery for his second turn at a Gold Coast spot and did big biz; Buddy Hackett was a sellout, ditto Eydie Gorme and Steve Lawrence, then Gordon & Sheila MacRae. Bob Newhart is current, his first fling in this area.

The production-revues that are on long run deals, playing the year around, don't have the economic factors to overcome that face the name-rooms. Thus, Lou Walters' (in fourth year) "Oo La La" with a more modest budget than one that still enables him to set up lush productions and big costs) keeps going along, with a feature act such as Los Chavales de Espana or soon due Mel Torme. The Americana has its spectacular ice show, "Artists & Models On Ice," in second year. This revue, incidentally, plays to many of the conventions booked at the hotel to pre-set buyouts of a performance.

Withal, the competition for the toppers has already started for next winter, indicating the competitive pic as before. The bid for Fisher was hoted; Davis Jr. is set to open the Deauville's '63-'64 season with a contract for the Xmas-New Year period. That's rushing matters, but the rival bonifaces are taking no chances. One says he'd like to set to booking as late in year as possible, but his hand may be forced when some of the acts he has in mind are approached by another innkeeper. He may, however, still decide to wait, pointing to Deauville's experience with early set of contracts, only to have the cancellations make a shambles of what looked like a powerhouse run of acts.

Sinatra & Deano

Continued from page 1

George H. O'Farrell, of Massachusetts State Legislature committee, that one could be subpoenaed by the committee should it investigate Hancock Raceways.

Actor, attorneys said, was approached by Salvatore A. Rizzo about a minor investment in Hancock Raceways, to which he agreed. However, three weeks ago, through is attorneys, Sinatra asked for a return of his investment because the Nevada Gaming Commission and State Gaming Control Board, in connection with the application for renewal of the season license for the Cal-Neva Lodge (of which Sinatra is the majority owner), has asked him to relinquish his interests in Hancock Raceways in order to comply with their ruling that individuals with investments in Nevada gambling establishments could not have an interest in a gambling establishment (pari-mutuel horse racing is considered gambling), outside the state of Nevada.

Neither of their clients knew Dr Charles L. Furcolo or tax accountant Charles A. Carson, also named in the investigation, and the attorneys said that the incident in which Dr Furcolo was involved had occurred long before Sinatra was asked to invest in Hancock Raceways.

Mrs. John Shubert

Continued from page 1

Mae Everman (Shubert) gave her address as 152 West 54th St., New York, which is an apartment in the 54th St. (nee Adelphi) Theatre Bldg., about a block away from the 17 West 54th St. (Rockefeller Helena Shubert, known as "Ecky."

John Shubert died Nov. 17 on a train en route to Clearwater, Fla., where Nancy and the two children then resided. She is said to live now in Fort Lauderdale.

When a will is filed for probate, a citation (i.e. notification) goes to all interested people, including those mentioned or not mentioned in the will, requesting them to appear before the Probate Clerk when the will is submitted to probate. Other attorneys interested in the proceedings are James N. Vaughan, representing John's octogenarian father, Jacob J. Shubert; Milton R. Weir, representing John's mother, Mrs. Catherine Mary Dealy Shubert, to whom he left a lifetime interest in two homes, one in suburban New York and the other a cooperative apartment at 875 Fifth Ave., in Manhattan.

The Surrogate's Court proceedings were adjourned to March 22 when actual parties interested in the will have the right to be heard. There will be no conclusion on that date, as decision is usually reserved. John Shubert's estate is estimated to be between $500,000 and $[illegible],000, dominantly in insurance.

Cleve. Legit

Continued from page 1

to a sellout $[illegible] with Theatre Guild-American Theatre Society and Hanna Theatre subscriptions.

Milton Krantz, manager of the Hanna Theatre, experimented with intensive television-radio advertising for the two shows, both of which opened to hefty advance sales. The apparent success of the ad campaign has convinced him that legit houses should update their merchandising methods.

"We have proved," Krantz states, "that electronic salesmanship, backed by the Hanna-TG-ATS subscription series, is the key to booming business for all touring shows. Newspaper ads always will be a strong factor in the Hanna's plans but next year we are gearing up our tv-radio buying budget to make live attractions more alluring to family crowds and the young generation of ticket-buyers."

Jackie's Beefed

Continued from page 1

bearded bevy. (The art of sewing hair on the wax works, all done in the London factory of Josephine Tussaud & Co., has been developed to an amazing degree, in particular the hairy hands of many models.) In the bombed out remains of a World War II target, Roosevelt and Mussolini steal the show from their titled allies and enemies.

Less acceptable for real are contemporaries, such as Col John Glenn, Princess Grace of Monaco and Prince Philip—perhaps because tv and motion pictures provide an acquaintanceship with the living personality.

The horror hall is stocked with an array of devilish torture devices. Famous executions such as those of Bruno Hauptmann and Marie Antoinette spice the spread. Museum pieces mingle with modern interpretations to balance the displays.

Oddly enough, baseball is represented by Stan the Man Musial—not Babe Ruth. He keeps company with Bobby Jones, Joe Louis and others in the muscle menagerie.

Costumes, supplied by B. J. Simmons Ltd. (except for those of briefly clad attendants who are made of 'sugar 'n spice') appear strikingly authentic. The beach compound, the fifth such set by Derey Displays of Toronto, includes a 300-car parking lot.

Post-Strike News

Continued from page 1

triggered by the newspaper blackout.

Members of the working press caught in the printers strike and publishers lockout, who found temporary spots with the networks and the stations, plan to return to their regular newspaper jobs just as soon as they can, according to a poll of the stations. None are due to cross the fence from the printed page to the airwaves, although there's still a good deal of debate in the trade on who came off best in broadcasting.

Extra tab to tv stations varied, the highs being claimed by WCBS-TV and WNBC-TV. Both stations estimate that it cost them about $50,000 weekly for news, pubaffairs, informational shows added since the strike. Extra ad revenues at WNBC-TV last month were said to be about equal that of extra expenditures, but that was a rough estimate with most tv stations saying that on the whole they lost money in the strike. Added revenues on tv, for the most part, didn't cover added expenditures.

Radio stations had a net gain, however.

Non-commercial, educational outlet, WNDT, was hard hit by the strike. Station upped its news coverage considerably at what's described as a drain on the outlet's limited budget.

As to the extra tv news shows which will be retained, here is a highlight list:

WCBS-TV will retain two hours and 45 minutes of news per week; the 15 minutes added to "Evening Report"; five minutes added to "Late News"; five minutes of the late night news following the "Late Show"; and the 10 minute Sunday night "New York Report" will continue. Station still is debating whether to retain the hourlong Sunday news in the afternoon and the half-hour midday news Sundays with Harry Reasoner and Jeanne Parr.

WNBC-TV is expected to retain the 11:15 to 11:30 p.m. local news segment; and Gabe Pressman's evening report is expected to be increased another 15 minutes, with a second correspondent due to be hired for the segment.

WABC-TV, which had its evening one hour of "Big News," is expected to lop off all added news shows.

Among the indies, WNEW-TV, "Metropolitan Memo," show format which finds two metropolitan newspaper reporters interviewing a public official, will continue. Station also will retain its five-minute entertainment news segment following its 11 p.m. newscast.

WOR-TV will retain its "Editorial Page Conference" pubaffairs show, format calling for a roundtable conference of three newspaper editorial writers, with John Wingate hosting. Five minutes of more news at the sign-on and sign-off of the station also will be retained.

WPIX will retain its late evening 15-minute newsreel added after the strike, as well as the Sunday night news.

On the radio side, WINS will retain its half-hour "Radio News Day" at 6:30 p.m. and Joe Kaselow, ad columnist of the N.Y. Herald Tribune. Metropolitan's WNEW, along with other stations which increased its news coverage will have more news shows than before the strike, but no final decision has been rendered as yet.

WOR Radio, which has a 15 minute news show every hour, increased its news coverage during the strike, but will diminish the extra news following settlement.

All the radio network o&o outlets, heavy on news prior to the strike, will continue in the same fashion. Network radio o&o's upped their news schedules during the strike and WABC-FM ran an all-day news service, which will be discontinued after the strike.

WMN, in the midst of the newspaper strike, had one of its own, that of the Writers Guild of America, which is continuing.

TV Reviews

Continued from page 37

and pace by George McCowan, with Oppenheimer portrayed superbly by Fletcher Markle.

The script was adapted from the official transcripts of the AEC hearing which led to Oppenheimer's dismissal from his government post. Some highlights were the testimony of Oppenheimer's superior that he was "no worse than any of our other leading scientists," of another scientist about the extraordinary restrictions placed on them; again that Oppenheimer had been a "fellow traveller" until 1942 and that his wife had left the Communist Party but "new Communists later," and last, John Lansdale on "the hysteria over communism."

John J. McCloy stated that "my job was to find and bring over Nazi scientists who until recently had been doing their best to overthrow the Allies," of Oppenheimer on the H-bomb: "I've always thought it a dreadful weapon and I would assume that I said so . . . How could one not have qualms about it?" — but, in answer to "Did you attempt to persuade anyone not to work on the nuclear bomb?" — "No," and of Dr. Ward Evans (a standout characterization by Robert Christie): "I think failure to reinstate him would be a black mark on our country." (Oppenheimer was not reinstated, but is still director of Princeton U.'s Institute of Advanced Study.)

Acting was top-drawer throughout, with another special nod to Ruth Springford in the cameo of Mrs. Oppenheimer. McCowan ended with a striking device: Oppenheimer, standing, turned slowly full circle, following his counsel Lloyd Garrison's exhortation to "judge the whole man." *Card.*

Checker Cancels

Continued from page 1

able review of his show by Al Ricketts of Pacific Stars & Stripes.

When Checker heroically tried to perform, he was upstaged by a woman blackfaced guest, who took the stage to do her own version of The Twist. The young Negro tried to reason with his audience, explaining that he had a job to do. This was greeted by a mixed reception, including offensive, catcalls. Checker did as much of his show as he could before finding the situation impossible.

Those close to him pleaded with Checker to be a real pro and complete his bookings, but the singer-dancer declined. Among those who urged Checker to stay was GAC v.p. Henry Miller, who was in town with the Nat King Cole unit. But Checker told Miller, "You couldn't understand unless you were a Negro."

The cancelled dates were two performances at Tachikawa Air Base, including an afternoon show for teenagers at a gymnasium and another that evening at the Officers Club, and one at the Meiji Club, whose members are U. S. military civilian employees.

Promoter Tats Nagashima is not expected to make claims against GAC or Checker.

Checker's Irish Date

Dublin, March 12.

Chubby Checker heads list of names booked for Irish tours this spring and summer. Twist maestro opens tour in Sligo July 30. Others set include Bill Haley & His Comets, Jim Reeves, Hank Locklin and The Beetles.

Hootenanny

Continued from page 1

to send her the names and addresses of student leaders who could carry a tune.

The whole thing, with the big local press Mrs. Mesta automatically attracts, developed into a break for ABC-TV which was not represented. Mrs. Mesta apparently didn't know it, but the net is launching a program soon called "Hootenanny."

Mrs. Mesta was introduced to the hootenanny on a recent trip to New York. Subsequently, she goaded several Manhattan bistros to line up performers she could bring to Washington for a party.

Her talent list included Bob Gibson, Mike Settle, Carolyn Hester, Donald Leace and Steve Dupont. Leace is Washington-based and plays the Shadows here. Dupont is a calypso singer.

Mark Evans, Metropolitan Broadcasting v.p. and a tv personality on the company's stations, emceed the show for her. He introduced Miss Hester by commenting that Time Magazine had said of her that "she appears as if she were delivering the truth every time she stepped up to the microphone."

This caused Sen. George McGovern (D.-S.D.) to step up to the microphone himself with an observation: "I don't think many members of Congress have said that about Time Magazine!"

Mrs. Mesta rented a Bohemian-like restaurant in the Georgetown section here for the night. She kept urging everyone to join in the singing. The result was sophisticated bluebloods like Sen. Claiborne Pell (D.-R.I.) leading their baritone to numbers such as "Walk Right In."

It seemed to go over big.

Snubs Habimah

Continued from page 1

welcome in the Soviet Union than Americans. Presumably, the Soviet authorities don't want to give Russian Jews any opportunity for pro-Israeli enthusiasm.

Habimah, the Israeli National Theatre, was formed in Moscow more than 40 years ago. Though the theatre performed in Hebrew, many of its actors were Stanislavsky students and the famous teacher never concealed his enthusiasm for the Hebrew group. Some of the surviving Habimah veterans were favorites of Stanislavsky and are considered experts in his "Method."

Obituaries

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In the 1920s the trombonist played in pit bands at Dallas vaudeville houses and also was a member of the Dallas Symphony Orchestra.

He formed his own band in 1925 and played the Adolphus Hotel, Dallas. Morrell joined WFAA as leader of the Early Birds Orchestra, then switched to KRLD for a 10-year tenure as director of the studio band. When the station dropped the live music policy, joined the KRLD sales staff.

Survived by his wife, son, two daughters, brother and three sisters.

GABRIEL CANSINO

Gabriel Cansino, 50, first dancing partner of Rita Hayworth, died March 2 in San Francisco after a long illness. Member of the famed Spanish dancing family of Cansinos, he came to the U.S. in 1930 and soon teamed with his cousin, Margarita (Rita) Cansino, who later changed her name to Rita Hayworth for films.

He later teamed with his wife, and they toured Europe and the U.S. before settling in Frisco 18 years ago. He operated a dance school.

Wife and mother survive.

FREDERIC G. MELCHER

Frederic G. Melcher, 83, board chairman of R. R. Bowker, publisher of Publishers' Weekly, died of a cerebral hemorrhage March 9 in Mountainside, N.J.

Melcher joined Bowker in 1918 as editor of the weekly. In a career that spanned 67 years in the publishing business, he was especially interested in children's literature and was founder of National Children's Book Week.

FRANK ATKINSON

Frank Atkinson, 72, actor and script writer, died Feb. 23 in Pinner, Eng. He first appeared in the circus when he was nine. Subsequently he became an actor on stage and television, playing Sam Leech in the "Coronation Street" series.

He also wrote many tv and film scripts.

PERCY LANG

Percy Lang, 60, exhibitor, died recently in Portsmouth, Eng. With the Rank Organisation for over 25 years, he had managed the Odeon, Cosham, since 1946. He recently resigned the chairmanship of Portsmouth and Isle of Wight CEA which he had held for four years.

Survived by wife and daughter.

JOSEPHINE GAMELLI

Mrs. Josephine Gamelli, 36, "Pretty Patsy Kelley" of the old WLS National Barn Dance, died Feb. 27 in Chicago. In recent years she played club dates and fairs.

Surviving are her husband, Jimmy James, and orchestra leader, a son, three daughters, two stepsons and her mother.

MARIAN CLARK

Marian Clark, 51, radio-tv writer and one of the first femme news writers in radio, died Feb. 26 in Santa Monica, Cal., after a brief illness. During World War II she was a news writer for radio station KNX, and most recently had written for "Gunsmoke" tele-series.

Brother and sister survive.

GEORGE JOHNSTONE-SMITH

George Johnstone-Smith, 81, actor-manager, died recently in Worcester, Eng. After touring for years he became manager of Great Yarmouth Pier in 1945.

He later was actor and stage manager for the Deaville Players at Worcester Royal until the theatre closed in 1955.

MAURICE KALEN

Maurice Kalen, 47, director, Financial Operations and Analysis for Radio Corp. of America, died suddenly March 9 in Nassau, B.W.I., during a vacation trip.

Surviving are his widow, a brother and two sisters.

CLIFTON BRITTON

Clifton Britton, 52, director for the last five years of "The Lost Colony," an historical drama staged annually at Manteo, on Roanoke Island, N.C., died Feb. 10 in Goldsboro, N.C., after a long illness.

He joined the production as stage manager in 1947.

CHARLES SHAW

Charles Sheinblum, known professionally as Charles Shaw, pianist, arranger and co-partner in the Lenny Herman Orch, died Feb. 14 in New York. He was also a member of ASCAP.

Survived by wife, two daughters and three brothers.

CHARLOTTE TREADWAY

Charlotte Treadway, 68, former stage actress, died Feb. 26 in Hollywood. During the '20s, she was leading lady of the Morosco Stock Co., at the old Morosco Theatre, in downtown L.A.

Later, she appeared in a few films.

THOMAS D. HOWELL

Thomas Dean Howell, 52, entertainment commercial artist for 30 years and with Pacific Title Co. for past decade, died March 1 in San Fernando, Cal.

His wife, son and daughter survive.

CHARLES H. JELLY

Charles H. Jelly, 62, electrician at the Randolph Theatre, Philadelphia, died Feb. 22 in that city. He formerly worked at the Fox and Earle Theatres.

Three sons and a daughter survive.

JAMES McDANIEL

James (Sleepy) McDaniel, 46, sideman with c&w singer Hank Snow and a musician-comedian on "Grand Ole Opry" for more than 12 years, died of a heart attack March 5 in Nashville.

His wife survives.

Robert Miller, 38, a property man with the Zuhrah Shrine Circus in Minneapolis, suffered a heart attack and died there during one of the performances on March 1. He was buried in Minneapolis, where Zuhrah Temple Shriners provided the funeral after inability to reach any relatives.

Fred Hoosac, 86, who sang at memorial funeral services for President Warren G. Harding, died Feb. 21 in Troy, N.Y. A baritone, he was a charter member of the Schubert Club, Schenectady male chorus; also soloed in Troy, Schenectady and Albany churches.

Fred Carvel, 83, former stage doorkeeper, died recently in London. He had been at Drury Lane for 30 years after retiring from the police. He retired from the Lane only five weeks ago.

William J. Garin, 38, a director at Stan Hubbard's KSTP television and radio stations, Twin Cities' NBC affiliates, died in Minneapolis Feb. 26 after a long illness. His wife and a son survive.

James K. Brock, 61, sound mixer at Metro from 1929 until retirement two years ago, died of a heart attack in Crystal River, Fla., Feb. 18. Daughter, brother, sister survive.

Louis Engler, 80, a Minneapolis theatreman for 50 years, died Feb. 23 in that city. He operated the suburban Hopkins theatre. His wife, daughter and two sons survive.

Clarence Miller, 67, retired stagehand who worked in a number of New York theatres, died Feb. 23 in Nutley, N.J., after a long illness. Two sisters survive.

Pista Kerenyi, 75, Hungarian singer, died March 1 in Vienna's Gypsy Baron restaurant where he appeared for years. He was fatally stricken as he finished the last bars of a tune.

Henry W. Tucky, 47, onetime singer-guitarist and more recently an announcer-salesman for radio station WREV, Reidsville, N.C., died Feb. 10 in that city after a short illness.

Henry B. Briggs, 84, last craftsman in Scotland who could produce the delicate Celtic harp from wood and strings, died recently in Innellan, Argyll, Scotland.

Mother of Jack Y. and Isadore Berman, film exhibitors and [illegible] of Aladdin Enterprises, Los Angeles, died Feb. 26 in L.A. Three daughters also survive.

Wife, 33, of Ernest Durham, location manager for Sonora Motion Picture Assn., died of cancer March 4 in Sonora, Cal. Survivors also include two sons.

Frank Hill, secretary of the Kinematograph Renters' Society from 1919 to 1957, died Feb. 23 in Maidstone, Eng.

Mother, 87, of Stanley Patterson, assistant manager of the Palace Theatre, Albany, died Feb. 25 in Utica, N.Y.

Father of Gene B. Hudson, producer for Young & Rubicam ad agency, died Feb. 20 in Springfield, Mo.

Marguerite Ross Waldrop, 72, singer and widow of organist Uda Waldrop, died March 7 in San Francisco.

Drury (Deacon) Jones, 77, who worked nitery dates billed as The Magic Comedian, died Feb. 22 in Milwaukee. A daughter survives.

Jerome E. (Jerry) Carpenter, 74, promoter of winter sports in California, died March 4 in Berkeley, Cal. Wife and three sons survive.

Wife, 56, of actor Howard Wright (Fred Howard), died March 4 in Glendale, Cal. Two daughters also survive.

Harry M. Stiffman, 65, film projectionist, died Feb. 24 in Hollywood. Wife and son survive.

Father, 50, of Paris Sisters, died of a heart attack March 3 in Hollywood.

Wife, 54, of Jules Covey, prexy of Friars Club, died March 4 in Hollywood.

Celia Schmidt, 88, grandmother of theatrical agent Gloria Safier, died Feb. 26 in Bridgeport, Conn.

Father, of William P. Dix, Jr., general manager of WCHS-TV in Charleston, W. Virginia, died Feb. 27 in Miami, Fla.

Fred Harper, 60, veteran vaudeville performer, died Feb. 24 in New York. His wife survives.

Walter March, 66, sound editor at Metro since 1928, died March 8 in Hollywood. His wife survives.

Jackson Hines, 84, Frisco author, singer and Alaskan explorer, died recently in La Jolla, Cal.

Soviet Talent

Continued from page 1

the USSR. They have told the American operators that "in your capitalistic country you can charge as much as the traffic will bear, while Russia is restricted as to price." Therefore, virtually every American who has brought a show into Russia has lost considerable coin.

Cash Vs. Debit

Rubin also pointed out that the one-way transportation gimmick actually is not equitable. According to present modus-operandi, the USSR in the export of a troupe, flies the personnel into London by its own state-owned airline, Aeroflot. The American importer pays for this ride at full rates as well as the trip to London. The same applies on the way back. Russians pick up the performers in London. Rubin says that this charge is merely a bookkeeping entry for the Russians, but an actual outlay for the Americans.

According to Rubin, the Russians are quite anxious to discuss importing and exporting of talent. They will do everything in their power to make a deal, but only under terms which will bring in lotsa dollars to Russia. However, American enterprisers cannot take rubles out of the country. Also while the Russians ostensibly are catering to American entrepreneurs they simultaneously make it difficult to transact business expeditiously. He said he could have one appointment in the morning but couldn't get a second appointment for that day. However, the next person he was visiting would have all the information and [illegible] that he left with the [illegible] [illegible]

Rubin declared that while he was in Moscow, there was a concentration of several American showmen, including Morris Chalfen, who is importing the Moscow Art Circus, Leverett Wrighton of Columbia Artists Management, Sol Hurok, Phil Stein (Harry Belafonte's manager who was invited there), and Frank Siscoe of the U.S. State Dept. In comparing notes, they would find that an attache with whom one would have an appointment that day, was out of town or sick to another. This, he said, was to give the Russians time to digest the information offered and confer on counter-offers.

Rubin also cited the version of "Moscow Art Circus," currently showing in Moscow, is called "Carnival in Cuba" and is violently anti-American propaganda, showing the nasty capitalistic agents slaughtering innocent Cubans. However, this is not the version that Chalfen will import to the U.S. in the fall match. There are several versions of the same show, one of which is currently touring other European countries.

Puerto Rico Tabs

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Nassau are also interested in the Puerto Rican vacation displaced person.

The Puerto Rico hotels tariffs start at about $25 in the name spots and very few rooms are available at these rates. This is sans meals, of course. There are also complaints that food prices in and out of the inns are similarly astronomical.

Another complaint vs. Puerto Rico is the paucity of nighttime entertainment outside the hotels. The nitery divertisements are too expensive to become a nightly affair, and many visitors beef that there are too few native cabarets where one can go out for an evening.

There is much hotel building going on in Puerto Rico at this time, but it's felt that the number of added rooms will still be insufficient to bring about lower prices. As a matter of fact, prices are likely to remain the same during the winter seasons. Only during the off season hot months will there be any concession to the average man's ability to pay.

'Divorce' Producer

Continued from page 2

transcends that of the usual film competition.

"For notwithstanding their own industry crisis," Cristaldi says of the Hollywood selections "notwithstanding an understandable desire to back their own product, notwithstanding the fact that two European stars (Loren and Schell) won Oscars only last year, notwithstanding the bitter battle conducted on an industrial scale against the danger from European productions, notwithstanding the fact that going by Academy rules it would have been extremely easy to eliminate 'Divorce' — notwithstanding all these factors . . . they had the loyalty and courage to nominate a foreign picture in three different categories . . ."

"It is a wonderful lesson," the Vides topper concludes, "and I wish all of us over here, often so aggressive and chauvinistic in our own film events, would remember it more often."

Danzigers' Plans

Continued from page 2

side wall a musicians' gallery has been planned, big enough to house a full-sized pit orch. This means that at no time will the audiences have to watch the show "through" the musicians. And added Edward: "We do not have to turn this into a cinema at any time for the May Fair already has its own [illegible] picture theatre seating 80."

What's [illegible] has been under [illegible] of Bruno [illegible] the Danzigers [illegible] film production exec. When it opens the theatre will [illegible] [illegible]

MARRIAGES

Colleen Lee Rawlings to Robert Dawes Jr., North Hollywood, March 9. Bride is daughter of cameraman Richard Rawlings; he's in Columbia Pictures' mailing dept.

Jodi Hyland to Hugh Cudlipp, London, March 1. Bride is a magazine editor, he's a top exec in the Daily Mirror newspaper group, which also has an interest in Associated TeleVision.

Ray Gilvard to Barbara Zarrella, Portland, Me., recently. Bride was formeerly sales service manager for WPRO-TV, Providence; he is chief director-producer for WGAN-TV, Portland.

Coral Morphew to Geoffrey Freeman, London, March 1. Bride is an actress, he's a film publicity exec.

Sheila Jones to Bob Wragg, Solihull, Eng., March 4. Bride is one of the Kaye Sisters vocal group; he's a member of the Dallas Bros. vocal act.

Angela Browne to Francis Matthews, Weybridge, Eng., Feb. 23. Both are tv players.

Hedy Lamarr to Lewis W. Boies Jr., Fresno, Cal., March 5. Bride's the actress, he's a Beverly Hills attorney.

Anya Linden to John O. Sainsbury, London, March 8. Bride is one of the principal dancers with Royal Ballet.

Terry Shaw to Herb Caen, San Francisco, March 9. He's the long-time Chronicle columnist, she's a McGraw-Hill editor in S.F.

Jill Rosenthal to Thomas Crams, New York, Feb. 14. Bride is on staff of Bill Leonard's CBS News unit; he is technician with Joseph Papp's Shakespearean Festival.

Belen Marshall to Eric Sevareid, New York, Feb. 28. He's a CBS News commentator, she is a composer.

Bernice Murphy to Jerry Radar, Hollis, L.I., March 10. Bride is secretary to Harry Levine, exec veepee of ABC-Paramount Records; he's export manager for the firm.

Linda Mae Gleason to John A. Miller Jr., March 9, Scranton, Pa. Bride is the daughter of comedian Jackie Gleason, groom's an actor.

BIRTHS

Mr. and Mrs. Howard Nielson, daughter, Portland, Me., recently. Father is a newscaster for WCSH-AM-TV, Portland.

Mr. and Mrs. Peter Dimmock, daughter, London, March 3. Mother is tv announcer Polly Elwes; father is head of BBC-TV outside broadcasts.

Mr. and Mrs. James Dale, son, London, March 1. Father is a tv actor.

Mr. and Mrs. Norman Sniovsky, son, Chicago, March 5. Father is newsman at WLS there.

Mr. and Mrs. Randy Hall, son, Dubois, Pa., March 4. Father has a nightly sport show over KDKA-TV, Pittsburgh.

Mr. and Mrs. Stu Philips, New York, daughter, March 6. Father is an independent disk producer for Colpix Records.

Mr. and Mrs. William B. Chesson, daughter, Steubenville, O., Feb. 28. Parents host "Nite Lane" show, a gab strip on WSTV Radio, Wheeling-Steubenville.

Mr. and Mrs. Joel Katz, daughter, New York, March 5. Mother is Carol Pack, former Matinee & Theatre Guild editor; father is exec veepee of Plautus Productions.

Mr. and Mrs. Leslie Pound, daughter, London, Feb. 28. Father is a publicist with Paramount.

Mr. and Mrs. Eric Stevens, son, New York, Feb. 28. Father is a singer.

Mr. and Mrs. Bill Travers, son, London, recently. Mother is actress Virginia McKenna, father is an actor.

Mr. and Mrs. Antonio Vellani, daughter, Hollywood, Feb. 23. Father is [illegible] on George Stevens' "Greatest Story Ever Told."

Mr. and Mrs. [illegible], daughter, Feb. 27, New York. Mother is Rita Nolan [illegible] for [illegible] & Winston; father is [illegible] manager.

Mr. and Mrs. Hal [illegible], [illegible] New York. Mother [illegible] [illegible]

Mr. and Mrs. [illegible] [illegible]

Mr. and Mrs. [illegible] Dunn, [illegible] March 7, New York. Father [illegible] [illegible]

Miami Beach Paradox

Continued from page 1

spot to another by the established names who, the hoteliers feel, can at least draw their salary weight for a week.

Eddie Fisher was the hottest personality to play here this season. His initial booking of 10 days at the Eden Roc's Cafe Pompeii saw sellouts at virtually every performance. In terms of attendance figures he probably topped records set by Harry Belafonte and Johnny Mathis who played during the Xmas-New Year's period with that built-in, high scaled tariff for New Year's eve. In Fisher's case, his was the first opening night this season where a pre-fixe dinner-minimum charge was invoked ($22.50) with first sellout of the winter. The Roc's prexy Harry Mufson came up with another gambit that paid off when he got Fisher to team with Joe E. Lewis for a third week after the pair had gotten together at a Policemen & Firemen's benefit and wrapped up an all-star show.

Conveniently enough, Ed Bosne, writer of special material for both Lewis and Fisher, was around to set up an "act." What resulted is a happy teaming for both the performers' audiences. Their first show was a completely undisciplined affair with hilarious results thanks to the Lewis flair for ad libs and Fisher's approach to the comedy ideas to contrast the vet's sure delivery and feel. By end of week they were working like a long established duo, cannily retaining the "fluffs" where laughs had to be sparked.

Special song parodies by Bosne added to impact and of course, those inevitable references by Lewis to the Rome affair took the onus off his partner and made it all the more howl-provoking. The word-of-mouth around town in itself was enough to guarantee the continued sellouts through their week. Waiting in the wings are two faces new to this area: Sergio Franchi and Barbara Streisand.

End result of the Fisher smash is of the pattern as before: peak offers from the Roc's rivals on the cafe circuit here. With it, nibbles from around the country on availabilities of Fisher and Lewis, although teaming is obviously for those spots that can afford the combined payoff figure for the pair—it would seem only Vegas or Lake Tahoe could afford them.

How They Fared

Prior to Fisher's arrival, Tony Bennett had himself a solid stand at the Cafe Pompeii to pick up a lagging run for the room. Of the other big cafes, staggered bookings may have affected continuity course in patronage build. The Fontainebleau's Ben Novack, at last minute, decided to book some toppers for his LaRonde Room. He wound up on a "when available" basis with Jack Carter and Sarah Vaughan in for a week, then a shutdown until Milton Berle came for a 10-night stay in February. Room was darkened again then Tony Martin took up a seven-day date. Came another closedown; now Sammy Davis Jr. is in for 13-days and money-in-the-bank, going on his past record in these parts. Abbe Lane and Xavier Cugat are an April booking.

Acts previous to Davis did fair to good biz; again, the lack of the big spenders was noted. Incidentally, for Fisher and Lewis, despite the capacity biz, the same absence was noted, although on opening nights the bonnet-uppers were around in plentiful numbers. Lewis has always drawn that crowd, garnering healthy take even when he's played alone, or with a supporting act.

The Deauville, which had a promising set of bookings pre-season, wound up in a mixture of cancellations and replacements that finally led to open for a week, then shut five or six nights sheds which wrecked any continuity in room rep build. Bobby Darin, Frank Sinatra, Dean Martin and Mitzi Gaynor were counted out. Of their replacements, only Jimmy Durante came up with a big-tote week for the Casanova Room (and he was a shift from a March date). Promising, is this week's feature, Robert Goulet, for his first shot at the tough Beach cafe crowd. Ethel Merman ran into the tough Fisher, then with Lewis smash to wind up with in-and-out results.

The Diplomat Hollywood Beach, 15 miles north of the Collins Ave. competitive sector, hit a sustained click with its one-show nightly (two on Saturday) policy, plus intro of new to the area performers blended with those who were solid attractions in other years. Peggy Lee was a click in her first time around; Shelley Berman moved up to the biggery for his second turn at a Gold Coast spot and did big biz; Buddy Hackett was a sellout; ditto Eydie Gorme and Steve Lawrence, then Gordon & Sheila MacRae. Bob Newhart is current, his first fling in this area.

The production-revues that are on long run deals, playing the year around, don't have the economic factors to overcome that face the name-rooms. Thus, Lou Walters' (in fourth year) "Oo La La" with a more modest budget that one that still enables him to set up lush productions and big casts) keeps going along, with a feature act such as Los Chavales de Espana or soon due Mel Torme. The Americana has its spectacular ice show, "Artists & Models On Ice," in second year. This revue, incidentally, plays to many of the conventions booked at the hotel to pre-set buyouts of a performance.

Withal, the competition for the toppers has already started for next winter, indicating the competitive pic as before. The bid for Fisher was hotted; Davis Jr. is set to open the Deauville's '63-'64 season with a contract for the Xmas-New Year period. That's rushing matters, but the rival hostelries are taking no chances. One says he'd like to get to booking as late in year as possible, but his hand may be forced when some of the acts he has in mind are approached by another innkeeper. He may, however, still decide to wait, pointing to Deauville's experience with early set of contracts, only to have the cancellations make a shambles of what looked like a powerhouse run of acts.

Sinatra & Doone

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George H. O'Farrell, of Massachusetts State Legislature committee, that duo could be subpoenaed by the committee should it investigate Hancock Raceways.

Actor, attorneys said, was approached by Salvatore A. Rizzo about a minor investment in Hancock Raceways, to which he agreed. However, three weeks ago, through is attorneys, Sinatra asked for a return of his investment because the Nevada Gaming Commission and State Gaming Control Board, in connection with the application for renewal of the season license for the Cal-Neva Lodge (of which Sinatra is the majority owner), has asked him to relinquish his interests in Hancock Raceways in order to comply with their ruling that individuals with investments in Nevada gambling establishments could not have an interest in a gambling establishment (pari-mutuel horse racing is considered gambling), outside the state of Nevada.

Neither of their clients knew Dr Charles L. Furcolo or tax accountant Charles A. Carson, also named in the investigation, and the attorneys said that the incident in which Dr. Furcolo was involved had occurred long before Sinatra was asked to invest in Hancock Raceways.

Mrs. John Shubert

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Mae Eyerman (Shubert) gave her address as 132 West 56th St., New York, which is an apartment in the 56th St. (nee Adelphi) Theatre Bldg., about a block away from the 17 West 54th St. (Rockefeller Helena Shubert, known as "Ecky."

John Shubert died Nov. 17 on a train en route to Clearwater, Fla., where Nancy and the two children then resided. She is said to live now in Fort Lauderdale.

When a will is filed for probate, a citation (i.e. notification) goes to all interested people, including those mentioned or not mentioned in the will, requesting them to appear before the Probate Clerk when the will is submitted to probate. Other attorneys interested in the proceedings are James N. Vaughan, representing John's octogenarian father, Jacob J. Shubert; Milton R. Weir, representing John's mother, Mrs. Catherine Mary Dealy Shubert, to whom he left a lifetime interest in two homes, one in suburban New York and the other a cooperative apartment at 875 Fifth Ave., in Manhattan.

The Surrogate's Court proceedings were adjourned to March 22 when actual parties interested in the will have the right to be heard. There will be no conclusion on that date, as decision is usually reserved. John Shubert's estate is estimated to be between $600,000 and $800,000, dominantly in insurance.

Cleve. Legit

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to a sellout $83,300 with Theatre Guild-American Theatre Society and Hanna Theatre subscriptions.

Milton Krantz, manager of the Hanna Theatre, experimented with intensive television-radio advertising for the two shows, both of which opened to hefty advance sales. The apparent success of the ad campaign has convinced him that legit houses should update their merchandising methods.

"We have proved," Krantz states, "that electronic salesmanship, backed by the Hanna-TG-ATS subscription series, is the key to booming business for all touring shows. Newspaper ads always will be a strong factor in the Hanna's plans but next year we are gearing up our tv-radio buying budget to make live attractions more alluring to family crowds and the young generation of ticket-buyers."

Jackie's Bouffant

Continued from page 1

bearded bevy. (The art of sewing hair on the wax works, all done in the London factory of Josephine Tussaud & Co., has been developed to an amazing degree, in particular the hairy hands of many models.) In the bombed out remains of a World War II target, Roosevelt and Mussolini steal the show from their titled allies and enemies.

Less acceptable for real are contemporaries, such as Col. John Glenn, Princess Grace of Monaco and Prince Philip—perhaps because tv and motion pictures provide an acquaintanceship with the living personality.

The horror hall is stocked with an array of devilish torture devices. Famous executions such as those of Bruno Hauptmann and Marie Antoinette spice the spread. Museum pieces mingle with modern interpretations to balance the displays.

Oddly enough, baseball is represented by Stan the Man Musial—not Babe Ruth. He keeps company with Bobby Jones, Joe Louis and others in the muscle menagerie.

Costumes, supplied by B. J. Simmons Ltd. (except for those of briefly clad attendants who are made of 'sugar 'n spice') appear strikingly authentic. The beach compound, the fifth such set by Dorey Displays of Toronto, includes a 300-car parking lot.

Post-Strike News

Continued from page 1

triggered by the newspaper blackout.

Members of the working press caught in the printers strike and publishers lockout, who found temporary spots with the networks and the stations, plan to return to their regular newspaper jobs just as soon as they can, according to a poll of the stations. None are due to cross the fence from the printed page to the airwaves, although there's still a good deal of debate in the trade on who came off best in broadcasting.

Extra tab to tv stations varied, the highs being claimed by WCBS-TV and WNBC-TV. Both stations estimate that it cost them about $50,000 weekly for news, pubaffairs, informational shows added since the strike. Extra ad revenues at WNBC-TV last month were said to be about equal that of extra expenditures, but that was a rough estimate with most tv stations saying that on the whole they lost money in the strike. Added revenues on tv, for the most part, didn't cover added expenditures.

Radio stations had a net gain, however.

Non-commercial, educational outlet, WNDT, was hard hit by the strike. Station upped its news coverage considerably at what's described as a drain on the outlet's limited budget.

As to the extra tv news shows which will be retained, here is a highlight list:

WCBS-TV will retain two hours and 45 minutes of news per week; the 15 minutes added to "Evening Report"; five minutes added to "Late News"; five minutes of the late night news following the "Late Show"; and the 10 minute Sunday night "New York Report" will continue. Station still is debating whether to retain the hourlong Sunday news in the afternoon and the half-hour midday news Sundays with Harry Reasoner and Jeanne Parr.

WNBC-TV is expected to retain the 11:15 to 11:30 p.m. local news segment; and Gabe Pressman's evening report is expected to be increased another 15 minutes, with a second correspondent due to be hired for the segment.

WABC-TV, which had its evening one hour of "Big News," is expected to lop off all added news shows.

Among the indies, WNEW-TV, "Metropolitan Memo," show format which finds two metropolitan newspaper reporters interviewing a public official, will continue. Station also will retain its five-minute entertainment news segment following its 11 p.m. newscast.

WOR-TV will retain its "Editorial Page Conference" pubaffairs show, format calling for a roundtable conference of three newspaper editorial writers, with John Wingate hosting. Five minutes of more news at the sign-on and sign-off of the station also will be retained.

WPIX will retain its late evening 15-minute newscast, added after the strike, as well as the Sunday night news.

On the radio side, WINS will retain its half-hour "Radio News Day" at 6:30 p.m. and Joe Kaselow, ad columnist of the N.Y. Herald Tribune. Metropolitan's WNEW, along with other stations which increased its news coverage will have more news shows than before the strike, but no final decision has been rendered as yet.

WOR Radio, which has a 15 minute news show every hour, increased its news coverage during the strike, but will diminish the extra news following settlement.

All the radio network o&o outlets, heavy on news prior to the strike, will continue in the same fashion. Network radio o&o's upped their news schedules during the strike and WABC-FM ran an all-day news service, which will be discontinued after the strike.

WHN, in the midst of the newspaper strike, had one of its own, that of the Writers Guild of America, which is continuing.

TV Reviews

Continued from page 38

and pace by George McCowan, with Oppenheimer portrayed superbly by Fletcher Markle.

The script was adapted from the official transcripts of the AEC hearing which led to Oppenheimer's dismissal from his government post. Some highlights were the testimony of Oppenheimer's superior that he was "no worse than any of our other leading scientists," of another scientist about the extraordinary restrictions placed on them; again that Oppenheimer had been a "fellow traveller" until 1942 and that his wife had left the Communist Party but "saw Communists later," and last, John Landsdale on "the hysteria over communism."

John J. McCloy stated that "my job was to find and bring over Nazi scientists who until recently had been doing their best to overthrow the Allies," of Oppenheimer on the H-bomb: "I've always thought it a dreadful weapon and I would assume that I said so. . . How could one not have qualms about it?" — but, in answer to "Did you attempt to persuade anyone not to work on the nuclear bomb?" — "No;" and of Dr. Ward Evans (a standout characterization by Robert Christie): "I think failure to reinstate him would be a black mark on our country." (Oppenheimer was not reinstated, but is still director of Princeton U.'s Institute of Advanced Study.)

Acting was top-drawer throughout, with another special nod to Ruth Springford in the cameo of Mrs. Oppenheimer. McCowan ended with a striking device. Oppenheimer, standing, turned slowly full circle, following his counsel Lloyd Garrison's exhortation to "judge the whole man." *Gard.*

Checker Cancels

Continued from page 1

able review of his show by Al Ricketts of Pacific Stars & Stripes.

When Checker heroically tried to perform, he was upstaged by a woman blackfaced guest, who took the stage to do her own version of The Twist. The young Negro tried to reason with his audience, explaining that he had a job to do. This was greeted by a mixed reception, including offensive catcalls. Checker did as much of his show as he could before finding the situation impossible.

Those close to him pleaded with Checker to be a real pro and complete his bookings, but the singer-dancer declined. Among those who urged Checker to stay was GAC v.p. Henry Miller, who was in town with the Nat King Cole unit. But Checker told Miller, "You couldn't understand unless you were a Negro."

The cancelled dates were two performances at Tachikawa Air Base, including an afternoon show for teenagers at a gymnasium and another that evening at the Officers Club, and one at the Meiji Club, whose members are U. S. military civilian employees.

Promoter Tats Nagashima is not expected to make claims against GAC or Checker.

Checker's Irish Date

Dublin, March 12.

Chubby Checker heads list of names booked for Irish tours this spring and summer. Twist maestro opens tour in Sligo July 20. Others set include Bill Haley & His Comets, Jim Reeves, Hank Locklin and The Beetles.

Hootenanny

Continued from page 1

to send her the names and addresses of student leaders who could carry a tune.

The whole thing, with the big local press Mrs. Mesta automatically attracts, developed into a break for ABC-TV which was not represented. Mrs. Mesta apparently didn't know it, but the net is launching a program soon called "Hootenanny."

Mrs. Mesta was introduced to the hootenanny on a recent trip to New York. Subsequently, she scouted several Manhattan bistros to line up performers she could bring to Washington for a party.

Her talent list included Bob Gibson, Mike Settle, Carolyn Hester, Donald Leace and Steve Depass. Leace is Washington-based and plays the Shadows here. Depass is a calypso singer.

Mark Evans, Metropolitan Broadcasting v.p. and a tv personality on the company's stations, emceed the show for her. He introduced Miss Hester by commenting that Time Magazine had said of her that "she appears as if she were delivering the truth every time she stepped up to the microphone."

This caused Sen. George McGovern (D.-S.D.) to step up to the microphone himself with an observation: "I don't think many members of Congress have said that about Time Magazine!"

Mrs. Mesta rented a Bohemian-like restaurant in the Georgetown section here for the night. She kept urging everyone to join in the singing. The result was sophisticated blue-bloods like Sen. Claiborne Pell (D.-R.I.) leading their baritone to numbers such as "Walk Right In."

It seemed to go over big.

Snubs Habimah

Continued from page 1

welcome in the Soviet Union than Americans. Presumably, the Soviet authorities don't want to give Russian Jews any opportunity for pro-Israeli enthusiasm.

Habimah, the Israeli National Theatre, was formed in Moscow more than 40 years ago. Though the theatre performed in Hebrew, many of its actors were Stanislavsky students and the famous teacher never concealed his enthusiasm for the Hebrew group. Some of the surviving Habimah veterans were favorites of Stanislavsky and are considered experts in his "Method."

Obituaries

Continued from page 70

in the 1920s the trombonist played in pit bands at Dallas vaudeville houses and also was a member of the Dallas Symphony Orchestra.

He formed his own band in 1925 and played the Adolphus Hotel, Dallas. Morrell joined WFAA as leader of the Early Birds Orchestra, then switched to KRLD for a 10-year tenure as director of the studio band. When the station dropped the live music policy, joined the KRLD sales staff.

Survived by his wife, son, two daughters, brother and three sisters.

GABRIEL CANSINO

Gabriel Cansino, 50, first dancing partner of Rita Hayworth, died March 2 in San Francisco after a long illness. Member of the famed Spanish dancing family of Cansinos, he came to the U. S. in 1930 and soon teamed with his cousin, Margarita (Rita) Cansino, who later changed her name to Rita Hayworth for films.

He later teamed with his wife, and they toured Europe and the U. S. before settling in Frisco 18 years ago. He operated a dance school.

Wife and mother survive.

FREDERIC G. MELCHER

Frederic G. Melcher, 83, board chairman of R. R. Bowker, publisher of Publishers' Weekly, died of a cerebral hemorrhage March 9 in Mountainside, N. J.

Melcher joined Bowker in 1918 as editor of the weekly. In a career that spanned 67 years in the publishing business, he was especially interested in children's literature and was founder of National Children's Book Week.

FRANK ATKINSON

Frank Atkinson, 72, actor and script writer, died Feb. 23 in Pinner, Eng. He first appeared in the circus when he was nine. Subsequently he became an actor on stage and television, playing Sam Leech in the "Coronation Street" series.

He also wrote many tv and film scripts.

PERCY LANG

Percy Lang, 60, exhibitor, died recently in Portsmouth, Eng. With the Rank Organization for over 25 years, he had managed the Odeon, Cosham, since 1940. He recently resigned the chairmanship of Portsmouth and Isle of Wight CEA which he had held for four years.

Survived by wife and daughter.

JOSEPHINE GAMELLI

Mrs. Josephine Gamelli, 36, "Pretty Patsy Kelley" of the old WLS National Barn Dance, died Feb. 27 in Chicago. In recent years she played club dates and fairs.

Surviving are her husband, Jimmy James, and orchestra leader, a son, three daughters, two stepsons and her mother.

MARIAN CLARK

Marian Clark, 51, radio-tv writer and one of the first femme news writers in radio, died Feb. 26 in Santa Monica, Cal., after a brief illness. During World War II she was a news writer for radio station KNX, and most recently had written for "Gunsmoke" tele-series.

Brother and sister survive.

GEORGE JOHNSTONE-SMITH

George Johnstone-Smith, 81, actor-manager, died recently in Worcester, Eng. After touring for years he became manager of Great Yarmouth Pier in 1945.

He later was actor and stage manager for the Denville Players at Worcester Royal until the theatre closed in 1955.

MAURICE KALEN

Maurice Kalen, 47, director, Financial Operations and Analysis for Radio Corp. of America, died suddenly March 9 in Nassau, B.W.I., during a vacation trip.

Surviving are his widow, a brother and two sisters.

CLIFTON BRITTON

Clifton Britton, 52, director for the last five years of "The Lost Colony," an historical drama staged annually at Manteo, on Roanoke Island, N. C., died Feb. 10 in Goldsboro, N. C., after a long illness.

He joined the production as stage manager in 1947.

CHARLES SHAW

Charles Sheinblum, known professionally as Charles Shaw, pianist, arranger and co-partner in the Lenny Herman Orch, died Feb. 14 in New York. He was also a member of ASCAP.

Survived by wife, two daughters and three brothers.

CHARLOTTE TREADWAY

Charlotte Treadway, 68, former stage actress, died Feb. 26 in Hollywood. During the '20s, she was leading lady of the Morosco Stock Co., at the old Morosco Theatre, in downtown L.A.

Later, she appeared in a few films.

THOMAS D. HOWELL

Thomas Dean Howell, 52, entertainment commercial artist for 30 years and with Pacific Title Co. for past decade, died March 1 in San Fernando, Cal.

His wife, son and daughter survive.

CHARLES H. JELLY

Charles H. Jelly, 62, electrician at the Randolph Theatre, Philadelphia, died Feb. 22 in that city. He formerly worked at the Fox and Earle Theatres.

Three sons and a daughter survive.

JAMES McDANIEL

James (Sleepy) McDaniel, 48, sideman with alw singer Hank Snow and a musician-comedian on "Grand Ole Opry" for more than 12 years, died of a heart attack March 5 in Nashville.

His wife survives.

Robert Miller, 38, a property man with the Zuhrah Shrine Circus in Minneapolis, suffered a heart attack and died there during one of the performances on March 1. He was buried in Minneapolis, where Zuhrah Temple Shriners provided the funeral after inability to reach any relatives.

Fred Hanson, 80, who sang at memorial funeral services for President Warren G. Harding, died Feb. 21 in Troy, N.Y. A baritone, he was a charter member of the Schubert Club, Schenectady male chorus; also soloed in Troy, Schenectady and Albany churches.

Fred Carvel, 83, former stage doorkeeper, died recently in London. He had been at Drury Lane for 30 years after retiring from the police. He retired from the Lane only five weeks ago.

William J. Garis, 38, a director at Stan Hubbard's KSTP television and radio stations, Twin Cities' NBC affiliates, died in Minneapolis Feb. 26 after a long illness. His wife and a son survive.

James K. Brock, 61, sound mixer at Metro from 1929 until retirement two years ago, died of a heart attack in Crystal River, Fla., Feb. 18. Daughter, brother, sister survive.

Louis Engler, 80, a Minneapolis theatreman for 50 years, died Feb. 23 in that city. He operated the suburban Hopkins theatre. His wife, daughter and two sons survive.

Clarence Miller, 67, retired stagehand who worked in a number of New York theatres, died Feb. 23 in Nutley, N.J., after a long illness. Two sisters survive.

Pista Korenyi, 75, Hungarian singer died March 1 in Vienna's Gypsy Baron restaurant where he appeared for years. He was fatally stricken as he finished the last bars of a tune.

Henry W. Tucky, 47, onetime singer-guitarist and more recently an announcer-salesman for radio station WREV, Reidsville, N. C., died Feb. 10 in that city after a short illness.

Henry B. Briggs, 84, last craftsman in Scotland who could produce the delicate Celtic harp from wood and strings, died recently in Innellan, Argyll, Scotland.

Mother of Jack Y. and Isadore Broman, film exhibitors and owners of Aladdin Enterprises, Los Angeles, died Feb. 28 in L.A. Three daughters also survive.

Wife, 53, of Ernest Durham, location manager for Sonora Motion Picture Assn., died of cancer March 4 in Sonora, Cal. Survivors also include two sons.

Frank Hill, secretary of the Kinematograph Renters' Society from 1919 to 1957, died Feb. 23 in Maidstone, Eng.

Mother, 87, of Stanton Patterson, assistant manager of the Palace Theatre, Albany, died Feb. 25 in Utica, N. Y.

Father, of Gene B. Hudson, producer for Young & Rubicam ad agency, died Feb. 26 in Springfield, Mo.

Marguerite Ross Waldrop, 72, singer and widow of organist Uda Waldrop, died March 7 in San Francisco.

Henry (Deacon) Jones, 77, who worked nitery dates billed as The Magic Comedian, died Feb. 22 in Milwaukee. A daughter survives.

Jerome E. (Jerry) Carpenter, 74, promoter of winter sports in California, died March 4 in Berkeley, Cal. Wife and three sons survive.

Wife, 56, of actor Howard Wright (Fred Howard), died March 4 in Glendale, Cal. Two daughters also survive.

Harry M. Shiffman, 65, film projectionist, died Feb. 24 in Hollywood. Wife and son survive.

Father, 50, of Paris Sisters, died of a heart attack March 3 in Hollywood.

Wife, 54, of Jules Covey, prexy of Friars Club, died March 4 in Hollywood.

Celia Schmidt, 82, grandmother of theatrical agent Gloria Safier, died Feb. 26 in Bridgeport, Conn.

Father, of William P. Dix, Jr., general manager of WCHS-TV in Charleston, W. Virginia, died Feb. 27 in Miami, Fla.

Fred Harper, 60, veteran vaudeville performer, died Feb. 24 in New York. His wife survives.

Walter March, 60, sound editor at Metro since 1929, died March 8 in Hollywood. His wife survives.

Jackson Hines, 84, Frisco author, singer and Alaskan explorer, died recently in La Jolla, Cal.

Soviet Talent

Continued from page 1

the USSR. They have told the American operators that "in your capitalistic country you can charge as much as the traffic will bear, while Russia is restricted as to price." Therefore, virtually every American who has brought a show into Russia has lost considerable coin.

Cash Vs. Debit

Rubin also pointed out that the one-way transportation gimmick actually is not equitable. According to present modus-operandi, the USSR in the export of a troupe, flies the personnel into London by its own state-owned airline, Aeroflot. The American importer pays for this ride at full rates as well as the trip to London. The same applies on the way back. Russians pick up the performers in London. Rubin says that this charge is merely a bookkeeping entry for the Russians, but an actual outlay for the Americans.

According to Rubin, the Russians are quite anxious to discuss importing and exporting of talent. They will do everything in their power to make a deal, but only under terms which will bring in lotsa dollars to Russia. However, American enterprisers cannot take rubles out of the country. Also, while the Russians ostensibly are catering to American entrepreneurs they simultaneously make it difficult to transact business expeditiously. He said he could have one appointment in the morning but couldn't get a second appointment for that day. However, the next person he was visiting would have all the information and brochures that he left with the person [illegible] previously.

Rubin declared that while he was in Moscow, there was a concentration of several American showmen, including Morris Chalfen, who is importing the Moscow Art Circus, Leverett Wrightson of Columbia Artists Management, Sol Hurok, Phil Stein (Harry Belafonte's manager who was invited there), and Frank Siscoe of the U.S. State Dept. In comparing notes, they would find that an attache with whom one would have an appointment that day, was out of town or sick to another. This, he said, was to give the Russians time to digest the information offered and confer on counter-offers.

Rubin also cited the version of "Moscow Art Circus," currently showing in Moscow, is called "Carnival in Cuba" and is violently anti-American propaganda, showing the nasty capitalistic agents slaughtering innocent Cubans. However, this is not the version that Chalfen will import to the U.S. in the fall—natch. There are several versions of the same show, one of which is currently touring other European countries.

Puerto Rico Tabs

Continued from page 1

Nassau are also interested in the Puerto Rican vacation displaced person.

The Puerto Rico hotels tariffs start at about $25 in the name spots and very few rooms are available at these rates. This is sans meals, of course. There are also complaints that food prices in and out of the inns are similarly astronomical.

Another complaint vs. Puerto Rico is the paucity of nighttime entertainment outside the hotels. The nitery divertisements are too expensive to become a nightly affair, and many visitors beef that there are too few native cabarets where one can go out for an evening.

There is much hotel building going on in Puerto Rico at this time, but it's felt that the number of added rooms will still be insufficient to bring about lower prices. As a matter of fact, prices are likely to remain the same during the winter seasons. Only during the off season hot months will there be any concession to the average man's ability to pay.

'Divorce' Producer

Continued from page 2

transcends that of the usual film competition.

"For notwithstanding their own industry crisis," Cristaldi says of the Hollywood selections "notwithstanding an understandable desire to back their own product, notwithstanding the fact that two European stars (Loren and Schell) won Oscars only last year, notwithstanding the bitter battle conducted on an industrial scale against the danger from European productions, notwithstanding thet fact that going by Academy rules it would have been extremely easy to eliminate 'Divorce' — notwithstanding all these factors . . . they had the loyalty and courage to nominate a foreign picture in three different categories . . ."

"It is a wonderful lesson," the Vides topper concludes, "and I wish all of us over here, often so aggressive and chauvinistic in our own film events, would remember it more often."

Danzigers' Plans

Continued from page 2

side wall a musicians' gallery has been planned, big enough to house a full-sized pit orch. This means that at no time will the audiences have to watch the show "through" the musicians. And added Edward: "We do not have to turn this into a cinema at any time for the May Fair already has its own intimate picture theatre seating 80."

Whole project has been under the immediate supervision of Brian Taylor, [illegible] the Danziger film production exec. When it opens the theatre will not be leased but will always remain in sole [illegible] the brothers [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] sponsorship.

MARRIAGES

Colleen Lee Rawlings to Robert Dawes Jr., North Hollywood, March 9. Bride is daughter of cameraman Richard Rawlings; he's in Columbia Pictures' mailing dept.

Jodi Hyland to Hugh Cudlipp, London, March 1. Bride is a magazine editor, he's a top exec in the Daily Mirror newspaper group, which also has an interest in Associated TeleVision.

Ray Gilvard to Barbara Zarrella, Portland, Me., recently. Bride was formeerly sales service manager for WPRO-TV, Providence, he is chief director-producer for WGAN-TV, Portland.

Coral Morphew to Geoffrey Freeman, London, March 1. Bride is an actress, he's a film publicity exec.

Sheila Jones to Bob Wragg, Solihull, Eng., March 4. Bride is one of the Kaye Sisters vocal group, he's a member of the Dallas Bros. vocal act.

Angela Browne to Francis Matthews, Weybridge, Eng., Feb. 23. Both are tv players.

Hedy Lamarr to Lewis W. Boies Jr., Fresno, Cal., March 5. Bride's the actress, he's a Beverly Hills attorney.

Anya Linden to John O. Sainsbury, London, March 8. Bride is one of the principal dancers with Royal Ballet.

Terry Shaw to Herb Caen, San Francisco, March 9. He's the long-time Chronicle columnist, she's a McGraw-Hill editor in S.F.

Jill Rosenthal to Thomas Crams, New York, Feb. 14. Bride is on staff of Bill Leonard's CBS News unit; he is technician with Joseph Papp's Shakespearean Festival.

Helen Marshall to Eric Sevareid, New York, Feb. 28. He's a CBS News commentator, she is a composer.

Bernice Murphy to Jerry Radar, Hollis, L.I., March 10. Bride is secretary to Harry Levine, exec veepee of ABC-Paramount Records; he's export manager for the firm.

Linda Mae Gleason to John A. Miller Jr., March 9, Scranton, Pa. Bride is the daughter of comedian Jackie Gleason, groom's an actor.

BIRTHS

Mr. and Mrs. Howard Nielson, daughter, Portland, Me., recently. Father is a newscaster for WCSH-AM-TV, Portland.

Mr. and Mrs. Peter Dimmock, daughter, London, March 3. Mother is tv announcer Polly Elwes; father is head of BBC-TV outside broadcasts.

Mr. and Mrs. James Dale, son, London, March 1. Father is a tv actor.

Mr. and Mrs. Norman Smitovsky, son, Chicago, March 5. Father is newsman at WLS there.

Mr. and Mrs. Randy Hall, son, Dubois, Pa., March 4. Father has a nightly sport show over KDKA-TV, Pittsburgh.

Mr. and Mrs. Stu Phillips, New York, daughter, March 8. Father is an independent disk producer for Colpix Records.

Mr. and Mrs. William B. Chesson, daughter, Steubenville, O., Feb. 28. Parents host "Nite Line" show, a gab strip on WSTV Radio, Wheeling-Steubenville.

Mr. and Mrs. Joel Katz, daughter, New York, March 5. Mother is Carol Pack, former Matinee & Theatre Guild editor; father is exec veepee of Plautus Productions.

Mr. and Mrs. Leslie Pound, daughter, London, Feb. 28. Father is a publicist with Paramount.

Mr. and Mrs. Eric Stevens, son, New York, Feb. 28. Father is a singer.

Mr. and Mrs. Bill Travers, son, London, recently. Mother is actress Virginia McKenna, father is an actor.

Mr. and Mrs. Antonio Vellani, daughter, Hollywood, Feb. 23. Father is [illegible] supervisor on George Stevens' "Greatest Story Ever Told."

Mr. and Mrs. Gino Gorlio, daughter, Feb. 27, New York. Mother is Rita Nolan, copywriter for publishers Holt, Rinehart & Winston; father is a [illegible] company manager.

Mr. and Mrs. Hal [illegible], daughter, March [illegible], New York. Mother is [illegible] Frances Martin; father is an [illegible].

Mr. and Mrs. Jim [illegible], son, Houston, recently. Father is a disk jockey on KNUZ [illegible].

Mr. and Mrs. [illegible] Dater, daughter, March 7, New York. Father is [illegible] independent film importer-[illegible]. Mother is the daughter of [illegible] [illegible], former [illegible] of [illegible] International.

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VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
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Vol. 230 No. 4 NEW YORK, WEDNESDAY, MARCH 20, 1963 88 PAGES

NITERIES: WE'LL TAKE ROMANCE

Cassius Makes Hay But No Haymaker As New York Swings, Fite Fans Sway

By ABEL GREEN

Johnny Carson, whose NBC-TV "Tonight" showcased "the Nick Kenny of the squared circle," yclept Cassius Clay, added fuel to the mid-Manhattan fire that has been smouldering as result of the pugilistic poet laureate's dubious "win" over Doug Jones at Madison Square Garden last Wednesday (13) night. Carson and his commercial foil, Ed McMahon, made no bones about that "decision" awarding the heavyweight bout to the loquacious Cassius Clay. Latter made impact on Carson's show the preceding week, impressing not only with his good looks and literate address but his generally cocky authority which churned the Madison Square Garden's 18,000-capacity to its first SRO in six years. Carson had left the Garden ahead of schedule, because of his show, convinced Jones was the winner.

Not only Carson but the hip show bunch, intrigued by Clay's showmanship, who gravitated to Manhattan from the Coast and elsewhere, subsequently wondered if they "saw the same fight." The pre-fight restaurant business, which boomed filling stations like Toots Shor's and Gallagher's to turnaway business, got an encore post-fisticuffs as the disgruntled and bewildered wandered back to their favorite bars, nonplussed and grousing about "that decision." Carson was particularly vehement

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Can 'Sweet Adelines' Hit Sour Note Over Nat'l Group's Ban on Negroes

Ottawa, March 19.

A color bar is breaking up The Sweet Adelines. The group of 40 femme barbershoppers in Ottawa are also getting swatted via newspapers, radio, television, telephone calls and cancellation of bookings since they dropped Mrs. Lana Clowes, Negro tenor, on order from the Tulsa, Okla. headquarters of their parent group, International Sweet Adelines Inc. ISAI's "ethics" officer, Marion Brennan, visited the Ottawa chapter, discovered it had a Negro member, and quoted the constitution as limiting membership to "white girls of good moral character."

This was against Canada's Bill of Rights and, from the blasts that came furiously, it was also against the principles of hundreds of Canadians. More than half the members of the Ottawa Sweet Adelines, including the president, have resigned over the incident, the others claiming they will stay so they can do something about the discriminatory phrase in the constitution.

Opera, From Sublime To Cornball, In Houston

Houston, March 19.

It was bound to happen in Texas sooner or later—Grand Opera and "Grand Ole Opry" at the same time and practically under the same roof.

On March 28 Brian Sullivan, Carlotta Ordassy and company, will present their production of "Die Meistersinger" in the Music Hall, under sponsorship of the Houston Grand Opera Assn.; while at the very same moment Minnie Pearl, Bob Wells and the Texas Playboys, and others of the "Grand Ole Opry" company, will be at the next door Coliseum, under sponsorship of the Firemen's Burial and Pension Fund.

SAG Asks H'wood To Be Equitable On 'Race' Casting

Hollywood, March 19.

Rigid "guarantees" against discrimination in the hiring of actors because of race, creed, color or national origin are asked by Screen Actors Guild in proposals presented the Assn. of Motion Picture Producers, in connection with contract negotiations which begin March 25. SAG will ask for enforcement of such guarantees by an arbitration board empowered to assess damages. Although SAG has long had an anti-discrimination policy, this is the first time it has sought such guarantees in a contract.

The Guild also calls for an industrywide committee to be es-

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Another Young Singer Killed in Car Crash

The music biz was hit by another death-by-accident last week. Maurice Evans, 24-year old disker for the United Artists label, was killed in an auto crash last Monday (11) on the Lehigh Valley Thruway in Pennsylvania.

Evans, who was enroute to Allentown (Pa.) where he was appearing at the Lounge Club, smashed into a tractor-trailer and was killed immediately. His latest UA record, released two weeks ago, was "My Son."

The week previous, four country & westerners were killed in a plane crash and a fifth in an auto crash.

EYE NEW FORMULA IN TAX SQUEEZE

Nitery bonifaces now foresee the day when they'll have to return to an old and nearly neglected market—the boy out with his girl business, which has been cast aside the past few years in favor of the more lush expense account trade. Now that the latter source is hit by the new Internal Revenue regulations, nightclub owners have to tap other sources of income, and it has occurred to them that one of the oldest and most reliable of all the markets has been the highly basic business of catering to young couples.

The switchover is not as easily accomplished as the operators would like it to be. It's not merely a matter of attractions or of different type shows. One of the first conversions for the boy-girl trade would have to be the menu tariffs. On the expense account, there was little beefing about prices. Under the procedure found to be best in the expense account era, the primary corollary was that prices that sounded reasonable were okay. Even if higher, they figured, as did the customer, that it was deductible. However, this hit at the man-and-wife trade or at the courting couples, which were virtually priced out of the market. They had to bear the brunt of the bill on their own.

Owners admit that this is the hardest change in the catalog. They feel that they can hit the Chapter XI route easily if miscalculations are made in this direction, and besides it's difficult to switch over with overhead at present heights.

In this respect, many now feel that they erred in not expanding capacity during the expense ac-

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Merrick Turns LP Into B'way Tuner

A forthcoming David Merrick legit musical was spawned from Stan Freberg's Capitol album spoof of American history, "Stan Freberg Presents the United States of America." When the Broadway producer heard it in disker-adman-songsmith Freberg's Hollywood office he commissioned him to ready the idea for a Broadway musical, which Freberg has been doing since, in collaboration with Ken Sullet (sketches), lyrics and score by Freberg solo.

What was to have been a four-volume album series (Vol. 1 left off at the Revolutionary War) has now been expanded into a musical, and from a revue concept it has, instead, become a book musical. Freberg is fighting a deadline with an eye to fall production. Meantime no director or cast set.

Talent Boycott Threatened in Ban Of Seeger, Weavers on 'Hootenanny'

ABC-TV, seconding previous actions by NBC-TV and CBS-TV has turned down folksinger Pete Seeger and The Weavers for the weekly folk-music series scheduled for April 6 preem, "Hootenanny." This time the ban has drawn an active reaction from one top folk talent, and a boycott of the show by other top performers is a possibility.

Joan Baez, who received national attention recently via a national news weekly cover story, has refused to do the show because of the Seeger-Weavers tabu.

Other top folk acts plan to meet within the next few days in New York to decide whether they should follow Miss Baez' lead (first step, however, will probably be a group appeal to the network and "Hootenanny's" producers to allow Seeger and The Weavers to appear).

Show can be launched April 6 without a rumble, however, since packagers Ashley Steiner and producer Richard Lewine have already wrapped up four stanzas out of the 13 scheduled. Already committed to film are such singles and groups as Judy Collins, Theodore Bikel, The Journeymen, The Clancy Bros., The Limeliters, Bob Gibson, Leon Bibb and The Tarriers.

Personal manager Harold Leven-

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Twist Finally Makes Iron Curtain Scene

Frankfurt, March 19.

People behind the Iron Curtain usually do a late take on what's new in the entertainment business. Proof of this is a news item here from Prague, noting that the Czechs are caught up in the "Oliver Twist" fever.

Music originates from composer Rostislav Cerny, and has been turned into Twist rhythm by Karel Mares, who disked it. Odd side effect is that since the tune has zoomed to top popularity with the Czechs, local book stores report a revival of interest in the Charles Dickens classic of the same name.

London 'Express' Pays Damages On Critic's 'Trespass'

London, March 19.

As result of an adverse notice by London critic Bernard Levin in the Daily Express of the murder mystery "Signpost to Murder," Levin and Beaverbrook Newspapers, proprietors of the Express, found themselves in the High Court here last week on an action

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Anna Maria Gets 304G Of 'Carnival's' $5-Mil B.O.

Hollywood, March 19.

Anna Marie Alberghetti hauled in $304,004 for herself after two years of starring in "Carnival," according to her personal manager, Pierre Cossette. Earnings were based on show's opening in Washington to end of tour in Chicago, two years to the day. Figure is based on percentage setup starting at 5% at show's opening to 7% of gross on national tour.

Show's total gross during the two years amounted to $5,141,297, figure representing only companies in which Miss Alberghetti appeared.

Breakdown of grosses for David Merrick production includes $3,-362,040 for Washington, Philadelphia and New York; $440,040 for San Francisco; $[illegible] for Los Angeles; $[illegible] for Dallas; $10,-[illegible] for St. Paul; and $[illegible] for Chicago.

Peak Prices and Tips Scare Off Young Folks From Cafes: Berman

Hollywood, March 19.

Shelley Berman takes a swipe at nitery managements in a diagnosis of biz slump in these after-dark palaces. While conceding that the new expense account tax rulings have contributed to general drop-off, operators, he opines, "have steadfastly resisted modernization. It's time they got the wide lapels out of their brains."

Comedian sees nitery managements as "still proud possessors of inadequate lighting (if they have any at all), inadequate sound systems, gaudy and undignified decor, inadequate sight line facilities, bad food, weak drinks and maitre d's who would sooner leave a front table open than give it away for nothing."

"Pretentious attempt at formality" and the fact that patrons must contend with "more palms turned upward than anyone would care to see in a lifetime" drew additional Berman blasts.

He notes that most of the same problems existed 10 years ago, adding, however, that with the increase in "self-entertainment" during the decade, clubs were faced with either updating their operation or losing out to the myriad of "do-it-yourself" amusements. He

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Fear Lenny Bruce's Chi Obscenity Rap May Cue Tighter Show Biz Censorship

Chicago, March 19.

Show biz, which only a few weeks ago looked upon the trial of Lenny Bruce for an obscene performance in Chicago as another of the comic's legal peccadillos, is taking a second look at the guilty finding and its ramifications in regards the legitimate theatre, television and films. Bruce was found guilty under an Illinois statute which was based on an important decision (the Roth case) with which the U.S. Supreme Court has already concurred.

(Bruce's disputed performance took place Dec 5 at the Gate of Horn folk nitery. He was found guilty on Feb 28 after a two-week jury trial, and Thursday (14) was given the maximum sentence under the law—one year in jail and a $1,000 fine.)

In sum, a case that patently started out to locally punish Lenny Bruce for his performance, then developed into an attempt to "fight city hall" in a municipal court, now appears to be headed for the Supreme Court for a reinterpretation of the word "obscene" in terms of the First Amendment to the Constitution, and particularly in regards to the performing arts.

Because a Constitutional provision is involved the case can bypass the Appellate Court and go directly to the Illinois Supreme Court. Should the local decision be upheld, and knowledgeable barristers say that it is not impossible, Illinois theatregoers might possibly have to go to New York to see

(Continued on page 80)

Cops Claim Bathhouses In Japan Provide Some Services Beyond Law

Tokyo, March 19.

The National Police Agency plans a crackdown throughout Japan on the operators of Turkish bathhouses, many of which provide services beyond the law, including prostitution. Officials of the police agency feel they must tighten the regulations governing the sweat parlors in order to tighten the behavior patterns conducted behind the closed doors of their individual rooms.

Nippon's Turkish bathhouses are among the most popular male tourist attractions. A good percentage of them, of course, are legit. Police estimate there are 300 bathhouses of the Turkish order in Japan, with about 100 in Tokyo.

Police also have indicated they will more closely supervise the activities of the nude photo studios, another draw for some tourists. These places have models in the altogether, for photogs, with or without film.

Gene Autry Hotels Expand

Hollywood, March 19.

Gene Autry Hotel Co., presided by cowboy actor, has purchased the Doric Co. hotel properties for $20,000,000, consisting of West Coast hotels and motor hotels.

Directors of GAHC, besides Autry, include Robert O. Reynolds, veepee; Floyd B. Gladfelter, veepee; Paul A. O'Bryan, secretary-treasurer-general counsel; and William E. Bittner.

'Wrapup' Due On Behaviorism Of AGVA Aftermath

Washington, March 19.

Sen. John L. McClellan's investigating subcommittee still definitely plans a one or two day "wrapup" hearing on the American Guild of Variety Artists, but there is no fixed date in sight for it yet.

Aim of the additional session on AGVA is to hear testimony on what the union has done to clean up various abuses uncovered by McClellan probers, as well as to quiz various Federal agencies, including the Justice Dept., Internal Revenue Service and the Immigration & Naturalization Service, on the steps they have taken to keep AGVA hankypanky in better check.

The McClellan subcommittee has a heavy load of work currently. Now underway is a probe of the controversial TFX aircraft contract award to General Dynamics. Also, the subcommittee intends to resume its Billie Sol Estes investigation before turning again to AGVA.

This suggests the AGVA hearing cannot be scheduled until perhaps May or June.

Stage-Mgr. Dan S. Broun Now A Prolific Author

Another transmigration from show biz to literati is taking place in case of legit stage manager, Daniel S Broun, who already has two mystery novels to his credit under imprint of Holt, Rinehart & Winston.

Broun, not related to the late Heywood (former pronounces his name "Brown"), has been on Broadway stage management staffs for "The Milk Train Doesn't Stop Here Anymore," "My Fair Lady," "Thurber Carnival," "J B," "Say, Darling," and 'Cat on a Hot Tin Roof."

His first book appeared about a year ago. Entitled "Counterweight," it is a backstage murder

(Continued on page 72)

ED SULLIVAN

Nationally syndicated columnist whose popular TV show is now in its FIFTEENTH YEAR on CBS, says:

"Last Sunday I played PAUL ANKA for the THIRTEENTH time.

"His youthful exuberance and vital talents are contagious, they please old and young alike.

"PAUL successfully introduced his delightful new song 'Remember Diana.' Sure to be a hit."

New Rules Due On Tax Deductibility

Washington, March 19.

A new batch of regulations to cover the "substantive" issues in expense account deductions was promised for the end of March by Internal Revenue Commissioner Mortimer Caplin.

The IRS boss said the recently issued regulations, which have already put a crimp in the nitery business, only covered record keeping requirements of the tax revision law passed last summer by Congress.

"Responsible people," Caplin said, "wanted to end the abuses of 'expense account living' . . ." Among the abuses pointed to by Caplin was the "Cohan rule" allowing expense estimates without proof by receipts. Caplin said Congress wrote a strong law with major substantive changes "to accomplish that result."

Caplin said IRS faces many difficult problems in writing the new rules. He called for "constructive" suggestions in writing a law to satisfy Congress and the businessman.

Jessel Imagination Tunes In Next World

George Jessel, unofficial valedictorian of the Forest Lawn and Campbell's set (because he has orated at the funeral services of so many show biz greats), two years ago did a book of poems, in the "Spoon River Anthology" (Edgar Lee Masters) idiom, which he titled "Elegy in Manhattan." Holt, Rinehart & Winston published it, and it dealt with the Broadway greats who, as Jessel has been wont to put it, "are taking their Final Curtain from the Great Prompter up there."

Jessel has come out with "the west coast rebroadcast" version, which he calls "Halo Over Hollywood," an equally affectionate anthology of "messages" from famous Hollywood personalities as they might be spoken from the world beyond. Thus, in free verse, are soliloquies by a galaxy of renowned film (silent and sound) greats, speaking for themselves and/or about others, in relation to themselves.

All done with great perspective, and with pungent capsulated insights on the most intimate level, these poems, many of them only a page, are sagacious summaps of their life's contributions. Most of them are sentimental but never sticky, but almost all have a realistic closeup on the name and fame of the subject, sometimes with almost clinical impact.

Thus, as he dwells on the subjects herewith, Jessel, with a wisdom born only of experience and intimate contact with each and every one of his subjects—and there's no short cut to experience—indicates authority and familiarity with the multiple people who

(Continued on page 80)

Tax Deductions for Show People

By J. S. SEIDMAN, C.P.A.
of Seidman & Seidman

Show people are entitled to many income tax deductions. To claim them is easy. To make them stick is something else again. Mere say-so or "guesstimate" is not enough.

The Government is entitled to clear-cut proof of two things: (1) that the amount was actually spent, and (2) that the items are professional, not personal expenses. On items of travel and entertainment, records must be available to show when, where, what, who, why, and how. Properly proven, all of the following items are deductible:

Preparation expenses—Research, cost of material, dialog, gags, music, lessons to maintain professional skill, special coaching lessons, costumes, wigs, shoes, makeup repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recordings of voice or program; screen tests, auditions, accompanist.

Booking expenses—Scouting for engagements; agent and personal management commissions; legal expenses on contracts; income taxes paid abroad on foreign bookings.

Traveling expenses—Transportation, board and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

Public relations expenses—Development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors; advertising and publicity; press agent's fees; club dues (but only if the club is used more than 50% for professional matters).

Miscellaneous expenses—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accountants' fees; bodyguards; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance (but only to the extent household is used actively for conferences with authors, writers, agents, or on other professional matters).

Geishas Go for Guitars

Tokyo, March 19.

Geisha in the resort town of Ito are abandoning the traditional samisen strumming instrument and Japanese dances in favor of guitars and ballet. A school opened by the local geisha union has bought a piano, 20 guitars and 18 accordions for budding geisha to use. School officials say that geisha prefer the Western-style music and dances.

Their patrons tastes seem to be moving away from tradition, too. It all appears to be another step in the moves to halt the fading geisha business. Previously, geisha have taken up golf and cocktail partying to keep pace with the times.

Teens Man Filmer For Free So Burg Can Have Theatre

Anita, Minn., March 19.

In this town of 1,000 population there's no film theatre in operation and the young people don't like it to the extent that they have formed a group calling themselves "Young Anitans" to endeavor to help Dale Jensen reopen his showhouse.

So that the theatre's "nut" can be cut to decrease operating costs to a point where grosses would be sufficient to keep the house out of the red, group members are volunteering their services gratis to assist Jensen in all capacities except booth projectionist. That would be a union man.

The boxoffice help, the refreshment and candy counter sellers and publicity and exploitation workers would be provided without cost to the theatre's owner who now is figuring out if it'll be possible to "get by" under that condition.

Won't Force Enforcement Of Ohio Law on Bingo; Moot Issue of 'Gambling'

Columbus, O., March 19.

Ohio Supreme Court refused to issue an order to force the Dayton, O. city commission to enforce lottery laws to stop charity bingo. Emanuel Nadlin, Dayton attorney, petitioned the court to issue a writ to compel the commission to enforce ordinances against lotteries. The court unanimously held that Nadlin's petition failed to state a cause of action.

Nadlin charged that the commission intended to exceed its authority by beginning regulation of bingo games in Dayton.

Although a ruling by the state's attorney general has termed bingo gambling, lawyers said the high court has never ruled directly on the question.

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FOUNDED 1905 by SIME SILVERMAN. Published Weekly by VARIETY, INC.

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154 West 46th St., New York 36, N. Y. JUdson 2-2700

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6404 Sunset Boulevard, Hollywood 9-1141

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SUBSCRIPTION: Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 230 No. Number 4

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a year. $25 Foreign.

PAR MAY RUN-FROM OVERHEAD

'Neglecting' 20,000,000 People

There are 20,000,000 Negroes in the U. S., a potentially vast film market, but little has been done to reach this group directly with film fare. Now two businessmen and a director, all ofay, and a Negro writer-actor have decided to do something about the situation.

The businessmen are Milt and Tom Hammer, the director is Nick Webster and the writer-actor is Ossie Davis. This group is currently at work on their first venture of a planned three projects. It's the filmization of Davis' Broadway comedy "Purlie Victorious" which Davis and Webster have adapted for the screen.

Also planned is a film biography of George Washington Carver, the Negro educator, and Davis is presently working on the script for a third, original project. These productions aren't being produced strictly for the Negro market but an attempt will be made to get playoff in this area in particular. "Purlie," for example, is a comedy dealing with segregation. It's cast is integrated but the subject matter and its treatment is being handled in a manner geared to have appeal for Negro as well as ofay film goers.

The same procedure will be followed with the other pix produced and created by the quartet. They will be, by necessity, low budget features. "Purlie" is budgeted at between $75,000 and $100,000. It's being filmed entirely union, however, at Fox Movietone Studios, N. Y.

Director Webster is no stranger to Negro subject matter, having directed the ABC-TV "Close-Up" program titled "Walk in My Shoes" which dealt with the Negro's situation in the U. S. today and was an Emmy Award nominee. The Hammers, who operate Hammer Film Corp. with headquarters in New York, are newcomers to the picture biz and "Purlie" is their first film.

"We're businessmen," Milt Hammer commented the other day, "we see a market that should be served." But the brothers aren't as crass as this statement would seem. They have convictions in this area and are demonstrating a certain amount of courage in entering such a venture.

There is no distributor set as yet for "Purlie." On this point Webster said, "if we walked into some guy's office and said 'we're going to make a funny picture about segregation' he'd undoubtedly say 'get out!' And anyway, who wants to make an ordinary picture these days. You have to make something special to be worth anything." Added Hammer, "I also feel that the climate has never been better for this type of picture."

Time will tell. "Purlie" will be finished shooting in about two more weeks. The other two films aren't due for production for a little while yet and what happens to "Purlie" will most likely have a lot to say about what happens to the others.

What Negro Needs Is Screen Success; Film Showmen Strictly Imitative

"There has not been enough identification by the Negro with what he sees on the screen. Quite often events have been treated in a heavy - handed manner, even though intentions have been good." That's the way Ossie Davis, Negro playwright-actor, sums up the relationship between most Hollywood pictures involving Negroes and the actual Negro community.

"Hollywood avoids genuine controversy," he feels, and because of this and other factors there has been exclusion of Negro roles from scripts where they could have existed naturally. "In addition to the deliberate exclusion—and there's a lot of that—there's a great deal of institutionalized exclusion," he states.

"But somebody will one day make a cheap film on the subject (segregation etc.) and make $11,000,000 and then everybody will be after his services. The industry needs the electric example of success and it'll change its whole thinking," he says. Of his own most recent film, "Purlie Victorious" which deals with segregation and is currently lensing in New York, Davis says he doubts that it would have been made without an indie producer. The film is being coproduced by Hammer Film Corp. Davis and Philip Rose, who produced its legit version on Broadway, on a budget of $75,000-$100,000.

"There's a basic market, the Negro market, that alone, if handled correctly, could recoup the negative cost. This is a largely untapped market. And then there's the art audience too," he points out. "But its the institutional nature of the disease not to recognise this."

Came Close

Of course there have been pictures dealing with the Negro situation in the past. Stanley Kramer's "Defiant Ones" came directly to grip with the problems of bigotry by graphically having two escaped convicts, a Negro and a white, handcuffed together and therefor mutually dependent on one another. After successful impact in the north and other similar locales, southern exhibs finally let the cons be sneaked up the back doors of their theatres to the projection

(Continued on page 18)

So What's New?

Minneapolis, March 19.

Local exhibs are pointing to what's happening this week at two leading downtown first-run single feature theatres as further evidence of the current product situation's "softness."

The loop World is showing a twin bill of reissues, "Pal Joey" (Col) and "Eddy Duchin Story" (Col). The downtown Lyric is double featuring "Bird Man of Alcatraz" (UA) and "Miracle Worker" (UA) which have played most of the local nabe houses after their loop firstruns. "Bird Man" even was back downtown recently, too, on a twin bill at a 50c lastrun theatre.

Both the World and Lyric have had a number of the top firstrun releases the past year and they're due for many more of them.

Poe-Hagging Set Dear-Fox Terms

20th Century-Fox has finalized a five-year exclusive franchise for Italy for all Fox product to Dearfilm in Rome. Under terms of the deal, set between Seymour Poe, 20th exec v.p., and Robert Haggiag, Dearfilm managing director, the new firm will be called Dear-Fox Film.

Carlo Casati, formerly managing director of Cineriz, has been named general manager of the new firm, and Cesare Settimi, present head of administration for Fox in Italy, and Vincenzo Labella, present Fox publicity head, continue with unchanged status.

Edwin Weisl Under Knife

Edwin L. Weisel, Paramount exec committee chairman, entered Manhattan's Presbyterian Hospital for an appendectomy.

No decision yet as to discharge date.

'THINKING' ABOUT STUDIO UNLOAD

Paramount has been giving at least tentative thought to the idea of divesting itself of its Hollywood studio. There have been talks along these lines among the board members but, so far, "nothing serious." So state sources close to both the homeoffice and the Hollywood production plant on Marathon Street.

One insider said "absolutely" when asked if the company could advantageously pursue a course patterned after the United Artists operation—that is, running a film company sans studio and entirely devoted to tieups with independent producers.

But the possibility of such a drastic change for Par is but nebulous, at this time, it's stressed. It seemed significant, however, that the basic idea is even being talked about.

But, then, said another source, "Hollywood is full of talk and conjecture about perhaps only two of the top studios remaining in operation. It was only natural that the people at Paramount would pick up this talk."

Conversations anent the possibility of sale of the Hollywood property, which projectedly would be to realestate developers, goes hand in hand with an abundance of Wall Street rumor, without any confirmation, that one group would like to acquire control of the company. At least one Par official acknowledges that he's been appraised of the rumored maneuver, but while aware of the identity of the masked bidders, it is not taken seriously.

Speculation is that firm voting control could be acquired only by a stock tender to all stockholders. The issue closed last week at $37.12½, up from the past year's low of $31 per share, and down from the high of $58.50.

It's Culver City For MGM's Majors

Robert H. O'Brien, new president of Metro, was back in New York this week from Coast production conferences with the disclosure that MGM has 20 "major" features in active preparation for filming during the balance of 1963 and for the early part of 1964.

O'Brien offered this as follow-up to his recent disclosure that 36 productions are to be released in 1963, as compared with the 20-or-thereabout in past recent years.

This, of course, involves theatrical filmmaking and means, considering the television production activity, the heaviest production schedule at MGM in several years. Company itself is making five and a half hours of weekly tv programming and is leasing facilities to three indie tv producting companies.

O'Brien emphasized that the new theatrical production is being concentrated in California. The chief exec thus is following through on promises to the labor unions that MGM doesn't figure as a "runaway" company.

Four of the new 20 are to be before the cameras by May, reported O'Brien. These are "The Prize," Paul Newman starrer with Pandro S. Berman as producer,

(Continued on page 20)

U'S SPY MELLER BUY

'The Traitors' From Britain To Market in August

Universal Pictures has purchased the U.S. and Canadian rights to "The Traitors," a spy meller produced in England by Ello Productions. An August release is planned for the film, produced by Jim O'Connolly and directed by Robert Tronson from a script by O'Connolly.

Pic stars Patrick Allen, James Maxwell and Jacqueline Ellis.

Swiss Up Price to $135,000,000; Paramount, Interested at $90-Mil, Now Cold to Aniline Purchase

Paramount has bowed out of any kind of tieup involving the purchase of General Aniline in association with other American companies. Reason: The price is no longer right.

Bache & Co., Wall Street brokerage house, had sounded out the Swiss Interhandel interests which have a major voice in the sale. It's alien property and the actual transfer of ownership is to be via the U. S. Dept. of Justice which now has been greenlighted by Congress to effect the transfer.

Bache at first had gotten a price of $90,000,000 for Aniline in its entirety. Par agreed to this on the basis of a joint purchase by itself (Par had its eyes on the Ansco film division of Aniline) along with the W. R. Grace steamship line and Daystrom Electronics.

Then the Swiss people upped the ante to $135,000,000 and, subsequently, to $160,000,000. Said Par: "We're through."

General Aniline, German-owned via a Swiss corporation, was under Alien Property Custodian control during World War II.

Re Metro Realty

Metro president Robert H. O'Brien, underlining the company's strong theatrical production program, along with extensive telepix-making, stated this week it ought to be obvious that a fullscale program at Culver City is not to be upset in any way by intentions to dispose of, or reconvert, some of that expensive Coast real estate.

He said his recent remarks about parting with a part of Culver City has been misinterpreted. The 187 acres in the west include land not needed for filmmaking and which, if dropped, could mean more efficiency and economy at the studio, said O'Brien.

New Mexico Says: Cancel 'Consent'

Albuquerque, March 19.

New Mexico Theatre Owners Assn. has come up with something it feels would do away with the product shortage in the film industry. It suggests that the Dept. of Justice set aside the divorce decree of several years ago, which separated theatre circuits from the production of films.

Resolution asks "a renewed study by the Attorney General, the Courts and all interested parties, with the expressed purpose of removing the restraints now imposed upon previously affiliated theatre circuits from production of motion pictures, and to actually encourage them to enter into production with the belief it will bolster the economy, not only of our industry but communities throughout this country."

Board of directors of the association, which has a membership of 150 theatremen in New Mexico, last week approved the action at a meeting at Clovis, N.M.

Resolution points out that there exists a severe shortage of American-made features for communities in this country, quite a bit of employment results from the shortage—in production, distribution and exhibition ends—and that the shortage of films is having a "distressing effect on economic conditions" in many communities.

Resolution was approved and signed by Elmo Courtney, president of the New Mexico theatre group.

Once a Picket Herself, Maggie Dent Picketed At Durham Art Spot

Chapel Hill, N.C., March 19.

Rialto Theatre at nearby (12 miles) Durham is caught in a political bind which could force its closing. House was taken over some months ago on an art policy by Maggie Dent, former office manager of the Young Men's-Young Women's Christian Assn. here at the U. of North Carolina.

Paradox lies in Miss Dent's own history as a picket against formerly segregated theatres in Chapel Hill while now operating a theatre which is segregated at Durham. She rented from a landlord who would not consent to racial mixing in the audience.

Students and faculty at the university are sympathetic to the lady manager, believe she is anxious to desegregate and see the NAACP picket lines as endagering her lease. In evidence of their sympathy some of Chapel Hill ex pickets have been going through the Durham picket line.

Maryland Censor Challenge Case

Baltimore, March 19.

Test case, prompted by Ronald Freedman, operator of the Rex theatre, in an open attempt to test the constitutionality of the motion picture censorship law of Maryland got under way here Monday (18) in Criminal Court with Freedman's attorney, contending that the law is oppressive and unconstitutional."

Case materialized after Freeman exhibited "Revenge at Daybreak" at his theatre last November without submitting it first to state board for seal of approval. Ten minutes after he began showing of film he was notified by Eva M. Holland, member of the board, that he was in violation of the law.

Freedman and attorneys and Times Film Corp., distributors of film, had told Attorney-General's office they had intended showing film, a drama about the Irish civil war, which, it was generally agreed, would have been licensed without hitch by the Board. Freedman, who often shows nudes at his theatre, maintains prior censor ship is in violation of first amendment. After brief testimony in which Miss Holland told how she delivered notice of violation, Judge Sodarok visited office of censor board where he had special viewing of film.

He announced he will give decision later, after argument from assistant states attorney Robert F. Freese and from Richard C. Whiteford of Baltimore and Felix Bilgrey, New York attorney representing Times and Freedman. Case will continue tomorrow (March 19).

Boston Non-Competitive Film Fest June 13-22

Boston, March 19.

Boston's third annual "International Film Festival" will be held June 13-22 at Kresge Auditorium at Massachusetts Institute of Technology and 50 countries have been invited to participate by sending films for showing.

The festival, will be operated as in the past two years, as a non-profit organization supported by private contributions. "The festival is not a contest, and films do not compete with each other," the director said, "but are awarded citations for specific excellence in recognition of outstanding film achievement."

Ernst Wolff, 59, Dies in Berlin; A Saviour of German Film Biz

By HANS HOEHN

Berlin, March 10.

Ernst Wolff, founder and sole owner of West Berlin's huge Mosaik Studios and one of the most prolific and dynamic behind-the-scene forces of postwar Germany's film industry, died last Monday (11) here in Berlin. He was 59. His name is closely connected with the West German film industry and particularly with the dubbing of foreign (mostly American) films. His Mosaik can be regarded as the Continent's biggest facilities in this respect. It has specialized in its job, consists of seven studios in addition to several mix and sound studios and can take care of more than 300 films annually. There is no doubt that Wolff's activity has decisively influenced the development of the German film after the war and that postwar Berlin benefitted from it immensely.

It was only shortly after the war's end when Wolff acquired the heavily damaged Luftwaffe buildings in Berlin-Lankwitz and began setting up film dubbing plants which he called Mosaik. He foresaw that the dubbing of foreign films into German would eventually play a big if not essential role in the industry. At a time when there was still no German film production, Wolff's Mosaik Studios already took care of the dubbing of 100 to 200 foreign pix per annum. His achievement is particularly noteworthy for economic reasons. It enabled the cinemas that had survived the war to operate. Mosaik provided employment to many technicians, actors, directors and authors who otherwise might have left the city. In fact, that the city of W-Berlin could again become a leading German film centre after the war was, to some degree, Wolff's doing. He was a pioneer in

(Continued on page 10)

What No U.S. Eady Plan

Albuquerque, March 10.

Board of directors of the New Mexico Theatre Owners Assn., at a session last week in Clovis, N.M., came out solidly against installation of the so-called Eady Plan in the United States. Group has membership of 100 in New Mexico.

They turned down use of the British Eady Plan in this country.

The plan calls for exhibitors to set aside a portion of their gross to go to support production costs of films.

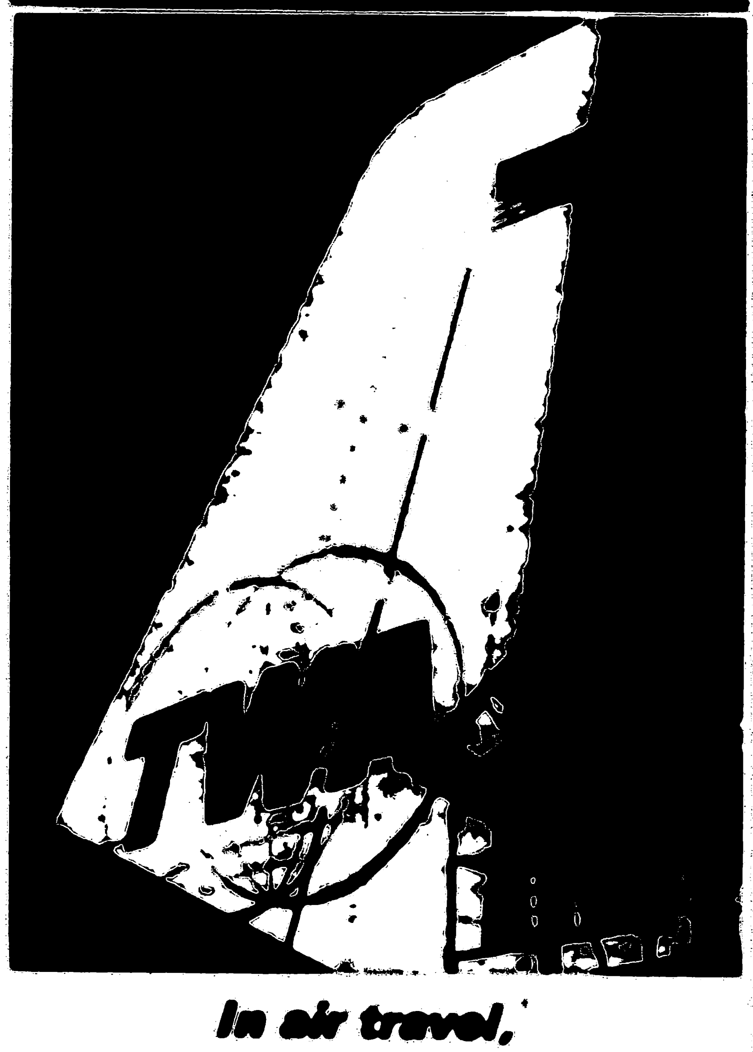
Delegation Asks 'Federal Subsidy' For Yank Films

Washington, March 10.

The latest Hollywood anti-runaway delegation to make the trip to Washington asked for a Federal subsidy to help domestic film production. The group included spokesmen for 10 unions in the film industry and operates as the Committee to Promote American-Made Motion Pictures.

In sessions with Federal folk here, they called a subsidy the "only answer" to the runaway problem. As a possible alternative, they suggested that federal taxes on film theatre admissions be plowed back into the industry to help promote domestic motion pictures.

The group met with Assistant Labor Secretary George Weaver and other Labor Dept. officials. They also had talks with Sen. Thomas H. Kuchel (R.-Calif.) and nine Congressmen from Southern California.



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Knoxville Mayor Courts Par For 'Home' Premiere

Knoxville, Tenn., March 10.

The world premiere of Paramount's "All the Way Home" may be held in Knoxville, the scene of most of the filming, according to Mayor John Duncan. He has requested that Par officials consider Knoxville and visited New York to seek final arrangements.

The film is based on James Agee's "A Death in the Family." The author was a Knoxvillian, which prompted filming of the historical novel in his hometown.

Decca, U's Dad, At All-Time Peak

Decca Records, Universal Pictures parent, achieved a consolidated net income in 1962 that was the highest in the company's history, according to Milton R. Rackmil, pres., who predicted further progress in Decca's 1962 annual report. Consolidated income for the year, including U, was $[illegible], equal to $[illegible] per share on the 1,327,401 shares outstanding on Dec. 31, 1962.

For the year 1961, such income was $[illegible], equal to $[illegible] per share on 1,[illegible] shares outstanding at the end of that year. That's an increase in 1962 of $[illegible] in consolidated income and [illegible] per share with an increase of outstanding shares of 141,700. Regular quarterly divvies of 30c per share were paid in '62, which was the 20th year of consecutive dividend payments by Decca.

The company's gross income was $[illegible] in 1962, as opposed to $[illegible] the previous year. Cost of sales, amortization of film costs and other expenses (excluding depreciation and amortization) were $[illegible] in 1962, as against $[illegible] in '61. Selling, general and administrative expenses were $[illegible] in '62, compared with $[illegible] the previous year.

Decca's total current assets were $[illegible] in 1962, dropping from $[illegible] the year before. The company's total current liabilities in '62 were $[illegible], dipping from $[illegible] the year previous.

Inventory figures show a drop by more than half from $17,[illegible] in 1961 in Universal productions released at cost less amortization to $[illegible] in 1962. Productions completed but not released, at cost, rose from $[illegible] in 1961 to $7,[illegible] in '62. Productions in progress and charges to future productions likewise rose in '62 from $17,[illegible] the previous year to $[illegible]. Record inventories and supplies dipped somewhat from $[illegible] in 1961 to $[illegible] in '62. Coproduction inventories showed a sharp dip in pix released from $[illegible] in '61 to $[illegible] in '62. Productions completed but not released climbed to $[illegible] in '62 from $[illegible] the previous year and productions in progress and charges to future pix also rose from $[illegible] in 1961 to $[illegible] in 1962.

Total inventory figures show a drop from $[illegible] in 1961 to

(Continued on page 20)

L.A. to N.Y.

Ted Ashton
Robert Boyle
Geraldine Brooks
Patty Duke
Harry E. Gould
Norman Jewison
Francis S. Levien
Irving H. Levin
Dorothy London
Irving H. Ludwig
Ann-Margret
Steve McQueen
Irving Mills
Lee Morelle
Robert Mulligan
Jesse Pearson
Richard Quine
Thelma Ritter
Leith Stevens
George Weltner
Meredith Willson
Natalie Wood
Gig Young

Europe to U. S.

Leonard Field
Frank M. Folsom
Joseph Lebworth
Fred Robbins
Sid Samuels
Mrs. Louis Vaudable
Franz Waxman

Professor's-Eye View of 'Rama' Grief

Barnouw Book, Upcoming, Extensively Comments On Robson Film, Now Denied Showing In India

Hike to Hardtopper

Albuquerque, March 10.

Here's a twist on President Kennedy's long-distance hiking fad, with the movie industry getting the most mileage out of it.

Group of 11 teenage youngsters (aged 11 to 15) got up at 7.30 a.m. last Saturday (9) and hiked 27 miles from their homes in Magdalena, N.M., to Socorro, N.M. just to take in a movie at a Socorro hardtopper house.

Trip took them 10 hours 15 minutes, and they were accompanied by their teacher, Miss Mari Ann Cook.

Rated front page play in Sunday Albuquerque Journal.

Universal Soars; Net at $4,422,614, Gains $1,331,138

Universal Pictures scored a strong $4,422,614 in consolidated net earnings from operations for the fiscal year ended Dec. 29, 1962, after a provision of $[illegible] for federal income taxes. That's a gain of $1,331,138 over the 1961 total of $[illegible], after provision of $2,310,000 for federal taxes on income.

After dividends on preferred stock in 1962, such consolidated earnings amounted to $[illegible] per share on [illegible] shares of common stock outstanding, excluding shares in the treasury of the company. After divvies on preferred stock in 1961, such consolidated net earnings meant $[illegible] per share on [illegible] shares of common outstanding stock, excluding shares in the treasury.

Film rentals and sales climbed well in 1962, rising to $[illegible] as against $[illegible] the previous year. Net earnings before taxes were $[illegible] in 1962, gaining over the 1961 total of $[illegible]. Current total assets dipped in '62 from $[illegible] the year previous to $[illegible], while total current liabilities also dipped from $21,[illegible] in 1961 to $16,[illegible] in 1962.

Amortization of film costs, royalties and other costs rose to $42,[illegible] in '62 from $[illegible] the previous year. Selling, general and administrative expenses dipped, however, from $[illegible] in 1961 to $[illegible] the following year. Total inventories (detailed in separate Decca story) dropped somewhat from $[illegible] in '61 to $[illegible] in '62.

During the calendar year 1962, regular quarterly divvies have been paid on the preferred stock of the company and dividends totalling $1.25 per share have been paid on its common.

In his report to stockholders, Milton R. Rackmil said that 1962 "was, in many respects, a most significant one for the company." He took note of the fact that it was U's golden anni year and lauded product performance, particularly "Lover Come Back" and "That Touch of Mink." For 1963, he pointed out "Freud" and "To Kill a Mockingbird" as strong contenders and also enumerated other releases. "We are looking forward with confidence to the results of the coming year," he told stockholders in conclusion.

U.S. to Europe

Warren Beatty
Rudolph Friml
Jackie Green
Kenneth S. Gielger
Lukas Heller
Burt Lancaster
Nanci Lay
Don McKay
Robert H. O'Brien
Arnold Perber
Leslie Parrish
Seymour Poe
Albertina Rasch
Red Silverstein
Robert Benson
Harry Spelman
Mrs. Michael Stern

Producer-director Mark Robson commented in the March 6 VARIETY that the government of India's denial of exhibition license to his film "Nine Hours To Rama" reflected Nehru & Co's latterday disillusionment with the good will of Red China. This film, to be released by 20th-Fox, deals with the fanatic who assassinated Mahatma Gandhi. Since the latter was a "saint" espousing non-resistance the delicacies are increased in the present crisis as India musters military strength to stand off the "friendship" of China.

As it happens Columbia University Press is publishing in early May a book, "Indian Film," by its communications professor, Erik Barnouw and S. Krishnaswamy. Barnouw spent a year in India recently on a U. S. grant.

The book will remark of "Nine Hours To Rama" that it was intended as a private undertaking but that many requests for cooperation forced it more and more upon the notice of the Indian government. Robson wished to use public locations, various military personnel including members of the president's bodyguard. He staged "mammoth crowd scenes on the street of Delhi." It was then that a press campaign in India opened against the Robson film, per Barnouw.

K. A. Abbas, a journalist thought to be anti-American, led the attack. He spoke of various agencies of the Hindu government as "accessories to the crime" of facilitating the film and sneered at the director as "Mark (Peyton Place) Robson." Reference was dragged in to Shakespeare having explained Brutus, one of the assassins of Julius Caesar "not without sympathy" and this association of ideas was fanned into a small blaze of indignation.

Quoting from the Barnouw text: "Did Robson consider himself another Bard of Avon? Did he equate Gandhi with Caesar? As Robson completed his location sequence, the questions piled up . . ." Shooting of further scenes in a Bombay studio was apparently dropped to avoid a ruling which would have made the location party susceptible to Indian income taxes if remaining in the country over 90 days. But to Abbas the Robson contingent "preferred to leave India in the darkness of the night, without answering our questions."

Barnouw makes it clear that much of the hostility to the visiting American unit had its origin in the film industry of India which was suffering from a series of restrictions from which the visitors were immune.

RACKMIL, ABOAF IN TOKYO WITH THE NEWS

Tokyo, March 10.

Delegates assembled here for Universal's sales conflab, which opened last Saturday (16), were told by U prez Milton R. Rackmil and v.p.-foreign general manager Americo Aboaf that the company showed an overall gain of 30% in the last fiscal year over the previous one in the Far East.

They also told the assemblage that it is expected that the company will post further gains this year on the strength of upcoming and current 1963 product and commented that the 1962 figure was "all the more impressive because it was done without the benefit

(Continued on page 20)

N.Y. to L.A.

Shirley Eder
Kurt Kasner
Paul Lynde
Fred Matous
Bernard Serlin
Leonard Spigelgass

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AUTHORS AND WHO-GETS-WHAT

British Writers Dispense 'Zitas'

London, March 19.

Screen Writers Guild of Britain at its awards dinner (second annual) handed out "Zitas" as follows:

Best British dramatic screenplay—Robert Bolt for "Lawrence of Arabia" (Col.)

Dramatic Merit Award—Willis Hall and Keith Waterhouse for "A Kind of Loving"

Best British Comedy Screenplay—Bryan Forbes for "Only Two Can Play"

Comedy Merit Award—Geoffrey Cotterell and Ivan Foxwell for "Tiara Tahiti"

Carl Foreman handed out two Special Awards to Frank Launder and Leigh Vance for "distinguished services to the Guild." Finally, to seal the Anglo-American amity, chairman Ted Willis received a plaque sent over by prexy James Webb of the Writers Guild of America.

Zitas were presented by Jean Simmons, Dirk Bogard, June Ritchie, Jack Hawkins and Rupert ("Maigret") Davies.

British Screen Writers Hear and Don't Question That They've Been Neglected

London, March 19.

M. J. Frankovich, Columbia Pictures topper here, at second Annual Awards Dinner of the Screen Writers' Guild stressed the note of the entire function that, for too long, film makers had tended to keep screenwriters in the background.

Said Frankovich: "Writers for the stage and novelists have reached world acclaim. They even get Nobel prizes. Until now the motion picture industry had not made itself important enough in this respect, though they had writers of that style and class."

He praised the recent unity of the British writers with Americans.

"One of your problems is money; a problem we encounter everyday when we talk with agents." It was a hint that writers be outpricing themselves. Frankovich warned screenwriters against the danger of getting categorized. "There is no difficulty in breaking into the American market. A few years ago Americans found that most British characters spoke with cockney accents and they almost had to be subtitled or dubbed. Now British writers are following the nouvelle vague vogue. I'm all for it, but let's not stay in this area all the time. Some people in America might now think that everyone in England speaks with a North country accent. It was something that writers and film makers in Britain should think about."

Frankovich concluded: "If you want international appeal and international distribution then you must think internationally. The motion picture medium is the greatest in the world and has an outlet that no other medium could give." He wound up by telling the Guild: "Stay strong. You are on a good wicket—and British films will get where they justly deserve."

Maharajahs Financing Ruth Mundy's Feature On India's Only Queen

Plans are being completed for the production of "Raziyya," a film based on the life of the only Queen in India's history. Produced by Ruth Mundy, the pic has its principal financing from a syndicate of maharajahs who had become interested in the project, which is budgeted at $3,500,000.

"Raziyya" has an original screenplay by Richard Barnett. Miss Mundy is currently in New York to arrange for a director and distributor for the feature virtually all the lensing of which will be done in India with some interior scenes shot in London where the film will be edited and scored. Production is skedded to get started next fall.

Associated with Miss Mundy in the project is James G. Zea, who was associate producer of "No Exit," latest screen version of Jean Paul Sartre's play, currently in national release.

Auditors Vs. Authors

Authors League of America is fighting an attempted re-interpretation of its income tax liability. As a business association the League was declared exempt from U.S. income tax in 1936.

Proposed revocation, not yet a fact, is based upon government auditors seeing certain of the League's services as producing "profits." League asserts these are legitimate part of a business organization outside the liability.

Uncle Sam, to further disturb the never-rich League, thinks in terms of making the interpretation retroactive.

Mastroianni In Five for Levine

Marcello Mastroianni will be getting considerable film footage via Joseph E. Levine this year. Nominated for an Oscar for his performance in Levine's "Divorce, Italian Style," the actor is or will be starred in no less than five more Embassy pix within the year and early next.

Mastroianni stars in Federico Fellini's "8½," which Levine recently acquired for U.S. distribution later this year. He'll also co-star with Sophia Loren in the Levine-Carlo Ponti coproduction "Yesterday, Today and Tomorrow" which goes into production in June under Vittorio De Sica's direction. Later, he'll have the title role in the Levine-Ponti "Casanova," directed by Mauro Bolognini who also directed Mastroianni in "Bell 'Antonio," a current Embassy release.

The actor is additionally co-starred with Gina Lollobrigida, Melina Mercouri and Yves Montand in Levine's "The Law," the original subtitled version of a film released in the U.S. earlier as "Where the Hot Wind Blows."

DURGOM SUES GLEASON; CLAIMS FEES UNPAID

Jackie Gleason has been slapped with a suit filed in N.Y. Federal Court last Thursday (14) by his long-time personal rep and manager, George "Bullets" Durgom. Manager claims that Gleason owes him $62,415 in back commissions.

Durgom says that, on March 1, 1956, he and the comedian agreed to a personal management pact in which he would get 10% of Gleason's performance take. He claims that the comedian-actor earned $1,287,000 between Jan. 1, 1958 and Dec. 31, 1962 but only paid $64,290 in commissions. The manager charges that he's still owed $62,415.

SKEPTICISM ON 1964 COPYRIGHT

By ROBERT J. LANDRY

For a full generation creators of literary and musical works have assumed that any revision of the 1909 copyright law must be a net gain for them. They are beginning to have doubts as they pick up hints from coterie in the Library of Congress whose Copyright Office, with a 60-man committee of non-binding advisors, is spending a lot of time laying the groundwork for the new bill expected to go to Congress in 1964 (see accompanying story from Washington).

The latterday qualms of U. S. authors, dramatists, composers and librettists are fed by a fear that the copyright bill will be written behind closed doors by persons only giving lip-service to creative-talent. The non-sympathy of the Dept. of Justice is another alarming X-factor. Authors cannot understand how such a generally-impoverished group as themselves is feared, under the most favorable legislation, as possibly becoming a "monopoly."

"We have made some progress in licensing rather than selling our writings but we do not really control films, television programs or books. Stage plays, yes; our position is fairly equal with producers on Broadway." Such is the comment heard around.

Authors may be developing a phobia against what they call "the administrators of culture." They begin to doubt that these persons understand the role of the creative artists wholly dependent upon royalties. For example, it's a shocker to the Authors League of America membership that culture administrators and librarians shrug off the growing practice of photoduplicating out-of-print (not out of copyright) books without negotiating with either the author or his publisher. "People who can't understand that unlicensed use of text is piracy in a U. S. library as much as anywhere else are not likely to worry about how the creator makes out in the new bill."

Photoduplicating may emerge as a cause celebre between authors and culture administrators. Practice seemingly began some years ago as an occasional method for replacement on library shelves of worn-out volumes. Later it became a courtesy to other libraries and to scholarship. Either way, to the writers who fume when they talk about it, the act is piracy of copyright. "We don't care whether it's done in the name of research or scholarship or library convenience. We are entitled to royalties. This duplication destroys the pressure on the publisher to bring out a new trade edition."

That librarians often cannot see the point of author indignation is

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Doom Tabor Opera House

Denver, March 19.

Tabor Grand Opera House, built in circa 1880 by the H. A. W. Tabor of "Silver Dollar" fame, will be razed this summer to make way for the proposed $26,000,000 downtown Park City development.

House presented legit and opera until the 1930s, its fine mahogany and cherry wood interior was ripped out and the house converted into the conventional film palace of those days. Only the main curtain remained to remind theatregoers of its historic days.

Curtain, seldom viewed in recent years, since the theatre became second run, and later a Spanish language film house, will be given to the Central City Opera House Assn.

Claude Giroux Heads AA Board

Hollywood, March 19.

Claude A. Giroux, N. Y. exec who has been a member of board since last May 4, succeeds W. Ray Johnston as board chairman of Allied Artists Pictures Corp. Latter held post for 18 years but remains as a director.

Emanuel L. Wolf also joins board, increasing its roster to 10. Giroux is prexy-board chairman of D. Kaltman & Co., eastern drug distributor, and prexy of Prudential Investment Corp. Wolf is treasurer and a director on Kaltman Co.

Giroux's Legit Flyer

Claude A. Giroux is coproducer with Theodore Mann of the off-Broadway revival of Pirandello's old Italian stage play, "Six Characters in Search of An Author." It's current at the Martinique.

Keith Goldsmith Touring For AIP Through May

Keith Goldsmith, foreign administrative manager for American International, left over the weekend on a product selling trip that'll keep him away from his New York base until the last week in May.

He'll be covering the Philippines, Hong Kong, Southeast Asia, India and, then, London, talking to exhib and distrib residents about the forthcoming AIP lineup.

60 Advisors Help Write Revised U.S. Copyright; Infinitely Complex; Film Distribs Very Much Involved

By MIKE MOSETTIG

Washington, March 19.

An updated general copyright statute should be ready to go to Congress for enactment, rejection or amendment by January of 1964. The first basic overhaul since 1909, whatever form the ultimate bill takes it may be impossible to please, the film, television, music publishing, book industries, the library interests, and the creative talent involved.

Bill might go directly to Congress from the Copyright Office, a branch of the Library of Congress. Or it might be detoured through either the White House, or the Dept. of Justice, or both. As a matter of practical politics, and in the light of probably unhappy reactions, the question of either President John F. Kennedy or Attorney-General Robert F. Kennedy lending his imprimatur will not be determined until late in 1963.

Looming over this immensely complex matter of copyright is the memory of the "shock" administered to hopes last year when the Bobby Kennedyites showed no sympathy at all for extensions of Copyright in terms of time limits.

Crucial to authors and composers is the matter of the intervening years 1906 to 1909 covering copyrights threatened with extinction in the interval until a replacement law is enacted. Authors League of America and others favor a life-plus-50 years coverage under the new law. They may not get this but a 76-year copyright span rather than the present 28 years and renewal of 28 years system is expected. However, trust-busting characters in the Dept. of Justice are thought against even that and open opposition to the new bill, when hammered into shape, could raise plenty of ruckus.

An imbroglio with Justice is foreseen if the bill does not contain compulsory licensing provisions. New provisions might then be interpreted as a gate to monopoly in future.

'Fair Use'

"Fair use" is probably one of the gummiest legal issues in copyrighting.

The common definition in copyright law reveals the problem: "Fair use may be defined as a privilege in others than the owner of the copyright, to use the copyrighted material in a reasonable manner without his consent, notwithstanding the monopoly granted to the owner by the copyright."

"Comprehensive Report" urged a provision in the new law "specifically recognizing the doctrine of fair use."

Copyright lawyers are at odds on whether including fair use in the new law will create a new maze of legalisms over an issue which courts are far from settling.

Film Trade Angles

The motion picture industry, trying to protect itself against suits over this issue, has urged provision stating that a copyright hasn't been infringed upon when used incidentally or as background material in a film or tv show.

Instead of attacking the fair use problem with a frontal assault latent with legal manholes, recommendations were made to explicitly define certain exceptions and limitations to the doctrine. Two of these exceptions were also discussed at a Feb. 15 confab.

Advocated at the confab was the European approach of including religious and non-profit organizations use of copyrighted material under fair use.

Another question taken up by the conference was the drafting of explicit language covering photocopying by libraries of copyrighted works.

60-Man Braintrust

Industry and government reps, currently looking into the copyright crystal ball, are for the first

(Continued on page 20)

Go East Young Oscar

By CARROLL CARROLL

When we moved back to New York in 1957, we knew we were going to miss our annual early Spring motion picture binge when The Motion Picture Academy of Arts and Sciences devoted six weeks to screening—one afternoon and one evening viewing each—of all candidates nominated for an Oscar. This unofficial Hollywood film festival gave us the opportunity to see all the pictures we missed because hardly any picture in Hollywood, running in a regular house, is put on at any time a person who eats dinner at a reasonable hour can get to see it, conveniently. Furthermore, since these were Academy Nominations, the films included what the town thought to be the best it had done that year.

Accordingly, when February rolled around and I received nominating ballots and information about the Hollywood screening dates of pictures, my heart grew heavy for those happy evenings at The Academy Theatre on Melrose at Santa Monica and I tried to find out from someone where, in New York, the Academy screened films for eastern members. I might just as well have been asking people where Charles DeGaulle and Harold MacMillan met daily to play squash. Some people snickered behind their hands. Some people just walked away so they wouldn't get involved, being a witness, in case someone wanted to have me committed and a large majority told me exactly what they thought I was. That was in 1958.

In 1959 I received one letter from one film company telling me that if I presented the letter at the box office of a certain theatre at a certain time, I and one friend—and by this time I was lucky to

(Continued on page 18)

PT 109

Hollywood, March 12.

Young JFK in the South Pacific. Crisp combat drama that doesn't penetrate much into the Kennedy personality but keeps the action coming. Strong b.o. entry.

Warner Bros. release of Bryan Foy production. Stars Cliff Robertson, Ty Hardin, James Gregory, Robert Culp, Grant Williams. Directed by Leslie H. Martinson. Screenplay, Richard L. Breen; from adaptation by Howard Sheehan and Vincent X. Flaherty of book by Robert J. Donovan; camera (Technicolor), Robert L. Surtees; editor, Folmar Blangsted; music, William Lava, David Buttolph; art director, Leo K. Kuter. Reviewed at the studio, March 10, '63. Running time, 140 MINS.

Lt. (j.g.) John F. Kennedy	Cliff Robertson
Ensign Leonard J. Thom	Ty Hardin
Commander Ritchie	James Gregory
Ensign "Barney" Ross	Robert Culp
Lt. Alvin Cluster	Grant Williams
Yeoman Rogers	Lew Gallo
Benjamin Kevu	Errol John
Lt. Reginald Evans	Michael Pate
"Bucky" Harris	Robert Blake
Gerard Zinser	William Douglas
Edgar E. Mauer	Biff Elliot
Ed Drewitch	Norman Fell
Ray Starkey	Sam Gilman
Leon Drawdy	Clyde Woods
Maurice Kowal	Sean Garrison
Pat McMahon	James McCallion
Harold Marney	Glen Sage
Andrew Kirksey	Sammy Reese
William Johnston	Evan McCord
John Maguire	John Ward
Raymond Albert	David Whorf

A film based on the younger years of an incumbent President of the United States has built-in values of a unique sort.

"PT 109" is see-worthy. Its translation from the written account by Robert J. Donovan to the dramatic dimensions of the screen has been accomplished with efficiency and vigor by producer Bryan Foy, staff, crew and cast. Although not so deep as a well (in terms of human insight) nor so wide as a churchdoor (in terms of historical perspective), 'tis enough, 'twill serve. And, owing to the worldwide interest in its central figure, this portrait of John F. Kennedy as a young hero could, if tastefully and resourcefully handled, go on to become a hot commodity for Warner Bros. It should be an especially big item with the little league set and male action buffs.

Richard L. Breen's pungent scenario, endowed with a ripe sense of humor and a keen taste for action, stems from an adaptation by Howard Sheehan and Vincent X. Flaherty of Donovan's popular tome. It plants Lt. (j.g.) John F. Kennedy on the South Pacific isle of Tulagi in Aug. 7, 1943 and follows him and crew from preparatory efforts to make the "plywood coffin" yar' for combat through their misadventure when the vessel is sliced in half by a Japanese destroyer, marooning them on the uninhabited and unlivable islands of Plum Pudding and Olasana until the historical rescue in hostile waters.

The picture does not attempt to penetrate deeply or sharply into the character of the president-to-be, nor does it offer any especially striking or unexpected slants on the young JFK's personality. Rather, the emphasis is on straight dramatic storytelling of incidents in which Kennedy happens to be the pivotal and dominating figure. But, by thus focusing on the story and avoiding over-glamorization of a hero, it enables the Kennedy character to emerge a man with a job to do rather than a larger-than-life personage who has a date with destiny. Since there is a good deal of story to tell, it is a sound and sensible concept.

Bypassing any attempts at imitation or caricature, Cliff Robertson, as Lt. Kennedy, offers instead a warm and straightforward portrait of a dedicated, courageous patriot who is all business and determination in a crisis but has a playful streak in lighter moments. Robertson's resemblance to the President is superficial, but he manages to convey the suggestion of him without being obvious.

The all-male cast assembled by Foy performs with spirit and finesse. James Gregory attracts the most attention in a somewhat cliche but nonetheless appealing character of a commander who is a nail-hard disciplinarian of the old school, but has an underlying soft streak for his men. Gregory gives an expert delineation. Ty Hardin, Robert Culp and Grant Williams score in essentially surface characterizations of young naval officers. Lew Gallo, Errol John and Michael Pate (whose Australian inflection is keen) are effective in prominent roles. Standouts among those cast in the 109 crew are Robert Blake and Biff Elliott, both of whom draw the funniest lines and bits and handle them infectiously, Blake as a gunner's mate of the classic "Imigin" mold and Elliott as a makeshift cook whose idea of a hot meal is peanut butter sandwiches on toast and whose fishing implements are net and hand grenade. Others who merit more than passing attention are William Douglas, Sammy Reese, John Ward and David Whorf.

Leslie H. Martinson has directed with punch and pace and his helmsmanship of combat passages is realistic and explosive. It is a long picture, but it moves along at a pretty good clip, although the first 35 minutes are devoted essentially to preparatory fun and it is an hour and 40 minutes before the basic incident materializes.

Some striking Technicolor seascapes have been composed by cameraman Robert L. Surtees, whose lensing of battle action is equally adroit. Folmar Blangsted's editing is thoroughly efficient, and his knitting of complicated action patterns during combat maneuvers is particularly observant. Art director Leo K. Kuter has made an acceptable South Pacific out of Munson Island, 25 miles from Key West, Florida. Additionally important and helpful contributions have been made by composers William Lava and David Buttolph, set decorator John P. Austin, soundman Francis M. Stahl, second unit director Russ Saunders and second unit cameraman Mark Davis. The entire project was filmed under the personal supervision of Jack L. Warner.

In sum, "PT 109" may lack the "human element" artistry and sensitivity of, say, a "Mister Roberts," but nevertheless it is an exciting dramatic biography of an embryo giant at war. *Tube.*

Nattvardsgaesterna
(The Winter Light)
(SWEDISH)

Stockholm, March 12.

Svensk Filmindustri production and release. Stars Ingrid Thulin, Gunnar Bjornstrand, Max von Sydow, Gunnel Lindblom. Directed by Ingmar Bergman; screenplay, Ingmar Bergman; camera, Sven Nykvist; editor, Ulla Ryghe. At Roda Kvarn, Stockholm. Running time, 80 MINS.

Marta Lundberg	Ingrid Thulin
Tomas Ericsson	Gunnar Bjornstrand
Jonas Persson	Max von Sydow
Karin Persson	Gunnel Lindblom
Algot Frovik	Allan Edwall
Knut Aronsson	Kolbjorn Knudsen
Fredrik Blom	Olof Thunberg

The Swedish title of Ingmar Bergman's new film is "The Communicants," which clearly reveals the mood of the film. The English title, "The Winter Light," is more vague. This film deals more with religious doubting and searching than any of Bergman's earlier works. It opens at noon on a late November Sunday in a medieval church in the Swedish countryside and ends three-hours later in another country church. It spans while Pastor Tomas Ericsson is concluding his sermon.

After communion, Karin Persson brings her husband, a fisherman, to the pastor for guidance. Several months earlier fisherman Jonas Persson had read that the Communist Chinese were brought up to hate other people, and it was only a question of time before they got atomic bombs that would enable them to destroy humanity. These reports have made him contemplate suicide. Rather than giving guidance, the Lutheran pastor talks about his own religious doubts and personal weaknesses.

Marta Lundberg, a homely school teacher, is in love with Pastor Ericsson, who finds her attention and affection irritating. He flees to his memories of his beloved wife who died four years ago. He tries to convince himself that he died emotionally and spiritually when she died. Through Marta Lundberg's love and the sexton, who believes that Christ's greatest suffering came from the thought that God had forsaken him, Pastor Ericsson gains a new understanding of religion and the importance of love. The film illustrates that God is probably love.

Bergman has carefully fitted together the pieces of his structure. The foundation is solid. There is nothing flashy, showy or unnecessary. He uses no tricks to awakening the attention of those who are not interested. The result is an extremely moving and fascinating film for the religiously aware and a somewhat boring one for the religiously indifferent. *Fred.*

Dime With A Halo

Hollywood, Feb. 27.

Sentimental tale of five Tijuana lads who win a pile of the racetrack. Hampered by lack of natural setting and artificial approach, pic misfires. A low budgeter, can be bolted out by inventive ad-pub treatment.

Metro release of Laslo Vadnay-Hans Wilhelm production, produced by Laslo Vadnay. Stars Barbara Luna, Roger Mobley. Directed by Boris Sagal. Screenplay, Vadnay, Wilhelm, from story by Hans Wilhelm; camera, Philip H. Lathrop; editor, Ralph E. Winters; music, Ronald Stein; art directors, George W. Davis, Charles Myall. Reviewed at the studio, Feb. 27, '63. Running time, 97 MINS.

Juana	Barbara Luna
Jose	Roger Mobley
Chuy Perez	Rafael Lopez
Mr. Jones	Paul Langton
Cashier	Robert Carricart
Rafael	Manuel Padilla
Cesar	Larry Domasin
Domingo	Tony Maxwell
Beardman	Vito Scotti
Mr. Lewis	Jay Adler
Father Gibson	Raymond Bailey
Guard	Steven Geray
Mr. Gonzales	Jose Gonzales
Stripper	Nina Comaroff
Wealthy Woman	Eugenie Leontovich
Newsboy	Raymond Sanchez

Thus far, it's been a banner year for ragamuffins on the screen. "Spencer's Mountain" had a horde of nine, "My Six Loves" offered a sextet, and here we have a crop of five calculated to "steal your heart away." Basically, it all represents a reactionary movement on the part of Hollywood filmmakers responding to the clamor in certain circles over what seems to be a disproportionate amount of modern film fare given to adult or unsavory themes. The movement has merit and there will be those who embrace "Dime With A Halo" as the bittersweet and heartwarming little picture it was designed to be.

Had it been more realistically constructed and executed the Metro release might have evolved into one of those junior-sized gems that become box office sleepers. But, as is the custom in the great majority of films focusing on the activities of children, "Dime With A Halo" steers off the desired course and adopts a self-conscious, affectedly cute and thoroughly artificial style that betrays the potential of its premise.

Commercially, the Laslo Vadnay-Hans Wilhelm production, written by them and coproduced by Anthony Barr and Pat R. Beamy, is of mere footing. Fundamentally, it is an entertainment aimed at the family audience. Yet it contains material not exactly conducive to acceptance by such an audience. Strippers, for example, play a key role in the proceedings and are witnessed in action. Since more sophisticated filmgoers are apt to find the going a bit tedious, it is difficult to see just where the surefire boxoffice appeal of this film lies. Fortunately, it has been produced on a modest expenditure and can, if cleverly and robustly promoted and presented, make its presence felt to a sufficient degree.

The story deals with a quintet of Tijuana urchins who, each week, pool the resources of their street hawking and place a wager, through a friendly gambler from the states, on the 5-10 pool at Caliente. As might be expected, one Sunday, after cutting in the Christ child for a slice of the action by lifting a dime from the church poor box, the six nags of their choice all come in. But the gambler friend, for some mysterious reason, has left the premises, leaving the little band of moppets without a trustworthy adult to visit the cashier for the payoff (and, although it is gilded over, without transportation from Caliente back to Tijuana). After a series of misadventures, the kids finally track down the kind gambler but, as fate would have it, he dies of a coronary at the cashier's window and the cashier, in coming to his aid, steps on the winning ticket which attaches itself to a sticky morsel on his shoe and is lost forever.

Three of the five youngsters make favorable impressions, especially tiny Manuel Padilla, who draws the meatiest comedy material and rises to the occasion as a bootblack given to hiccoughs whenever circumstances look bleak. Rafael Lopez registers as the leader of the moppet party, and Roger Mobley is appealing in the pivotal role of a lad just arrived from north of the border with his elder sister (Barbara Luna) who has had to resort to Tijuana stripping to support him and keep him out of a foster home. The pretty Miss Luna does a commendable job. Paul Langton is competent as the ill-fated gambler, and the balance of support is satisfactory.

Boris Sagal has handled directorial reins quite respectably on the whole, but the generally lame-sounding dialog and the basic artificiality of the story design prove more than can be compensated for in execution. Ronald Stein has composed a catchy theme, but guitar punctuation of much of the action is somewhat heavyhanded. Capable assists have been contributed by cameraman Philip H. Lathrop, editor Ralph E. Winters and art director Charles Myall.

The film should have been shot in Tijuana and not on a studio sound stage. This is one case where the physical authenticity would have made a big difference in spawning the essence of reality without which the picture flounders in a morass of artificial sentiment. *Tube.*

The Four Days of Naples
(Le Quattro Giornate di Napoli)

Titanus release was called "one of the major Italian achievements of the year" when VARIETY's *Hawk* reviewed it from Rome, Nov. 20, 1962. "Pic is one of most moving, rousing epics of resistance against Nazism seen in a long time," he commented. Metro, which is distributing, tradeshowed it last night (Tues.).

"Anti-climactically, however," the reviewer continued, "some of its very qualities may limit its import boxoffice-wise in non-Italian areas." Director Nanni Loy handled the pic "with few lags and some concessions to hind-sight melodramatics by a naturally melodramatic people such as the Neapolitan. Acting, with few exaggeration, is dedicated and able," Hawk continued.

Camerawork by Marcello Gatti was rated "outstanding" and Gianni Polidori's art direction "elaborate."

Schaut Auf Diese Stadt
(Look At This City)
(EAST GERMAN)

Berlin, March 12.

Progress release of Defa production. Directed by Karl Gass. Written by Karl Eduard von Schnitzler. Editor, Christel Hemmerling. Reviewed at Babylon, Schoenhauser, West Berlin. Running time, 85 MINS.

"Look At This City," says the late (1953) West Berlin Mayor, Ernst Reuter, several times in this East German propaganda film. It's an excerpt from a West Berlin newsreel. The East German commentator then continues this bit via ironically referring to West Berlin as a front city, a city of cold war, a NATO bastion, a city that teems with spies and fascists, imperialists, monopoly capitalists, militarists, revengists. In brief, it's dubbed a city that endangers world peace. It's repeatedly pointed out that the East German government is composed of nothing but freedom-thinking people while the West Berlin administration headed by Willy Brandt is a bunch of war mongers.

Karl Eduard von Schnitzler, the star among the East German political commentators, is the mental creator of this East German documentary film on West Berlin. The Commies have often proved that they are masters when it comes to exploiting "facts" for their propaganda purposes. While the film can't convince those who are familiar with the real West-East Berlin situation, it's certainly within the bounds of possibility that a faraway neutral viewer (the film reportedly will be shown in African and Asiatic countries too) won't be able to distinguish where the truth begins and ends. Because this is a skillful mixture of exaggerations, distortions of historical facts, some half-way truths and just pure slander.

This film's anti-American attitude is very strong. Gen. Lucius D. Clay and the late John Foster Dulles are heavily attacked. A main target is RIAS, the U.S.-sponsored radio station in West Berlin. Marching U.S. soldiers are accompanied by rock-n-roll rhythms (taken from AFN). The "unholy U.S. influence" is mainly made responsible for the high suicide rate, juve delinquency and vices of all calibres in West Berlin. On the other hand, the late President Roosevelt (his funeral is inserted in the film) gets praise.

What West Berliners think of the whole situation was evidenced at the last elections (Feb. 17): The Commies got only 1.4% of the votes. And that in a city which once, before Hitler, was a stronghold of Communism. *Hans.*

The Balcony

Expert film adaptation of Genet's avant garde drama. A rare "arty" hit. Will fascinate, annoy, trouble and outrage.

Continental Distributing presentation of Walter Reade-Sterling, Allen Hodgdon Productions and City Film Corp. Stars Shelley Winters, Peter Falk, Lee Grant, Ruby Dee. Produced by Joseph Strick, Ben Maddow. Directed by Joseph Strick. Screenplay, Ben Maddow, based on play by Jean Genet as translated by Bernard Frechtman; camera, George Folsey; music, Stravinsky; editor, Chester W. Schaeffer; music, Igor Stravinsky. Reviewed at Cinema II, N.Y., March 6, '63. Running time, 86 MINS.

Madame Irma	Shelley Winters
Police Chief	Peter Falk
Carmen	Lee Grant
Judge	Peter Brocco
Bishop	Kent Smith
General	Jeff Corey
Thief	Ruby Dee
Penitent	Joyce Jameson
Horse	Arnette Jens
Roger	Leonard Nimoy
General	Kent Smith

To those who remember the Off-Broadway production of Jean Genet's "The Balcony" a couple of seasons back, a film adaptation of that uncompromisingly shocking play might seem totally unlikely—at least, for successful screen adaptation. However, Joe Strick and Ben Maddow, whose initial collaboration, "The Savage Eye," remains a classic example of realistic (some say nihilistic) cinematic reportage, have done the job superbly. With Genet's apparent approval, they have eliminated the play's obscene language (though it's still plenty rough) and clarified some of its obscurations. The result is a tough, vivid and dispassionate fantasy—one of the most original and "adult" American films in years. Needless to say, it's strictly an art entry, and attempts to sell it beyond that audience may trigger a certain amount of outrage.

This is never an easy film to watch, but also it is never boring or pretentious, and often it is acidly funny. Most of the action of the film, located in an unnamed city in the throes of a bloody revolution, takes place in a highly special kind of brothel, equipped like a movie studio with sets, costumes, rear projection devices, etc., which permit the patrons to enact their darkest fantasies (they can also pay with credit cards). Thus a gas company employee visits The Balcony (name of the brothel) to play out his dream of being a bishop; a milkman sees himself as a heroic general, and a meany accountant a chief justice. The film is one of bitter ironies and disastrous self-deceptions, including the contrast between the savage and seemingly pointless war outside and the opiate peace of the brothel.

Presiding over the macabre revels is Shelley Winters, the madame who designs the illusions and is all the more ominous for her complete, almost tender detachment. The peace of the brothel is shattered with the arrival of the police chief, Peter Falk, the madame's occasional lover who is fighting a last ditch stand outside to destroy the revolution. To this end, he sends the ersatz bishop, general and chief justice in a motorcade through the city to convince the rebels that their cause is lost. The fraud works, except that the bogus officials start taking themselves seriously.

A final irony is provided when the defeated rebel leader comes to The Balcony to enact his dream—that of being the all-powerful police chief. When the real chief and his opponent wind up in a brawl, the madame has them both stripped to the skin, shorn of their physical and psychological disguises, and thrown out into the ruins of the city which no longer remembers—or cares—what all the shooting was about.

In this latter instance, Strick and Maddow seem to have considerably simplified Genet's original text, but enough of his cold view of life remains to provoke countless arguments. Most importantly, Strick and Maddow have provided this fantastic film with its own reality. It is never capricious nor purposefully obscure, proceeding always with a recognizable logic. It is full of chilling detail and knife-sharp scenes, as when the police chief harangues the populace via radio from the brothel, speaking a furious jargon of nonsensical political and tv commercial cliches. Or, a comparatively gentle moment when the madame restrains her young office assistant, Lee Grant (for whom she has a lesbian itch), from returning to her original job with the rest of the girls: "There are plenty of

(Continued on page 18)

FOR BETTER AGENTS: PAY MORE

Suits and Countersuits About Orr, His Bank Deposits & Ex-Mgr.

By WHITNEY WILLIAMS

Los Angeles, March 19.

First hearing in a vast complex of suits and countersuits involving William T. Orr, Warner Bros. veepee, over allegedly "fraudulent" business transactions by his former business manager, Sheldon Graff, and others will be held today (Tues.) in Superior Court.

Scheduled hearing is on a motion by Security First National Bank to intervene in the case of James J. Malone against Graff and Victor A. Erwyn, latter's uncle.

Action stems from a suit by Orr against Security First National, in which Orr claims that bank released $133,000 from sale of Orr's home, to Graff on "forged" instructions. Orr alleges Graff and Erwyn used this money to pour into a Palm Desert project in a deal with James J. Malone, but the deal was never consummated.

Malone's suit, skedded for trial March 29 in Superior Court, seeks to compel Graff and Erwyn to go through with deal.

Security filed its motion to intervene last Tuesday (12) allegedly to get back the $133,000. The bank named as defendants Malone and Edna Shea Malone, Graff, Erwyn, Orr and Joy Orr and Union Bank.

In earlier action, Orr last Jan. 24 entered a cross-complaint to an original Superior Court suit brought Nov. 5, 1962, by brokerage firm of Dean Witter & Co., asking for declaratory relief.

Orr's complaint charged "wrongful" transactions involving 46,200 shares of Warner Bros. Pictures capital stock "without his knowledge or consent," and "fraudulent" withdrawals from checking accounts in three local banks.

Targeted specifically in latter charge was Sheldon Graff. Orr named also as defendants in his cross-complaint United California Bank, Floyd & Co., Dean Witter & Co., Victor A. Erwyn and 10 Does. Orr also filed an answer to Dean Witter suit on same date (Jan. 24) in which he held Dean Witter "jointly liable" for any damages which might occur to Orr in transactions involving 10,000 shares of Warner Bros. Pictures (figured before the four-to-one stock split), 34,000 shares of WBP (after the split) and 1,000 shares of DuBois Chemical.

Orr Sued In Turn

Orr, named as co-defendant with Graff, United California Bank, Citizens National Bank, Union Bank and 24 Does in the Dean Witter suit for declaratory relief, also was sued by Union Bank in suit filed two days later, Nov. 7, 1962, in which Graff, Doris Graff and Howie Horwitz, WB tv producer, likewise were designated as co-defendants, and claim made upon Orr and Graff for $445,000 over two promissory otes.

In further legal actions relating and interlocking to above, Orr filed an answer to Union Bank suit and filed a cross-complaint against Union Bank and Howie Horwitz, both dated Feb. 15, 1963; Orr filed breach of contract suit against Sheldon Graff Feb. 15, 1963; Graff filed an answer to Orr's cross-complaint to Dean Witter suit on Feb. 5, 1963 and Graff also filed an answer to Dean Witter suit last Feb. 18. In still further relative action, Citizens National Bank filed a demurrer to Dean Witter suit and Dean Witter entered a request for dismissal of suit against Citizens National Bank; and Union Bank filed an answer to Dean Witter complaint, denying any responsibility for any asserted loss to William T. Orr.

Dean Witter suit asked declaratory judgment by Court resolving conflicting contentions by Orr and Graff, in which Orr, according to complaint, claimed that Graff, his business manager, had acted beyond the scope of his authority in a transaction which resulted in a credit balance to Orr's margin account with firm of 1,500 shares of Warner Bros. Pictures stock. Sum of $7,719.97 also was asked as due Dean Witter from Orr and Graff.

DW likewise a [illegible] declaratory

(Continued on page 86)

Speed Ozone Ownership

Los Angeles, March 19.

National General Corp., which operates 213 hardtop theatres and eight drive-ins, has set a timetable for 50 ozoners in operation within 18 months, according to exec veepee Irving H. Levin.

Situations, Levin said, will either be constructed or acquired by company, which opens a new drive-in in San Jose, Cal., in May.

Allied Artists Reaches Out For Pix; 19 in 1963

Allied Artists Pictures is showing sings of perked up production this year. So far it's estimated that the company will have 19 features in production for release in 1963 and AA has also been making new deals right and left in the past week.

One new deal involves producer-director Anthony Mann, who has formed a new production company, Benton Film Productions in association with British film producer S. Benjamin Fisz, to make "The Unknown Battle" for Allied release. This is a multi-million dollar World War II spy plot and will be financed in part by Ace Films, production arm of the American Congress of Exhibitors.

Ace also figured in an Allied deal last week in that it will produce "Streets of Montmartre" for AA distribution in the western hemisphere and Japan. The distrib will handle "Unknown Battle" in these same areas. The Mann pic will be distributed by J. Arthur Rank Organization in certain global areas and the producer-director is negotiating other distrib deals outside the AA-Rank zones.

A roster of 10 "major stars" will appear in "Battle," which will be lensed in wide screen and color. Mann will produce and direct and Fisz will be exec producer. Ben Barzman, who worked on the script for Mann's current "The Fall of the Roman Empire," will script "Battle," which is based on a book by Col. Knut Haukelid. Pic will begin lensing in Norway this December.

Allied has also set a deal to release in the western himisphere and Japan 10 films to be produced by Philip Yordan's Security Pictures, during the next two-and-a-half years.

Yordan coauthored scripts for "El Cid," "55 Days at Peking" and "Fall of the Roman Empire," all Samuel Bronston pix, the former two released by AA. The first four pix under the AA deal to be produced by Yordan include the soon-to-be-released "Day of the Triffids," "Gretta," based on an Erskine Caldwell book; "The Tribe That Lost Its Head," from a Nicholas Monsarrat tome, to be shot in color; "Crack in the World," a sci-fi color pic; and "Badman's River," a widescreen color epic.

Lester Sansom, formerly with the AA studio, has joined Yordan as production exec to work on the properties, the rest of which will be announced at a later time. Most of the pix, incidentally, will be lensed in Hollywood but some location work will be undertaken if called for in the scripts.

Allied also recently made a five-picture deal with Leon Fromkess and has other fat on the fire. Among the company's other upcoming titles are "Black Zoo," "55 Days at Peking," "Play It Cool," "The Long Corridor," "Gun Hawk," "Gunfight at Comanche Creek," "Blood on the Arrow," "Soldier in the Rain," "Krona" and "Depths of the Unknown," plus a couple of others.

It all adds up to a heftier sked than last year's and a busy production year for Allied.

FORREST RAPS CROWDED LISTS

Hollywood, March 19.

A move to erase present actor-agent relationship and set up a more realistic approach to matter of employment will be presented at next board meeting of Screen Actors Guild by board member Steve Forrest. In a nutshell, plan would limit any agent to handle no more than 10 and 15 thesps. In return agent would be allowed 15% instead of 10%.

"Actors are not getting what they formerly received for their present 10%," claims Forrest. He maintains that instead of the career guidance they should be getting, too many are languishing "virtually unrepresented on agent's client lists. He says that some agents handle up to 100 actors.

Forrest said that he also will propose that actors remaining on the rosters of major agencies, or the "big independents", should only pay 5% for the "limited" service the bulk of them receive.

There is a proviso in the SAG-Artists agency pact which allows an actor to shed his agent if he hasn't found 15 days work for the thesp in any given period of 91 days. While this provides some relief the actor, Forrest contends, however, that since good agents with small client lists "are so rare", this merely leads to a "continual search" by the actor.

Many agents merely "load up" with clients and then "play the percentages", Forrest alleges. He maintains that an actor must go to a personal manager for the type of service he once received from an agent and that as a result the actor's complete repping tab totals a hefty 20% in reality.

Thesp stressed that his proposal was strictly his own with no official board sanction. He added that the idea has been "informally" discussed with several SAG execs and had received generally favorable reaction.

Allowing that many "big names" who utilize "legal counsel" and "social laisions" in conducting their business don't need or want the types of "custom" agenting he proposes, Forrest avers that for many of them agents merely apply "official sanctions" to deals actually already set.

Conflict of interest is another major problem facing thesps on huge talent rosters, according to Forrest, who maintains that it would be at least "theoretically" possible on a list of 10-15 clients to avoid this situation. Ideally, thesp believes an agent should have a roster that would include a director, writer, juvenile and adult actors of both sexes of varying types.

Limitation of agent clientele would be especially helpful to the newcomer, avers Forrest. Tyro would be in a much better position then to "come with grips" with the business, able to "get hip" to his logical place—or lack of one in it. "Instead too many young actors are carrying Guild cards on spec and harboring unrealistic dreams," says Forrest. "Many are not aware of the degree of inferior representation they are receiving."

There are actors in the big agencies who receive this "personalized" attention, asserts thesp, who adds most of them are the big names that don't need it.

Commenting that the situation did not develop overnight, Forrest thinks, however, that it warrants a fresh reapraisal since the demise of the MCA agency. Hope was, he says, that after the MCA dust settled much of what he now proposes would have come about naturally. "It has in part," he asserts, "but the overall picture hasn't really changed that much."

Actor additionally proposes that new thesps pay higher commissions to agents than the established performer, averring "It's at the beginning of a career when an actor needs the big help. Later he can take care of himself."

Sextant of Video Antecedents, Sets One For Theatres: Sean O'Casey's Biopic

By GENE ARNEEL

Sextant Inc., which has been strong in documentary television production, is about to branch out into theatrical filmmaking with a biopic on British playwright Sean O'Casey, with "Young Cassidy" as working title. O'Casey has okayed the script and a 12-week shooting schedule is to begin this spring in Dublin and surrounding areas, reports Robert D. Graff, president of Sextant.

Graff and v.p.'s Emmett Ginna and Milton Fruchtman talked about Sextant, past and present and future, with a VARIETY man in New York last Friday (15). Company is so named because "it seems to say we have our eyes on the stars," commented the prez.

Past Sextant activities include production of "Winston Churchill: The Valiant Years," and "Noah and the Flood" for CBS-TV. Completed and set for airing is a 26-film series on Franklin D. Roosevelt, going via ABC-TV. Company is now serving as consultants to the U. S. Commission for the World's Fair, at work on designing and developing the U. S. exhibit. Further Sextant has a tieup with Life mag as tv producing partner with the news and pictorial mag on tv programming based on Life material.

All this and O'Casey, too.

Graff insists "the communications front can be assaulted from all directions" but we hope to "stay as a medium-sized production company. We're not Revue, Screens Gems or a big studio. We don't want to repeat the big mistakes and take the big losses."

John Whiting wrote the script for the O'Casey film and O'Casey had it read to him by his wife in their modest home in Torquay, England. The 83-year-old playwright has been of failing sight for several years.

Sextant is now in process of auditioning director and cast and figures on turning out the production at a budget of within $900,000. O'Casey was last represented in films by "Plough and the Stars," which the old RKO Radio released in 1937.

The approach to "Young Cassidy," said Graff, is this: "We're laying off the Irishness and going for the universalities. It is not an Irish story as such but may turn out to be the truest Irish story ever told."

Sextant's varied operations are financed by Chase Manhattan, ABC and the U. S. Government. ABC, which has a $1,500,000 stake in the company, has distributed rights to, and 50% of the ownership of, the FDR telefilm series.

Soraya's Greasepaint

Rome, March 19.

Princess Soraya has been signed to a film contract by Italian producer Dino De Laurentiis. The former Empress of Iran, who's had no professional experience, recently underwent a screen test which De Laurentiis directed.

No decision as yet on the first vehicle for the Princess, whose contract calls for a starring role.

She's been threatened from Iran with loss of her royal title if she turns pro.

Ken Herts Plots Film House Under Pre-Sold Tickets

Hollywood, March 19.

Herts Lion International will expand its operation in the fall, previously confined to production and distribution, and enter the exhibition field. Prexy Kenneth Herts reports his company has started construction of a theatre in the Malibu business section shopping center area, at the beach. House, to be tabbed the Malibu Arts Theatre, will cost $350,000, the figure repping $150,000 for building alone and balance for equipment and furbishings.

Deal has been consummated for theatre site through Malibu Realty Co., on a 25-30 year lease basis. Robert Brout is architect for the project, with groundbreaking to take place by June 1, aiming for August completion.

Unique plans for the theatre, according to Herts, is operation entirely on a subscription basis. Patrons will be offered an annual 10-picture series at a $20 membership. Each film will run five weeks, with series tix only available and sold through mailing lists and newspaper advertising. Mrs. Geraldine Teasley has been set to handle subscription sales.

Herts reports theatre will be designed for 350 seats, although 7,000 square foot area would normally be large enough for 1,000 seats. Seating, however, is designed in individual, staggered box areas of two, three and four sofa-like lounges to facilitate family subscription sales, which will be sought.

Herts reveals total operation cost is expected to be $5,000 a month, or $60,000 a year. Maximum subscriptions could be sold to 15,750 subscribers which, at the $20 rate, would bring in $315,000.

Theatre will use no marquee or on-the-spot advertising, with patrons apprised of films running through mailing lists. There also will be no concessions (candy-popcorn, etc.) sold inside the theatre. Screenings will operate on once-a-night basis, with two shows Saturdays and Sundays.

Women's Clubs' 4 of 9 Laurels to 'Music Man'

Hollywood, March 19.

"Music Man" was a runaway prizewinner in California Federation of Women's Clubs' Annual Motion Picture Awards for 1962, copping five of nine awards. Warner Bros. production hit with Shirley Jones, best actress; Robert Preston, best actor; Ronny Howard, outstanding performance by a boy; Robert Burke, best cinematography; Warners and Morton Da Costa, best studio and producer.

"Miracle Worker" also won two nods, with Patty Duke, for outstanding performance by a girl, and Award of Merit. Latter designation also went to "Wonderful World of the Bros. Grimm" and "Lawrence of Arabia."

New York Producers And Directors Bargain

Representatives of Screen Directors International Guild and the Film Producers Assn. met in New York last week for talks on a new pact, their old one having expired March 7. No real concessions were made on either side, however, and meetings are slated to pick up again today (Wed.).

One point, a very small one, has been established. Since the old contract has expired, the matter of retroactivity was up for negotiation. It has been decided that when the new agreement is reached it will be retroactive to March 8, 1963.

Progress is anticipated by both sides at today's meeting, both now having had several exploratory sessions and the issues now clear. FPA had a board meeting following last week's sessions and will report its findings at today's discussions.

At issue is a union demand for a 35% increase in scales over the present $300 weekly staff rate on a 26-week contract and $135.50 freelance minimum. Also involved are union proposals for director overtime, staff status for virtually all commercial directors and other matters.

Storms Bop L.A. But 'Arabia' Capac. $30,000; 'West' Mighty $31,500, 4th; 'Boys' Slight 15G, 'Wine' Fine 25G

Los Angeles, March 19.

L. A. firstruns are suffering this week from a bout of inclement weather, sending grosses down from the high level attained last session. Hardtickheters continued to maintain their hefty pace but others don't shape as well. Significantly, the only new bills currently are reissues or lesser-known films.

"Lawrence of Arabia" looks to maintain its capacity pace of $30,000 in 13th round at Warner Beverly after same a week ago. "How West Was Won" is pushing up to a great $31,500 in fourth at Warner Hollywood. "Follow the Boys," out on release, looks slow $15,000 in four theatres.

"Days of Wine and Roses" looks fine $25,000 or over in second frame daydating five houses, on first general release dating. "To Kill a Mockingbird" is lusty in 13th round as is "David and Lisa" in sixth session.

Estimates for This Week

Hillstreet, Pix, Four Star, Baldwin (Metropolitan-Prin-UATC-State) (2,752; 756; [illegible]; 1,[illegible]; $1-$2) — "Follow Boys" (MGM) and "Hitch in Tokyo" (MGM). Slow $15,100. Last week, Hillstreet with Iris, "Son of Flubber" (BV) (2d wk), $5,[illegible]. Pix with State, "Two for Seesaw" (UA) (1st general release), "Court Martial" (Indie) (reissue), $11,700. Four Star, "The Seducers" (Brent) (2d wk), $1,[illegible]. Baldwin with Los Angeles, Hawaii, "Jumbo" (MGM) (1st general release), "Seven Seas to Calais" (MGM), $14,100.

Lido (FWC) (876; $2-$2.40) — "Love and Larceny" (Indie). Light $4,000. Last week, "Crooks Anonymous" (Jan), "Operation Snatch" (Cont) (3d wk), $2,300.

Orpheum, Iris (Metropolitan-FWC) (2,213; 825; $1-$1.40) — "War and Peace" (Par) and "Last of Vikings" (Indie) (reissues). Okay $9,200. Last week, Orpheum with El Rey, "West Side Story" (UA) (5th wk, Orpheum; 1st wk, El Rey), $7,[illegible].

Hollywood, Los Angeles (FWC-

(Continued on page 10)

'Wine' Sockeroo $20,000, Pitt; 'Lisa' Wow $9,000, 'Head' Bright 12G, 2d

Pittsburgh, March 19.

"Days of Wine and Roses" is shaping to get a giant take in first round at Stanley. "David and Lisa," which came close to house record in first round, is heading for a new high in second week at Squirrel Hill. "Diamond Head" remains bright in second at the Gateway.

"Longest Day" closed a 13-week run at Fulton with good showing. "Mutiny on Bounty" is in final weeks and still showing strength at Nixon.

Estimates for This Week

Fulton (Assoc) (1,[illegible]; $1.50-$2.75) — "Longest Day" (20th) (13th). Hep $5,000 for final week. "Love is Ball" (UA) opens Thursday (21). Last week, $[illegible].

Gateway (Assoc) (1,[illegible]; $1-$1.50) — "Diamond Head" (Col) (2d wk). Glittering $12,000. Last week, $15,000.

Nixon (Rubin) (1,700; $1.80-$2.75) — "Mutiny on Bounty" (MGM) (14th wk). Firm $[illegible]. Last week, $4,[illegible].

Penn (UATC) (3,472; $1-$1.50) — "Courtship of Eddie's Father" (MGM) opens tomorrow (Wed.) on money-back guarantee. Last week, "Follow Boys" (MGM) (10 days), fair $[illegible].

Shadyside (MOTC) ([illegible]; $1.50) — "Two for Seesaw" (UA) (2d wk). Wow $5,[illegible] after $6,100 for opening week.

Squirrel Hill (SW) ([illegible]; $1.75) — "David and Lisa" (Cont). Running ahead of first round with wow $9,000 or more; new peak here seems sure. First was $[illegible].

Stanley (SW) (3,700; $1-$1.50) — "Days of Wine and Roses" (WB). Wow $20,000. Last week, "Son of Flubber" (BV) (3d wk), $11,[illegible].

Warner (SW) (1,[illegible]; $1-$1.80) — "Best of Cinerama" (Cin) (4th wk-9 days). Lofty $12,[illegible]. "How West Was Won" (MGM) opens Thursday (21).

Key City Grosses

Estimated Total Gross

This Week .... $[illegible]

(Based on 23 cities and 206 theatres)

Last Year .... $[illegible]

(Based on 22 cities and 2[illegible] theatres, chiefly first runs including N.Y.)

'West' Whopping $24,000, Det. 3d

Detroit, March 19.

Only one newcomer, and its only mild. But holdovers continue great. The newcomer is "On Any Street" at Fox. "Lawrence of Arabia" looks sock in seventh session at Madison. "How the West Was Won" stays mighty in third round at Music Hall.

Fourth weeks of "Son of Flubber" is great at the Michigan. "Days of Wine and Roses" at Palms looks wow, also in fourth. "Two for Seesaw" looks nice in second at the Mercury. "Freud" seems good in third at the Krim.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.40) — "On Any Street" (Indie) and "Wild Youth" (Indie). Mild $10,000. Last week, "Secrets Nazi Criminals" (Indie) and "Concrete Jungle" (Indie), $7,500.

Michigan (United Detroit) (4,[illegible]; $1.25-$1.40) — "Son of Flubber" (BV) (4th wk). Great $17,000. Last week, $18,000.

Palms (UD) (2,905; $1.25-$1.40) — "Days of Wine and Roses" (WB) (4th wk). Wham $15,000. Last week, $19,000.

Madison (UD) (1,408; $1.50-$3.30) — "Lawrence of Arabia" (Col) (7th wk). Smash $20,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.40) — "Papa's Delicate Condition" (Par) (2d wk-5 days). So-so $5,000. Last week, $[illegible].

Adams (Balaban) (1,700; $1.25-$1.50) — "Follow The Boys" (MGM) (2d wk). Fairish $7,500. Third week begins today (Tues.).

United Artists (UA) (1,667; $1.25-$3) — "Mutiny on Bounty" (MGM) (17th wk). Fair $[illegible]. Last week, $[illegible].

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.50) — "How West Was Won" (MGM) (3d wk). Mighty $24,000. Last week, ditto.

Mercury (United Motion Theatre Co.) (1,[illegible]; $1-$1.50) — "Two For Seesaw" (UA) (2d wk). Nice $11,000. Last week, $11,[illegible].

Trans-Lux Krim (Trans-Lux) ([illegible]; $1.00-$1.50) — "Freud" (U) (3d wk). Down to good $[illegible]. Last week, $[illegible].

'FATHER' FANCY 12G, COL.; 'WINE' BIG 13G

Columbus, O., March 19.

"Courtship of Eddie's Father" is heading for a big take in its opening stanza at Loew's Ohio. "Days of Wine and Roses" still is socko in third inning at RKO Palace. New Main's "Child is Waiting" looms fair on opener. "Best of Cinerama" is holding well in 10th week at Grand.

Estimates for This Week

Grand (RKO) ([illegible]; 75-$2) — "Best of Cinerama" (Cinerama) (10th wk). Satisfactory $4,200. Last week, $4,[illegible].

New Main (Sugarman) (1,100; 90-$1.25) — "Child is Waiting" (UA). Fair $2,000 or under. Last week, second-run.

Ohio (Loew) (3,070; 90-$1.50) — "Courtship of Eddie's Father" (MGM). Big $12,000. Last week, "Girl Named Tamiko" (Par), $[illegible].

Palace (RKO) (2,[illegible]; 90-$1.50) — "Days of Wine and Roses" (WB) and "Make Mine Double" (Ellis) (3d wk). Great $13,000. Last week, $14,[illegible].

'WINE' HEADY $16,000, CLEVE.; 'LISA' 11G, 2D

Cleveland, March 19.

Outstanding here in current round is "Days of Wine and Roses," which is heading for a lively take at the Hipp. Another newcomer, "Courtship of Eddie's Father" shapes drab at State. "David and Lisa" is excellent in two smaller houses for second week, getting sellouts over weekend at Heights Art. "Son of Flubber" also is strong in second at Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,[illegible]; $1.25-$1.50) — "Son of Flubber" (BV) (2d wk). Strong $14,000. Last week, $21,000.

Colony Art (Stanley-Warner) (1,394; $1.50) — "Freud" (U). Bright $4,000. Last week, "Seven Capital Sins" (Indie) (3d wk), $2,000.

Continental Art (Art Theatre Guild) ($1-$1.50) — "Lady Doctor" (Indie). Ordinary $1,000. Last week, "Cleo From 5 to 7" (Indie) and "The Island" (Indie), $2,000.

Heights Art (Art Theatre Guild) ([illegible]; $1.50) — "David and Lisa" (Cont) (2d wk). Giant $7,400 or over, with sellouts on weekends, and ranking as best arty house gross of season. Last week, $[illegible].

Hippodrome (Eastern Hipp) (1,532; $1.25-$1.50) — "Days of Wine and Roses" (WB). Brisk $16,000. Last week, "Diamond Head" (Col) (4th wk), $[illegible].

Ohio (Loew) (2,700; $1.25-$2.75) — "Mutiny on Bounty" (MGM) (12th wk). Average $5,000. Last week, ditto.

Palace (F&A Theatres) (2,730; $1.25-$1.50) — "Giant" (WB) (reissue). Oke $7,500. Last week, "Windjammer" (Cinerama) (reissue), $7,000.

State (Loew) (3,[illegible]; $1.50) — "Courtship of Eddie's Father" (MGM). Drab $5,000. Last week, "Papa's Delicate Condition" (Par), $4,000.

Stillman (Loew) (2,700; $1.50) — "Showboat" (MGM) and "Great Caruso" (MGM) (reissues). NSG $4,000. Last week, "Five Miles to Midnight" (UA) (m.o.), same.

Westwood Art (Art Theatre Guild) ([illegible]; $1.50) — "David and Lisa" (Cont) (2d wk). Fine $3,000. Last week, $3,500.

'Father' Boffo 9G, K.C.; 'Ball' Hep 5G

Kansas City, March 19.

Two newcomers here are doing well and will hold. Standout is "Courtship of Eddie's Father," socko at the Roxy. Also new, "Love is a Ball" at the Brookside also shapes good.

"Son of Flubber" in fourth week at the Uptown continues boff. "Diamond Head" at Plaza looks bright in third. "Lawrence of Arabia" in fourth round is rated strong. Weather was damp for the weekend, but the temperature was warmer.

Estimates for This Week

Brookside (Fox Midwest - Nat. Gen. Corp) ([illegible]; $1-$1.25) — "Love is a Ball" (UA). Nifty $5,000 or near; holds. Last week, "Billy Budd" (AA) (2d wk), $[illegible].

Capri (Durwood) (1,[illegible]; $2-$2.75) — "Mutiny on Bounty" (MGM) (13th wk). Good $6,500; stays. Last week, $[illegible].

Empire (Durwood) (1,204; $2-$2.50) — "Brothers Grimm" (MGM) (22d wk). Okay $4,000. Last week, $4,500.

Kimo (Dickinson) ([illegible]; $1.25-$1.50) — "Coming Out Party" (Union) (2d wk). Bright $1,[illegible]. Last week, $2,000.

Paramount (Blank-UP) (1,[illegible]; $1-$1.25) — "Days of Wine and Roses" (WB) (3d wk). Fancy $[illegible]; continues. Last week, $10,000.

Plaza (FMW-NGC) (1,630; $1-$1.25) — "Diamond Head" (Col) (3d wk). Sparkling $7,000; may hold. Last week, $[illegible].

Rockhill (Little Art Theatres) (750; $1-$1.25) — "David and Lisa" (Cont) (3d wk). Fast $[illegible]; holds on. Last week, $[illegible].

Roxy (Durwood) ([illegible]; 75-$1.50) — "Courtship of Eddie's Father" (MGM). Sock $9,000; stays. Last week, "Follow Boys" (MGM) (2d wk), $4,000.

Saxon (Durwood) (1,110; $1.50-$3) — "Lawrence of Arabia" (Col) (4th wk). Strong $10,500; holding. Last week, $10,700.

Uptown (FMW-NGC) (2,043; $1-$1.25) — "Son of Flubber" (BV) (4th wk). Boffo $[illegible]. Last week, combo of Uptown and Granada (1,217), great $15,000.

'Wine' Smooth $21,000, Philly; 'West' Great 27G, 'Head' 15G, 'Arabia' 14G

Broadway Grosses

Estimated Total Gross

This Week .... $[illegible]

(Based on 22 theatres)

Last Year .... $[illegible]

(Based on 20 theatres)

'Action' Nice 15G, St. L.; 'Wine' 12G, 3

St. Louis, March 19.

Bulk of strength in present week is concentrated in the longruns although "Who's Got the Action" is rated nice on opener at the Fox. "Days of Wine and Roses" still is sweet in third round at Ambassador. "Brothers Grimm" looms fancy in 10th week at Martin Cinerama.

"Diamond Head" shapes fine in fourth stanza at State. "Son of Flubber" looks okay in sixth at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Days of Wine and Roses" (WB) (3d wk). Fat $12,000. Last week, $14,000.

Apollo Art (Grace) (700; 90-$1.25) — "Island" (Indie) and "School for Scoundrels" (Indie). Okay $2,000. Last week, "Phaedra" (Lope) (11th wk), $1,[illegible].

Esquire (Schuchart-Levin) (1,[illegible]; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (13th wk). Good $6,500. Last week, $[illegible].

Fox (Arthur) (5,000; 90-$1.25) — "Who's Got Action" (Par). Nice $15,000. Last week, "Barabbas" (Col) (3d wk), $12,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Son of Flubber" (BV) (6th wk). Oke $[illegible]. Last week, $10,000.

State (Loew) (3,[illegible]; 60-90) — "Diamond Head" (Col) (4th wk). Fine $[illegible]. Last week, $12,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "Brothers Grimm" (MGM) (10th wk). Fancy $16,000. Last week, $17,000.

Pageant (Arthur) (1,[illegible]; 90-$1.25) — "Billy Budd" (AA) (4th wk). Good $3,000. Last week, $4,000.

St. Louis (Arthur) (3,[illegible]; 75-90) — "Barabbas" (Col) (m.o.). Good $[illegible]. Last week, "Papa's Delicate Condition" (Par), $[illegible].

Shady Oak (Arthur) (700; 90-$1.25) — "David and Lisa" (Cont) (5th wk). Okay $1,[illegible]. Last week, $2,000.

'Flubber' Wham $12,000, Port.; 'Mock'bird' 9G, 2d

Portland, Ore., March 19.

Some fresh screen fare is helping to brighten the local boxoffice setup currently. "Son of Flubber" is wham in first at the Fox while "Follow the Boys" looms good on opener at Orpheum. "To Kill a Mockingbird" looks loud in second at the Broadway. "Longest Day" is solid in eighth session at Paramount.

Estimates for This Week

Broadway (Parker) (1,[illegible]; $1-$1.50) — "To Kill Mockingbird" (U) (2d wk). Loud $9,000 or over. Last week, $[illegible].

Fox (Evergreen) (1,[illegible]; $1-$1.40) — "Son of Flubber" (BV). Wow $12,000. Last week, "Days of Wine and Roses" (WB) and "Girl Room 13" (WB) (2d wk), $7,200.

Hollywood (Evergreen) (1,100; $1.60-$3) — "Best of Cinerama" (Cinerama) (5th wk). Steady $4,[illegible]. Last week, $[illegible].

Irvington (Smith) ([illegible]; $1.50) — "Two For Seesaw" (UA) and "Period of Adjustment" (UA) (reissue) (5th wk). Stout $4,500. Last week, $4,100.

Music Box (Hamrick) ([illegible]; $1.20-$3) — "Mutiny On Bounty" (MGM) (6th wk). Good $4,000. Last week, $[illegible].

Orpheum (Evergreen) (1,[illegible]; $1-$1.40) — "Follow Boys" (MGM) and "Savage Guns" (MGM). Bright $[illegible]. Last week, "Girl Named Tamiko" (Par) and "Rat Race" (Par) (reissue), $4,000.

Paramount (Port-Par) (1,[illegible]; $1.50-$3) — "Longest Day" (20th) (8th wk). Solid $[illegible]. Last week, $[illegible].

Philadelphia, March 19.

Plenty of action at downtown deluxers over the weekend as city was in a holiday mood. One of major newcomers is getting a great play. It is "Days of Wine and Roses," which looks wham on opener at Stanton. "Long Day's Journey Into Night" is heading for a smash take at the 1,000-seat Cheltenham on initial round. "Billy Budd" looks brisk on opener.

"How West Was Won" is holding very steadily in second round at the Boyd with another great session in prospect. "David and Lisa" still is big in fifth stanza at the Lane. "Girl Named Tamiko" is rated fine in second week at Arcadia.

Estimates for This Week

Arcadia (S&S) ([illegible]; $1.20-$[illegible]) — "Girl Named Tamiko" (Par) (2d wk). Nice $7,000. Last week, $12,000.

Boyd (SW) (1,5[illegible]; $[illegible]-$2.75) — "How West Was Won" (MGM) (2d wk). Sock $27,000. Last week, $[illegible].

Cheltenham (SW) (1,000; $1.40) — "Long Day's Journey Into Night" (Levine). Smash $16,000.

Bryn Mawr (Goldman) ([illegible]; $1.40) — "Counterfeiters of Paris" (Indie) (2d wk). Slow $2,[illegible]. Last week, $3,000.

Fox (Milgram) (2,200; $[illegible]-$1.80) — "Diamond Head" (Col) (2d wk). Fancy $15,000. Last week, $10,000.

Goldman (Goldman) (1,000; $2-$2.75) — "Longest Day" (20th) (22d wk). Trim $7,500. Last week, $[illegible].

Lane (Goldman) (1,000; $1.40) — "David and Lisa" (Cont) (5th wk). Big $9,000 or over. Last week, $13,000.

Midtown (Goldman) (1,200; $2.50-$3) — "Lawrence of Arabia" (Col) (13th wk). Firm $14,000 or over. Last week, $14,500.

Randolph (Goldman) (2,200; $[illegible]-$1.80) — "Gypsy" (WB) (7th wk). Busy $9,000. Last week, $10,000.

Stanley (SW) (2,160; $2.50-$2.75) — "Mutiny on Bounty" (MGM) (18th wk). Steady $[illegible]. Last week, $[illegible].

Stanton (SW) (1,483; $[illegible]-$1.80) — "Days of Wine and Roses" (WB). Wow $21,000. Last week, "Son of Flubber" (BV) (4th wk), $[illegible].

Studio (Goldberg) ([illegible]; $[illegible]-$1.80) — "Immoral West" (Indie) and "Erotica" (Indie) (2d wk). Good $5,000. Last week, $[illegible].

Trans-Lux (T-L) ([illegible]; $[illegible]-$1.80) — "Freud" (U) (4th wk). Okay $4,400. Last week, $4,[illegible].

World (R&B-Pathe) ([illegible]; $[illegible]-$1.80) — "Counterfeiters of Paris" (Indie) (2d wk). So-so $2,200. Last week, $3,[illegible].

Yorktown (SW) ([illegible]; $1.40) — "Billy Budd" (AA). Brisk $7,000 or close. Last week, "No Exit" (Indie) (4th wk), $3,700.

'Wine' Smash $11,000 In L'ville; 'Condition' 4½G; 'Day' Lush $8,000, 6th

Louisville, March 19.

Pace is good at firstruns currently although they had to buck basketball fever engendered by State High School tournament at Freedom Hall, which filled the 17,000 capacity coliseum Friday-Saturday (15-16). "Days of Wine and Roses" at the Mary Anderson shapes standout with smash take. "Longest Day," at Rialto in sixth, is stout. "Diamond Head," in third at United Artists, is good.

Estimates for This Week

Kentucky (Switow) ([illegible]; 75-$1.25) — "Papa's Delicate Condition" (Par). Fair $4,500. Last week, "Girl Named Tamiko" (Par) (2d wk), $2,000.

Mary Anderson (People's) (1,100; 75-$1.25) — "Days of Wine and Roses" (WB). Weekend sellouts aiming for smash $11,000 or near. Last week, "Two For Seesaw" (UA) (2d wk), $[illegible].

Ohio (Settos) ([illegible]; 75-$1.25) — "Son of Flubber" (BV) (5th wk). Healthy $5,000 after fourth week's $6,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50) — "Longest Day" (20th) (6th wk). Likely stout $8,000 after fifth week's $[illegible].

United Artists (Fourth Avenue) (3,000; 75-$1.25) — "Diamond Head" (Col) (3d wk). Good $7,000 after second week's $[illegible].

'Wine' Rousing $35,000, Chi; 'Father' OK 20G, 'Boys' 17G, 'Condition' 12G; 'West' Boff 27½G, 'Mock'bird' 27G, 3

Chicago, March 19.

Newcomers are meeting some resistance, but a batch of potent holdovers are gathering healthy tallies in a generally upbeat Chi firstrun round. "Days of Wine and Roses" is preeming to a wham $35,000 at the Chicago, while "Courtship of Eddie's Father" is teeing off with a fine $20,000 at Oriental. "Follow the Boys" looks a good $17,000 in Roosevelt bow.

"Reluctant Saint" shapes sock in initial Surf session. Monroe pair of "Small Hours" and "Girl With Green Eyes" looks nice.

"Papa's Delicate Condition" is posting a busy second Woods frame. "Billy Budd" is slick in Esquire second while "7 Capital Sins" is fast for same World session.

"To Kill A Mockingbird" is racking up a boffo third United Artists stanza. "Son of Flubber" looms fat in fourth State-Lake frame. "David and Lisa" continues torrid in its Cinema fifth.

On hardticket, "How West Was Won" is posting an excellent third McVickers round. "Lawrence of Arabia" is tall in its ninth Cinestage canto. "Mutiny on the Bounty" looks trim in its Todd 10th session.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Room Mates" (Indie). Good at $2,500. Last week, "Tow Before Zero" (Indie), $2,500.

Chicago (B&K) (3,900; 90-$1.80) —"Days of Wine and Roses" (WB). Sock $35,000 or near. Last week, "Diamond Head" (Col) (5th wk), $21,000.

Cinema (Stern) (500; $1.50) — "David and Lisa" (Cont) (5th wk). Great $9,000. Last week, $9,500.

Cinestage (Todd) (1,036; $2.40-

(Continued on page 10)

'West Won' Mighty 18G, Cincy; 'Flubber' Socko 12G; 'Wine' Big 9½G, 4

Cincinnati, March 19.

Cincy film biz is hypoed currently by rousing launchings of "How West Was Won" at the Capitol and "Son of Flubber" at Keith's. Also new at Albee is "Courtship of Eddie's Father," which looms okay. "West" is rated wow. Shaping sturdily in fourth weeks are "Days of Wine and Roses" at Palace and "Trial" at Grand. "Mutiny On Bounty" looks nice in 13th frame at the suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Courtship of Eddie's Father" (MGM). Just okay $9,000. Last week, "Giant" (WB) (reissue), $8,000.

Capitol (SW-Cinerama) (1,340; $1.25-$2.75) — "How West Was Won" (MGM). Wham $18,000 or over. Traffic-stopping ballyhoo at preem was sellout to Tri Delta sorority. Last week, "Best of Cinerama" (Cinerama) (4th wk-5 days), $8,500 at 90-$2 scale.

Esquire Art (Cin-T-Co) (300; $1.25)—"Billy Budd" (3d wk). Fine $1,400. Last week, $2,000.

Grand (RKO) (1,300; $1-$1.25)—"Trial" (Aster) (4th wk). Nice $5,300. Last week, $4,000.

Guild (Vance) (300; $1.25) — "Crooks Anonymous" (Indie) (3d wk). Fair $1,000 after $1,200 in second.

Hyde Park Art (Cin-T-Co) (300; $1.25)—"Divorce, Italian Style" (Embassy) (subrun). Good $1,200. Last week, "Devil's Wanton" (Indie), $700.

Keith's (Cin-T-Co) (1,500; 90-$1.25) — "Son of Flubber" (BV). Great $12,000. Last week, "Diamond Head" (Col) (3d wk), $7,000.

Palace (RKO) (2,600; $1-$1.50)—"Days of Wine and Roses" (WB) (4th wk). Big $9,500 after $10,500 in third.

Twin Drive-In (Cin-T-Co) (800 cars; 90)—"Who's Got Action" (Par) and "Escape From East Berlin" (MGM) (subruns). Good $3,-300. Last week, "Battle Beyond Sun" (Indie) and "Night Tide" (Indie), $4,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.20) — "Mutiny On Bounty" (MGM) (13th wk). Pleasing $6,-000. Last week, $6,200.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Wine' Boff 12G, Prov.; 'Father' 8G

Providence, March 19.

Warm, rainy Sunday helped to boost weekend grosses and had Majestic topping a fairly active town with "Days of Wine and Roses," which is boff. State is next in line with "Courtship of Eddie's Father" but it's only fair. Fifth week of "To Kill A Mockingbird" at Albee still is in chips. Strand is mild with "Five Miles to Midnight."

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"To Kill Mockingbird" (U) (5th wk). Still hep at $5,500. Last week, $7,000.

Elmwood (Snider) (724; $2-$2.50) —"Longest Day" (20th) (13th wk). Good $5,000. Twelfth was $7,000.

Majestic (SW) (2,200; 75-90)—"Days of Wine and Roses" (WB). Boff $12,000. Last week, "Term of Trial" (WB), $8,000.

State (Loew) (3,200; 75-90)—"Courtship of Eddie's Father" (MGM). Fair $8,000 or over. Last week, "The Hook" (MGM) and "Shoot Out" (MGM), $5,000.

Strand (National Realty) (2,200; 75-90)—"Five Miles To Midnight" (UA). Slow $4,000. Last week, "Girl Named Tamiko" (Par), $7,500.

'West' Golden $38,000, Frisco; 'Wine' 12G, 4th

San Francisco, March 19.

Biggest news at firstruns here this round is the near-capacity $38,000 for third session of "How West Was Won" at Orpheum. Elsewhere trade looks fairly firm. "To Kill a Mockingbird" is rated great in third session at the Alexandria. "Days of Wine and Roses" still is torrid in fourth week at Paramount.

Estimates for This Week

Alexandria (United Calif) (1,200; $2-$2.50)—"To Kill a Mockingbird" (U) (3d wk). Great $15,000. Last week, $16,000.

Clay (Rosi) (379; $1.40)—"Lovers of Teruel" (Cont) and "Sinbad the Sailor" (MGM) (reissues). Good $2,500. Last week, "Trial and Error" (MGM) and "Scapegoat" (MGM) (reissue) (3d wk-8 days), $2,800.

Coronet (United Calif) (1,250; $1.40-$3.50)—"Mutiny on Bounty" (MGM) (17th wk). Great $10,000 or over. Last week, $11,000.

Esquire (No. Coast) (946; 90-$1.50)—"Battle Beyond Sun" (AI) and "Night Tide" (AI). Okay $3,500. Last week, "Five Miles to Midnight" (UA) and "Boy Who Caught a Crook" (UA), $4,000.

Golden Gate (RKO) (2,850; $1.25-$1.50) — "40 Pounds of Trouble" (U) and "Mystery Submarine" (U) (2d wk). Good $2,000 or over. Last week, $17,000.

Larkin (Rosi) (300; $1.40)—"Sundays and Cybele" (Davis) (13th wk). Good $2,500. Last week, $2,700.

Metro (United Calif) (1,000; $1.50-$1.80) — "Divorce, Italian Style" (Embassy) (10th wk). Hep $3,000. Last week, $3,200.

Music Hall (Rosi) (365; $1.40)—"David and Lisa" (Cont) (7th wk). Trim $4,500. Last week, $5,000.

Orpheum (Cinedome) (1,430; $2.75-$3.85)—"How West Was Won" (MGM) (3d wk). Near capacity $38,000. Last week, $37,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Days of Wine and Roses" (WB) (4th wk). Hep $12,000. Last week, $14,500.

Presidio (Art Theatre Guild)

(Continued on page 10)

'Father' Lofty $15,000, Denver; 'West' Huge 18G

Denver, March 19.

Only a single entry here this session but holdovers generally are displaying strength. "Courtship of Eddie's Father" shapes lofty in first round at Paramount. "Days of Wine and Roses" still is sweet in fourth stanza at Centre. Playing upped scale, "How West Was Won" shapes smash in second week at Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) —"Longest Day" (20th) (20th wk). Big $5,000. Last week, $3,6000.

Centre (Fox) (1,270; $1.25-$1.45) —"Days of Wine and Roses" (WB) (4th wk). Sweet $10,000. Last week, $12,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (2d wk). Smash $18,000. Last week, $18,100.

Denham (Indie) (800; $1.25-$2.50) — "Mutiny on Bounty" (MGM) (13th wk). Sturdy $5,200. Last week, $5,000.

Denver (Fox) (2,432; $1.25) — "Son of Flubber" (BV) (4th wk). Fancy $11,000. Last week, $12,500.

Esquire (Fox) (600; $1.25) —"Bell Antonio" (Indie) and "Divorce, Italian Style" (Embassy) (subrun) (2d wk). Neat $2,200. Last week, $2,300.

Orpheum (RKO) (2,690; $1.25) — "Giant" (WB) (reissue) (2d wk). Okay $4,000. Last week, $11,500.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Courtship of Eddie's Father" (MGM). Lofty $15,000. Last week, "Music Man" (WB) (subrun) and "Mystery Submarine" (U), $7,500.

Town (Indie) (600; $1.25-$1.45) —"Diamond Head" (Col) (4th wk). Fair $4,000. Last week, $5,000.

Vogue (Art Theatre Guild) (450; $1.25)—"David and Lisa" (Cont) (3d wk). Sharp $2,700. Last week, $2,500.

'Mock'bird' Great $11,500, Balto Ace

Baltimore, March 19.

"To Kill a Mockingbird," in third week at the Mayfair, is leading downtown trade currently. It is big. "Diamond Head" is pleasing in fourth round at Stanton while "Days of Wine and Roses," is rated good in second at the Hipp.

"Longest Day" is holding nicely in ninth stanza at the New. "Girl Named Tamiko" is slow in fourth frame at the Charles. "Trial and Error" is fair on opener at Cinema.

Estimates for This Week

Ambassador (Durkee) (800; 50-$1.50)—"Two for Seesaw" (UA) (6th wk). Down to oke $4,500. Last week, $5,500.

Aurora (T-L) (365; 50-$1.50) — "Fever Heat" (Indie) and "Male and Female" (Indie) (2d wk). Slow $1,300. Last week, $1,500.

Charles (Fruchtman) (500; 50-$1.50) — "Girl Named Tamiko" (Par) (4th wk). Slow $2,500. Last week, $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Trial and Error" (MGM). Fair $1,700. Last week, "Crooks Anonymous" (Janus) (3d wk), $1,000.

Five West (Schwaber) (435; 90-$1.50)—"The Hook" (MGM) (4th wk). NSH $1,000. Last week, $1,-500.

Little (T-L) (300; 50-$1.50) — "Bells are Ringing" (MGM) and "Please Don't Eat Daisies" (MGM) (reissues). Fair $1,500. Last week, "Place in Sun" (Par) and "Stalag 17" (Par) (reissues), $1,200.

Hippodrome (T-L) (2,200; 50-$1.50)—"Days of Wine and Roses" (WB) (2d wk). Good $7,500. Last week, $11,500.

Mayfair (Fruchtman) (700; 50-$1.50)—"To Kill Mockingbird" (U) (3d wk). Big $11,500 or close. Last week, $12,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"Longest Day" (20th) (9th wk). Steady $8,000. Last week, $9,000.

Playhouse (Schwaber) (365; 90-$1.50)—"Term of Trial" (WB) (5th wk). Mild $1,000. Last week, $1,-700.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Diamond Head" (Col) (4th wk). Pleasing $9,000. Last week, $11,000.

Rex (Freedman) (500; $1.50) — "Hot in Paradise" (Indie) (2d wk). Down to $2,000. Last week, $3,500.

Towne (T-L) (1,125; $1.50-$2) — "Mutiny on Bounty" (MGM) (13th wk). Passable $6,000. Last week, $6,200.

N.Y. Still Off; 'Tamiko'-Stage So-So $135,000; 'Head' Hefty 18G; 'Story' 15G in 74th; 'Arabia' Mighty 41G

Despite three new bills launched in the last seven days, Broadway film business continues as jittery as the stock market currently. The weather has been favorable for the cinema biz but has been of little help. As usual there was the minor upbeat on St. Patrick's Day, observed with the annual parade on Saturday (16). The actual day, March 17, was the usual Sunday.

"Girl Named Tamiko" with stageshow is heading for a fine $135,000 in first session at the Music Hall. It is set to hold a second. "The Unforgiven," a reissue, is heading for an okay $14,-000 on initial round at the Astor. "Whatever Happened To Baby Jane," also brought back, looks okay $10,300 or better in first week at the Palace. It will hold until "The Birds" opens March 28.

"Son of Flubber" is passable $9,000 in final six days of (6th) round at the DeMille where the "Balcony" opens tomorrow (Thurs.). "Papa's Delicate Condition" is mild $21,000 in second session, daydating the Paramount and Trans-Lux 52d Street.

"West Side Story" shapes sturdy $15,000 in 74th week at the Rivoli, with "The Ugly American" due in on April 11. "Diamond Head" is holding with a big $18,000 or close in fourth round at the Victoria. "Her Bikini Never Got Wet" is pushing up to a big $10,000 in current (7th) stanza at the Forum.

"Lawrence of Arabia" still is wham with $41,000 for 13th session at the Criterion, on hardticket. "Mutiny on Bounty" looks to duplicate last week's biz with a big $24,000 for 19th week at the State. "Longest Day" is heading for a sock $23,000 or close in current (24th) round at the Warner. "Brothers Grimm" is edging up to fair $13,500 in 32d stanza at the Cinerama where "How West Was Won" is due to open its run March 28.

Estimates for This Week

Astor (City Inv) (1,094; $1.25-$2)—"The Unforgiven" (UA) (reissue) (2d wk). First week ended yesterday (Tues) was okay $14,-000 or close, especially satisfactory in view of fact that it was rushed in when "Kid Galahad" (UA) floundered badly in its single week.

Cinerama (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (33d wk). The 32d round ended Sunday (17) was good $15,500 after $13,500 in 31st week. "How West Was Won" (MGM), second Cinerama production with a plot, is due in March 28, advance sale being very strong.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (14th wk). The 13th week concluded Sunday (17) was whopping $41,000 after $40,000 for 12th stanza.

DeMille (Reade) (1,463; 90-$2.50) —"Son of Flubber" (BV) (6th-final wk). Looks to be off to $9,000 in six days. Last week, $12,000. "Balcony" (Cont) opens tomorrow (Thurs).

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Hook" (MGM) (5th wk). This round finishing tomorrow (Thurs) looks like fine $9,000 or close after $8,400 for fourth week. "7 Capital Sins" (Embassy) (subrun) opens March 28.

Palace (RKO) (1,642; $1.25-$2) —"Whatever Happened to Baby Jane" (WB) (2d wk). Opener was okay $10,500. "The Birds" (U) opens March 28.

Forum (Moss) (813; $1.25-$1.80) —"Her Bikini Never Got Wet" (G Hakim) (7th wk). This likely will climb to big $10,000 this week after $8,700 for sixth. Scheduled to stay on.

Paramount (AB-PT) (3,665; $1-$2)—"Papa's Delicate Condition" (Par) (3d wk). Second round ended yesterday (Tues.) was mild $20,-000 or near after $25,000 on opener. "My Six Loves" (Par) opens April 3.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Girl Named Tamiko" (Par) with new stageshow. First session ending today (Wed) looks like so-so $135,-000. Holds a second. Last week, "To Kill Mockingbird" (U) and stageshow (4th wk), $134,000, for a fine extended-run. "Bye Bye Birdie" (Col) with Easter stageshow likely will open on April 4.

Rivoli (UAT) (1,545; $1.50-$2.50) — "West Side Story" (UA) (74th wk). This sixth round of continuous-run policy likely will hit fine $15,000 after $16,000 for fifth week. "Ugly American" (U) opens April 11.

State (Loew) (1,850; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (19th wk). This stanza winding up tomorrow (Thurs) is heading for big $24,000, same as for 18th week. Stays on.

Victoria (City Inv) (1,003; $1.25-$2) —"Diamond Head" (Col) (4th wk). Fourth round ended yesterday (Tues) was big $18,000 or close after $20,000 in third.

Warner (SW) (1,813; $1-$3.50) —"Longest Day" (20th) (24th wk). This stanza finishing tomorrow (Thurs) looks like sock $23,000 or near after $22,500 for 23d week. Continues.

First Run Artics

New Baronet (Reade) (430; $1.25-$2)—"Monkey in Winter" (MGM) (7th wk). This final week looks like fair $3,400. Last week, $3,700. "The Balcony" (Indie) opens tomorrow (Thurs).

Coronet (Reade) (500; $1.50-$2)—"Love and Larceny" (Indie) (7th wk). This round winding tomorrow (Thurs) likely will hold with lofty $5,500 after $9,500 for sixth week. Stays until April.

Fine Arts (Davis) (468; $1.80-$2) —"Sundays and Cybele" (Davis) (18th wk). The 17th week completed Sunday (17) was big $7,400 after $7,000 for 17th round.

Beekman (Rugoff Th) (590;

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'Lisa' Fat $8,000 In T'ronto; 'Sodom' $18,000; 'Mock'bird' Giant 21G

Toronto, March 19.

With biz hep currently, newcomers are off to a fine weekend start. "Sodom and Gomorrah" is lusty. "Freud" looks hot at Hylands. "David and Lisa" shapes big at Towne. "Courtship of Eddie's Father" and "Reptilicus" is rated hefty at the Uptown. All are in first weeks. Loew's showing little change in second stanza with "To Kill a Mockingbird," with downtown houses getting the overflow. Pic is rated wow. "Lawrence of Arabia" also is doing tops in seventh frame at Carlton.

Estimates for This Week

Carlton (Rank) (2,318; $2-$3) — "Lawrence of Arabia" (Col) (7th wk). With weekend turnaway biz, this is near capacity at $40,000. Last week, $43,000.

Century, Downtown, Midtown, Odeon, Scarboro, State (Taylor) (1,-42, 1,059, 1,082, 732, 682, 696; 50-$1)—"Reptilicus" (Astral) and "Battle Beyond Sun" (Astral). Neat $18,500. Last week, "Mystery Submarine" (U) and "Showdown" (U), three-hours combo, $13,500.

Eglinton (FP) (918; $1.50-$2.75) —"Best of Cinerama" (Cinerama) (10th wk). Steady $3,000. Last week, same.

Hollywood (FP) (1,080; $-$1.50)—"Term of Trial" (WB) (3d wk). Satisfactory $5,000. Last week, $8,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Freud" (U). Nifty $9,000. Last week, "Phaedra" (Lope) (5th wk), $5,500.

Imperial (FP) (3,216; $1-$1.50) — "Sodom and Gomorrah" (20th). Lusty $18,000. Last week, "Gypsy" (WB) (8th wk), $11,500.

Loew's (Loew) (1,641; $1-$1.50) — "To Kill Mockingbird" (U) (2d wk). Wham $21,000. Last week, $21,000.

Tivoli (FP) (930; $1.50-$2.50) — "Longest Day" (20th) (13th wk). Strong $7,000. Last week, same.

Towne (Taylor) (693; $1-$1.50) "David and Lisa" (IFD). Big $8,-000 or over. Last week, "Loneliness of Long Distance Runner" (IFD), $3,500.

University (FP) (1,392; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (10th wk). Hep $11,000. Last week, $12,000.

Uptown (Loew) (2,250; $1-$1.50) —"Courtship of Eddie's Father" (MGM). Hefty $12,000. Last week, "Five Miles to Midnight" (UA) (2d wk), $7,500.

'West' Wham 25G, D.C.; 'Wine' Potent 19G; 'Ball' 12G; 'Mockbird' 15G, 5th

Washington, March 19.

The brisk trend on mainstem is being accelerated by a batch of initialers this round. "How West Was Won" looms wow at Uptown. "Days of Wine and Roses" shapes great at Ambassador and Metropolitan, also in first. "Courtship of Eddie's Father" looks big at Palace while "Love Is Ball" rates sock at Keith's.

"Papa's Delicate Condition" opened mildly at Capitol. "To Kill a Mockingbird" shapes socheroo in fifth at the Town. "David and Lisa" is stout in seventh at Playhouse.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,400; 1,000; $1-$1.40)—"Days of Wine and Roses" (WB). Sweet $19,000 or near. Last week, "Son of Flubber" (BV) (4th wk), $8,000.

Apex (KB) (940; $1.40-$2.75) — "Longest Day" (20th) (subrun) (5th wk). Nice $7,000. Last week, $7,200.

Capitol (Loew) (3,240; $1-$1.40) —"Papa's Delicate Condition" (Par). Mild $10,000 or less. Last week, "Showboat" (MGM) and "Great Caruso" (MGM) (reissues), $12,000 in 9 days.

Dupont (Mann) (400; $1-$1.65)—"Freud" (U) (3d wk). Good $4,000. Last week, $5,000.

Keith's (RKO) (1,839; $1-$1.40) —"Love Is Ball" (UA). Sock $12,000. Last week, "Five Miles Midnight" (UA) (3d wk), $7,500.

MacArthur (KB) (900; $1.25-$1.40)—"Long Day's Journey Into Night" (Levine). Oke $5,000. Last week, "Trial and Eror" (MGM) (4th wk), $4,400.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (3d wk). Socko $30,000. Last week, $22,700.

Palace (Loew) (2,360; $1-$1.40) —"Courtship of Eddie's Father" (MGM). Big $15,000. Last week, "Robe" (20th) (reissue), $8,500.

Playhouse (TL) (450; $1.25-$1.80) —"David and Lisa" (Cont) (7th wk). Sturdy $7,500. Last week, $8,500.

Plaza (TL) (278; $1.49-$1.80) — "Stranger Knocks" (T-L) (4th wk). Big $7,000. Last week, $8,000.

Town (King) (800; $1-$1.40)—"To Kill Mockingbird" (U) (5th wk). Boffo $15,000. Last week, $15,300.

Trans-Lux (TL) (500; $1.40-$2)—"Diamond Head" (Col) (6th wk). Good $7,000. Last week, $8,000.

Uptown (SW) (1,300; $1.00-$2.75) "How West Was Won" (MGM). Heading for wow $25,000 or over. Last week, dark.

Warner (SW) (1,250; $1.00-$2.75) —"Mutiny on Bounty" (MGM) (17th wk). Good $7,000. Last week, $7,200.

'Father' Tall $12,000, Buff; 'Wine' Big 7G, 4

Buffalo, March 19.

Firstrun biz looms better here this round, being helped by some new fare. Standout newcomer is "Courtship of Eddie's Father," which is bright at the Buffalo. "Days of Wine and Roses" looks big in fourth session at Center. "Freud" shapes okay on opener, dayidating two theatres.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1)—"Courtship of Eddie's Father" (MGM). Bright $12,000. Last week, "Showboat" (MGM) and "Great Caruso" (MGM) (reissues), $8,000.

Center (AB-PT) (2,500; 90-$1.25) —"Days of Wine and Roses" (WB) (4th wk). Big $7,000. Last week, $9,500.

Century (UATC) (2,700; $1.00-$2.50)—"Longest Day" (20th) (5th wk). Soft $5,000. Last week, $6,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Girl Named Tamiko" (Par) and "Young Guns of Texas" (20th). Fair $8,000. Last week, "Son of Flubber" (BV) (5th wk), $8,500.

Teck (Loew) (1,200; $1.20-$2.20) —"Mutiny on Bounty" (MGM) (6th wk). Soggy $3,500. Last week, $4,200.

Cinema (Martina) (400; 90-$1.25) —"Freud" (U). Okay $2,500. Last week, "Two For Seesaw" (UA) (4th wk), $2,100.

Amherst (Dipson) (1,000; 90-$1.20)—"Freud" (U). Oke $4,000 or near. Last week, "Two for Seesaw" (4th wk), $3,000.

CHICAGO

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$3.00) — "Lawrence of Arabia" (Col) (6th wk). Tall $21,000. Last week, $23,200.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Billy Budd" (AA) (2d wk). Fast $10,300. Last week, $11,300.

Loop (Telem't) (606; $1.25-$1.80) —"Freud" (U) (5th wk). Good $6,000 in 5 days. Last week, $8,300.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM) (3d wk). Excellent $27,300 or near. Last week, $30,000.

Monroe (Jovan) (1,000; 65-90)—"Small Hours" (Indie) and "Girl With Green Eyes" (Indie). Okay $5,000. Last week, "Peeping Tom" (Russell) and "Career Girl" (Indie) (reissue) (2d wk), $4,000.

Oriental (Indie) (3,400; 90-$1.80) —"Courtship of Eddie's Father" (MGM). Fine $30,000 or close. Last week, "Five Miles to Midnight" (UA) (3d wk), $11,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Follow the Boys" (MGM). Busy $17,000. Last week, "The Raven" (AI) (2d wk), $13,500.

State-Lake (B&K) (2,400; 90-$1.80) — "Son of Flubber" (BV) (4th wk). Noisy $17,000. Last week, $22,500.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Reluctant Saint" (Indie). Snappy $7,500. Last week, "Lonely Are Brave" (U) (6th wk), $4,000.

Todd (Todd) (1,000; $2.20-$3.50) —"Mutiny on Bounty" (MGM) (10th wk). Trim $13,000. Last week, same.

Town (Teitel) (640; $1.25-$1.80) — "La Dolce Vita" (Astor) and "Liaisons Dangereuses" (Indie) (reissues). Oke at $3,500. Last week, "They Were 10" (Indie), $3,300.

United Artists (B&K) (1,700; 90-$1.80)—"To Kill A Mockingbird" (U) (3d wk). Boffo $27,000. Last week, $30,000.

Woods (Essaness) (1,200; 90-$1.80) — "Papa's Delicate Condition" (Par) (2d wk). Busy $12,000. Last week, $15,000.

World (Teitel) (400; 90-$1.25) — "7 Capital Sins" (Embassy) (3d wk). Frisky $9,000. Last week, $12,000.

NEW YORK

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$1.50-$2)—"Electra" (Lope) (14th wk). The 13th week completed Sunday (17) was good $6,400 after $7,000 for 13th round.

Cinema One (Rugoff Th) (700; $1.50-$2)—"Freud" (U) (14th wk). This round ending today (Wed.) is heading for hefty $11,300 after $12,800 last week. Stays.

Cinema Two (Rugoff Th) (300; $1.50-$2)—"Love at 20" (Embassy) (subrun) (2d wk). This stanza finishing today (Wed.) looks like okay $5,400 after $5,800 opener.

Fifth Ave. Cinema (Rugoff Th) (250; $1.25-$2)—"Love at 20" (Embassy) (2d wk). Current week ending today (Wed.) is heading for nice $3,300 after $4,000 on opener.

Normandie (T-L) (592; $1.25-$2) — "Case of Dr. Laurent" (T-L) (2d wk). This round winding up tomorrow (Thurs.) looks like fair $4,000 after $6,000 for initial week.

New RKO 23d Street (RKO) (1,600; $1.50-$2)—"The Trial" (Astor) (5th wk). Fourth stanza ended yesterday (Tues.) was good $11,000 or near after $13,000 in third.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Eclipse" (Times) (13th wk). Week ending today looks like $6,000. The 12th week was $5,800. "Mondo Cane" (Times) opens April 3.

Guild (Guild) (450; $1-$1.75) — "The Trial" (Astor) (5th wk). Fourth session completed yesterday (Tues.) was solid $10,500 after $12,000 in third.

Murray Hill (Rugoff Th) (565; $1.50-$2)—"Anna Christie" (Indie) and "Dinner at Eight" (Indie) (reissues) (2d wk). Second round ended yesterday (Tues.) was okay $6,500 after $8,200 for opener.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (27th wk). The 26th week finished Sunday (17) was hep $12,800 after $13,000 for 25th round.

Plaza (Lesser) (525; $1.50-$2)—"David and Lisa" (Cont) (12th wk). The 12th session completed yesterday (Tues.) was socko $16,000, a pickup from $14,000 of 11th week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"7 Capital Sins" (Embassy) (10th wk). The ninth frame ended yesterday (Tues.) was solid $7,500 after $8,500 for eighth. "The Birds" (U) opens March 28, daydating with Palace.

Tower East (Loew) (600; $1.50-$2)—"Long Day's Journey Into Night" (Levine) (24th wk). The 23d week completed yesterday (Tues.) was hefty $6,100 after $6,200 for 22d round. Continues.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Papa's Delicate Condition" (Par) (3d wk). Second stanza finished yesterday (Tues.) was delicate $4,000 after $8,000 on opener.

World (Perfecto) (390; 90-$1.50) —"Vices and Pleasures" (Mishkin) (4th wk). Looks like good $5,000 after $5,800 for third round.

Toho Cinema (Toho) (290; $1.50-$2) — "Bad Sleep Well" (Toho) (6th wk). Eighth week ended yesterday (Tues.) was good $5,000 after $4,900 for seventh.

Hub Okay; 'Father' Loud $21,000; 'Wine' Fast 16G; 'Mockbird' 10G, 5th

Boston, March 19.

Mild weather is producing mild biz here this week, but blackout of legit theatres helped Saturday (16) night and there were lines at many of the deluxers. Little new product here this round, with "Courtship of Eddie's Father" standout at Music Hall with hep takings. "Love and Larceny" is slick at Exeter.

Second weekers were okay with "Days of Wine and Roses" fine at Paramount in second and "The Raven" big for four days at the Pilgrim, leaving because of locked-in date. "To Kill Mockingbird" is still sock in fifth round at the Memorial. "Lawrence of Arabia" leads the hardticketers at the Gary in 13th stanza. "David and Lisa" is rated big fourth at Beacon Hill.

Estimates for This Week

Astor (B&Q) (1,117; $1.80-$2.95) —"Longest Day" (20th) (24th wk). Good $8,000. Last week, same.

Beacon Hill (Sack) (900; $1-$1.80) —"David and Lisa" (Cont) (4th wk). Nifty $10,000. Last week, $13,000.

Capri (Sack) (850; 75-$1.80)—"Sundays and Cybele" (Davis) (2d wk). Good $7,000. Last week, $9,000.

Boston (Beacon Ent.) (1,354; $1.20-$2.95)—"Best of Cinerama" (6th wk). Nice $10,000. Last week, same.

Center (E. M. Loew) (1,250; 90-$1.25)—"A Kind of Loving" (Gov) and "Playgirl After Dark" (Topaz). Trim $8,000. Last week, "Festival Girls" (Indie) (6th wk), $6,000.

Exeter (Indie) (1,276; 90-$1.49)—"Love and Larceny" (Major). Fine $11,000. Last week, "Eclipse" (Times) (2d wk), $6,500.

Fenway (Indie) (1,276; 90-$1.40) —"Antigone" (Ellis) (3d wk). Oke $3,500. Last week, $4,000.

Gary (Sack) (1,277; $1.50-$3) — "Lawrence of Arabia" (Col) (13th wk). Torrid $18,000. Last week, $19,000.

Mayflower (ATC) (600; 90-$1.50) —"Sweet Bird of Youth" (reissue) and "Lolita" (MGM) (subrun). Good $6,000. Last week, "Girl Named Tamiko" (Par) (3d wk), $4,500.

Memorial (RKO) (3,000; 90-$1.50) —"To Kill Mockingbird" (U) and "Young Guns of Texas" (U) (5th wk). Fine $15,000 or close. Last week, $15,000.

Music Hall (Sack) (4,300; 90-$1.80)—"Courtship of Eddie's Father" (MGM). Hot $21,000 or near. Last week, "Ben-Hur" (MGM) (subrun) (2d wk), $8,000.

Orpheum (Loew) (2,900; 90-$1.40) — "Diamond Head" (Col) (6th wk). Good $8,000. Last week, $10,000.

Paramount (NPT) (2,357; 70-$1.65)—"Days of Wine and Roses" (WB) (2d wk). Slick $16,000. Last week, $19,000.

Pilgrim (ATC) (1,900; 75-$1.25) —"The Raven" (AI) and "Night Tide" (Indie). Nice $8,000 in 4 days. Last week, $14,000.

Park Square (Indie) (300; $1.80)—"Divorce, Italian Style" (Embassy) (20th wk). Stout $4,000. Last week, ditto.

Saxon (Sack) (1,100; $1.80-$3)—"Mutiny on Bounty" (MGM) (18th wk). Nifty $12,000. Last week, $14,000.

State (Trans-Lux) (730; 75-$1.20) —"It's Hot in Paradise" (Indie) and "Tormented in Flesh" (Indie) (3d wk). Hot $7,000. Last week, $7,300.

Milder Weather Ups Mpls.; 'West' Wow $17,000, 'Father' 9G, 'Mockbird' 11G

SAN FRANCISCO

(Continued from page 9)

(730; $1.50)—"Electra" (Lope) (4th wk). Oke $2,000. Last week, $2,500.

St. Francis (Par) (1,400; $1.50-$1.75) — "Papa's Delicate Condition" (Par). Okay $10,000. Last week, "Diamond Head" (Col) (5th wk-6 days), $7,300.

United Artists (No. Coast) (1,140; $1.50-$3.75)—"Lawrence of Arabia" (Col) (6th wk). Big $30,000. Last week, $31,000.

Vogue (S.F. Theatres) (366; $1.50) —"Tlayucan" (Indie). Good $2,500. Last week, "Love at 20" (Embassy) (2d wk), $1,300.

Warfield (Loew) (2,656; $1.25-$1.50) — "Courtship of Eddie's Father" (MGM). Fair $10,000. Last week, "Show Boat" (MGM) and "The Great Caruso" (MGM) (reissues), $8,300.

Bridge (Schwartz) (396; $1.50-$1.75)—"Lady With Dog" (Indie) (2d wk). Nice $2,500. Last week, $4,000.

LOS ANGELES

(Continued from page 8)

Metropolitan) (856; 2,040; 90-$1.25) —"Playgirls and Bellboy" (Indie) and "Mating Game" (MGM) (reissues). Okay $9,000. Last week, Hollywood, "On Any Street" (Indie), "Room 43" (Indie) (reissues), $3,000.

Hawaii (G&S) (1,106; $1-$1.25)—"Jumbo" (MGM) and "Seven Seas to Calais" (MGM) (2d wk). Low $3,500.

Vogue, Village, Loyola, Warren's, Wiltern (FWC-Metropolitan-SW) (810; 1,535; 1,200; 1,757; 2,344; $1-$1.40) —"Days of Wine and Roses" (WB) (12th wk, Vogue, 2d wk others) and "Cash McCall" (WB) (reissue). Fine $25,000 or over. Last week, $30,700.

State (Metropolitan) (2,404; $1-$1.25)—"Two for Seesaw" (UA) and "Court Martial" (Indie) (reissue) (2d wk). Dull $3,000.

Beverly (State) (1,150; $1.40-$2.40)—"Love Is a Ball" (UA) (2d wk). Good $8,000 or near. Last week, $12,500.

Crest (State) (750; $2)—"Forever My Love" (Par) (reissue) (2d wk). Drab $1,200. Last week, $7,500.

El Rey (FWC) (856; $1-$1.25)—"West Side Story" (UA) (2d wk). Slow $2,000.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (4th wk). Great $31,300. Last week, $30,300.

Chinese (FWC) (1,408; $2-$2.40) —"Fantasia" (BV) (reissue) (4th wk). Fine $10,000. Last week, $12,100.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "Diamond Head" (Col) (5th wk). Hefty $13,500. Last week, $16,500.

Fine Arts (FWC) (631; $2-$2.40) —"David and Lisa" (Cont) (6th wk). Socko $8,000. Last week, $7,700.

Fox Wilshire (FWC) (1,990; $1.25-$2)—"To Kill Mockingbird" (U) (12th wk). Lusty $12,000. Last week, $13,000.

Warner Beverly (SW) (1,316; $1.75-$3.50) — "Lawrence of Arabia" (Col) (13th wk). Capacity $20,000. Last week, same.

Pantages (RKO) (1,512; $1.25-$2.75)—"Gypsy" (WB) (13th wk). Handy $8,000. Last week, $12,900.

Huntington Hartford (Allied) (1,012; $2-$2.50) — "Long Day's Journey Into Night" (Embassy) (13th wk). Slow $3,200. Last week, $4,100.

Music Hall (Ros) (720; $2-$2.40) —"Freud" (U) (14th wk). Fair $3,900. Last week, $4,200.

Egyptian (UATC) (1,392; $1.65-$3.50) — "Mutiny on Bounty" (MGM) (19th wk). Terrific $17,000. Last week, $15,700.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (23d wk). Good $9,000. Last week, $8,700.

Earlier 'Cleo' for L.A.

Coast preem of "Cleopatra" has been moved up a week from June 26 to June 19, at the RKO Pantages.

Debut will be for the benefit of the Music Center Building Fund and will be sponsored by Mrs. Norman Chandler, wife of L.A. Times publisher.

Minneapolis, March 19.

Newcomer "How the West Was Won" is sweeping this city off its feet in expected blockbuster fashion and this portends the anticipated long run. Of course, it tops the current lineup with a wow session at the Cooper. Otherwise, however, pickings continue good for the sizable array of holdovers.

Another important fresh entry, "Courtship of Eddie's Father," looms fair at Orpheum. Top holdover, "To Kill Mockingbird" looms great in fourth at the Mann. More moderate temperatures are proving a great break for film biz.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65)—"Mutiny on Bounty" (MGM) (13th wk). Dandy $6,500. Last week, $6,000.

Avalon (Frank) (800; $1)—"Have Figure, Will Travel" (Fanfare) and "Party Girl" (MGM) (reissue). Okay $2,000. Last week, "Bachelor Tom Peeping" (Indie) and "Invasion Quartet" (MGM) (reissue) (3d wk), $1,200.

Campus (Mann) (300; $1)—"Boccaccio '70" (Embassy) (subrun) (2d wk). Satisfactory $1,000. Last week, $1,500.

Century (Par) (1,300; $1.25-$1.50) —"Days of Wine and Roses" (WB) (4th wk). Sock $10,000. Last week, $13,000.

Cooper (CF) (805; $1.25-$2.50)—"How West Was Won" (MGM). Whopping $17,000. Last week, "Brothers Grimm" (MGM) (20th wk), $6,200 in three days.

El Lago (Carisch) (600; $1) — "Woman of Sin" (Ellis) and "Lost Souls" (Ellis) (reissues). Okay $1,200. Last week, "Shirt Off Back" (Indie) and "Young and Evil" (Indie) (2d run) (2d wk), $1,100.

Gopher (Berger) (1,000; $1-$1.25) —"Giant" (WB) (reissue) (2d wk). Brisk $4,000. Last week, $6,000.

Lyric (Par) (1,000; $1-$1.25) — "Birdman of Alcatraz" (UA) and "Miracle Worker" (UA) (reissues). Fair $3,500. Last week, "Girl Named Tamiko" (Par), $4,500.

Mann (Mann) (1,000; $1.25-$1.50) —"To Kill Mockingbird" (U) (4th wk). Smash $11,000 or near. Last week, $12,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Courtship of Eddie's Father" (MGM). Fair $9,000. Last week, "Papa's Delicate Condition" (Par) (2d wk), $1,000 in three days at $1-$1.25 scale.

Park (Field) (1,000; $1.50) — "Diamond Head" (Col) (5th wk). Fat $7,000. Last week, $7,000.

State (Par) (2,200; $1.25-$1.50)—"Son of Flubber" (BV) (4th wk). Boffo $8,000. Last week, $10,000.

Suburban World (Mann) (800; $1.25)—"Maid for Murder" (Janus). Okay $2,000. Last week, "Tales of Paris" (Times), $1,000.

World (Mann) (400; $1.25-$1.50) —"Pal Joey" (Col) and "Eddie Duchin Story" (Col) (reissues). Good $4,200. Last week, "Freud" (U), $4,000.

'Father' Slow $6,500, Indpls.; 'Wine' 6G, 3d

Indianapolis, March 19.

Grosses are moderate here this stanza, with holdovers dominating the list. "Best of Cinerama" is closing after 10 weeks at Indiana to make way for "Mutiny on Bounty" on March 20. "Courtship of Eddie's Father," only new pic, shapes at Loew's. "Days of Wine and Roses" is tall in third at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Son of Flubber" (BV) (4th wk). Good $5,000. Last week, $8,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"Best of Cinerama" (Cinerama) (10th wk). Oke $4,000. Last week, $5,000.

Keith's (C-D) (1,300; $1-$1.25)—"Days of Wine and Roses" (WB) (3d wk). Nifty $6,000. Last week, $7,300.

Loew's (Loew) (2,427; 75-$1.25) —"Courtship of Eddie's Father" (M-G). Slow $6,500. Last week, "David and Lisa" (Cont), $4,300.

Lyric (C-D) (800; $1.20-$2.20)—"Longest Day" (20th) (10th wk). Good $5,000. Last week, ditto.

National Boxoffice Survey

Biz Uneven; 'Wine' New Champ, 'Arabia' 2d, 'West' 3d, 'Bounty' 4th, 'Father' 5th, 'Mock'bird' 6th

Although the weather is milder in numerous key cities covered by VARIETY this session, film biz is offish. Dearth of enough strong pix to go around is blamed mostly by exhibs. Then, too, it's felt that the approaching deadline of income tax payments is hurting.

"Days of Wine and Roses" (WB) (6th wk) is moving up to No. 1 spot after climbing to fourth last week. This opus is considerably ahead of nearest competitor in actual coin total. "Lawrence of Arabia" (Col) (10th wk), second a week ago, again is finishing second.

"How West Was Won" (MGM) (3d wk), is capturing third position, first time its been listed in VARIETY weekly survey. Pic promises to be heard from additionally in the near future with added launchings. "Mutiny on Bounty," (13th wk), also from Metro, is winding up fourth.

"Courtship of Eddie's Father" (MGM), a newcomer, is taking fifth money. "To Kill Mockingbird" (U) (12th wk), champ last session, is finishing sixth. "Son of Flubber" (BV) (6th wk) will be seventh. It was third last round.

"Longest Day" (20th) (10th wk) is dipping to eighth position as it nears the end of runs in several keys. "Girl Named Tamiko" (Par) (4th wk) is edging up to ninth place.

"David and Lisa" (Cont) (11th wk) is finishing 10th. "Diamond Head" (Col) (11th wk), is dipping to 11th spot. It was fifth a week ago. "Freud" (U) (12th wk) rounds out the Top 12.

"Papa's Delicate Condition" (Par), "Follow the Boys" (MGM) and "Long Day's Journey Into Night" (Levine) are the runnerup pix.

"Love Is a Ball" (UA) a newcomer, looks nifty in K.C., sock in Washington and good in L.A. "The Trial" (Astor), also new, shapes nice in Cincy and N.Y., playing two houses in latter city. "Seven Capital Sins" (Embassy), another new entrant, looms snappy in Chi and solid in N.Y.

"Divorce, Italian Style" (Embassy) still is doing nicely in some five key cities, being especially strong in Frisco and N.Y. "Brothers Grimm" (MGM), near the end of first key city playdates, shows up in only three cities.

"Billy Budd" (AA) looms nice in Chi and Cincy and brisk in Philly. "Giant" (WB) again is the lone reissued to do consistently well in some three keys.

Note: The number of weeks out in release for bigger pix and long-runs are designated in such cases.

(Complete Boxoffice Reports on Pages 8-10)

Amusement Stock Quotations

Week Ended Tues. (19)

N. Y. Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21¾	11¼	ABC Vending	76	13¼	12¾	12¾	— ⅜
47½	22¾	Am Br-Par Th	236	32⅝	31⅝	32	— ½
20⅝	10	Ampex	302	15¼	14½	14½	— ⅝
53	31½	CBS	404	52¼	50⅝	51	— ¾
33⅞	8⅛	Chris Craft	114	13½	12¼	12½	— ¾
31	14	Col Pic	58	24	23½	23½	— ½
51⅜	34½	Decca	20	45¾	45⅛	45⅜	— ⅛
40⅝	21	Disney	161	35½	33⅝	33⅝	—1½
117⅝	85	Eastman Kdk	357	116⅝	114½	115	+ ½
6⅝	4¼	EMI	167	6	5⅝	5¾	— ¾
14⅝	8⅝	Glen Alden	133	11¾	11⅛	11⅜	— ⅜
47½	17⅝	Loew's Theo.	185	18¼	17⅝	17½	— ⅝
78⅝	38	MCA Inc.	95	50¼	48⅛	50⅛	+ ⅞
21⅞	10⅝	Metromedia	156	21⅜	20¼	21⅛	+1⅛
50⅝	28⅝	MGM	1202	33	31½	32⅛	— ⅝
12⅝	5¼	Nat. Gen'l Corp.	330	11½	10⅝	10⅝	— ⅝
25½	19	Outlet	†800	22⅝	21¾	22¼	..
50½	31	Paramount	836	38⅛	36	36	—1⅛
221	81½	Polaroid	284	141¾	136⅛	136¼	—3½
65⅞	38⅝	RCA	1746	61½	57⅝	57⅞	—3⅝
12⅝	6½	Republic	27	9⅛	8⅞	8⅞	— ⅛
17	12½	Rep., pfd.	16	15⅝	15¼	15⅝	+ ⅜
40¼	18⅝	Stanley War.	81	21¾	20⅞	21	— ⅛
35⅝	27¼	Storer	22	34	33⅝	34	+ ⅛
22	13	Taft Bdcst.	76	21¼	20⅝	21	+ ⅜
39⅝	15⅝	20th-Fox	190	26⅞	25½	26½	+1
35½	22¾	United Artists	‡135	30	29½	29⅞	+ ¾
20⅝	10½	Warner Bros.	84	13⅝	13¼	13¼	— ⅜
75⅝	40¾	Zenith	380	54⅞	51	51¼	— ⅞

American Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6⅝	2½	Allied Artists	40	3	2⅞	2⅞	— ¼
9	3⅝	Bol'N'el GAC	82	8¼	7½	7¾	+ ⅛
21⅜	10¼	Cap. Cit. Bdc.	28	19¼	19	19	+ ½
20⅝	8½	Cinerama Inc.	283	16¼	15⅜	15⅝	+ ⅛
12	6½	Desilu Prods.	45	7⅝	7½	7⅝	+ ⅛
9⅝	4½	Filmways	44	6⅝	6¼	6⅝	— ⅛
14⅝	5½	MPO Vid.	6	7⅞	7¾	7⅞	+ ¼
2⅝	⅝	Nat'l Telefilm	19	13/16	¾	¾	—1/16
5⅛	2	Reeves Bdcst.	17	2⅝	2⅛	2⅝	
7½	2¾	Reeves Ind.	55	3¼	3⅛	3⅛	
22¾	13	Screen Gems	18	17⅝	17¼	17¼	— ⅛
26⅝	8⅝	Technicolor	148	10⅝	10	10	— ⅝
16⅞	4⅛	Teleprompter	45	4⅞	4⅛	4⅛	— ¾
3	1⅛	Tele Indus	252	1¾	1⅜	1½	
18¾	10	Trans-Lux	34	13⅜	12⅜	13	+ ⅛

* Week Ended Mon. (18).
† Actual Volume
‡ Ex-dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Ameries Corp.	1⅛	1⅝	..
Commonwealth Theatres of Puerto Rico	6¾	7⅜	..
Four Star Television	9⅜	10¼	..
Gen. Aniline & Film	335	357	..
General Drive-In	8¾	9¾	..
Magna Pictures	3	3½	..
Medallion Pictures	6⅛	6¾	..
Music Fair Enterprises	4¼	4¾	..
Premier Albums	7¼	8	..
Rust Craft Greeting Cards	10½	11¾	..
Seven Arts Productions	9⅜	10¼	..
Transcontinental Television	14	15	..
U. A. Theatres	5¼	6	..
Walter Reade-Sterling Inc.	2	2⅜	..
Wometco Enterprises	19⅜	20¾	..
Wrather Corp.	3¾	4⅜	..

*(Source: National Assn. of Securities Dealers Inc.)

Lead Not the Hero

Philadelphia, March 19.

James E. Myers Music Inc. and Red Benson, WPEN radio commentator, have linked forces in a film venture. They propose to produce "Castro (Betrayer of Cuba)."

Scripted by Myers and Anthony Orlando, who will direct picture will begin rolling in Philadelphia and Florida next month. C. Davis Smith is production manager and Joe Matt is creating the original score.

East Coasters See Weaver; Pan Dub Rule in France

Members of the East Coast Motion Picture Council and the Film Producers Assn., a N. Y. producers group whose membership turns out about 75% of the commercial footage lensed in Gotham, met in Washington, D. C. yesterday (Tues.) with undersecretary of labor George L.-T. Weaver and others concerning various industry matters including the awarding of government film contracts, "runaway" production, federal subsidy for pix production and other facets.

These two groups were joined by representatives of Theatre Owners of America and Allied States Assn. for a discussion of various problems effecting exhibition. In this area, the committee is seeking a look into overseas quotas on Yank exports and the stimulation of a free flow of foreign films to hypo the current product shortage.

In the area of federal subsidy for film production, the group favors a move along these lines but doesn't go along with proposals whereby there would be theatre taxation to help finance the subsidy.

Also in the talks was an attempt to get some action on overseas dubbing procedures such as France's restriction whereby no film can be exhibited in that country unless dubbed there. Problems of taking pix out of the country for soundtrack dubbing and the like also came up for consideration. In these sessions Richard Cann, director of International Labor Affairs, also participated.

The awarding of government film contracts to the lowest bidder also saw union gripes at the sessions. The East Coast Motion Picture Council comprises various IATSE locals and it is the group's claim that union operations are being underbid by non-union shops and that this is both harmful to them and to the government because the government gets "inferior results" from the non-union outfits.

ROYAL FILM SHOW WITH EDW. G. ROBINSON

London, March 19.

The 17th Royal Film Show Monday (18) raised $88,000 for the Cinema Benevolent Fund. Shown was British film, "Great Sammy Goes South." Queen mother, Princesses Margaret and Alexandra, Lord Snowdon and Alexandra's fiance, Angus Ogilvy, were in attendance. Only American presented to royalty was Edward G. Robinson, star of the film. Others included Jessie Matthews, who stole the stage show.

Hayley Mills, Michele Morgan and Claire Bloom were theatrical personalities on hand.

Hyman's Hopeful Hymn

Edward L. Hyman of American Broadcasting - Paramount Theatres unveiled his annual Hollywood Report, giving release schedules of 12 distribs, comments on about 50 new pix and remarks on the state of Hollywood, production, distribution, exhibition and of course that will o' the wisp, orderly release.

It's a handsome book, neatly bound, colorfully illustrated, carefully indexed and chock full of upbeat information and even some stills of various pix.

'Showmen Never Bored, Know Good Sell Same for Past 50 Years': Si Fabian Outlines His Credo

By EDDIE KALISH

"The same elements go to make a good show. The same ways to sell a good show haven't changed in 50 years. Take the old tried and true techniques, dress them up and apply them more vigorously than ever. The old showmanship will still pay off."

That's the salesmanship advice given by Si Fabian, Stanley Warner circuit prez, to New York and New Jersey SW zone managers at a meeting last Friday (15), called to celebrate the tenth anni of the circuit under Fabian family rule. "All the circus ideas and showmanship ideas that have been developed through the years can be effective as ever," he told the managers, advising them that he will have been talking to theatremen for 50 years come next year, having begun in the biz in 1914.

"We are suffering from a severe shortage of product but there is still plenty of life in that old grey mare theatre business. This shortage of product is something you can't do anything about and we can't do anything about. A vacuum has been created by lack of picture production but it will be filled," he told the gathering, stating, that he felt that it will be the major studios that will perk and fill the void.

He noted that there are about 50% fewer theatres now than there were in the original circuit. But he also told the boys that SW plans construction of new theatres as areas develop that can handle them. In this connection he noted that, next to certain areas in California, New Jersey had the greatest growth rate of any state in the U. S.

Morris "Razz" Goldstein, prez of Warner Bros. Distributing Corp. and its general manager, also addressed the group. He told them that, although WB had been making a name for itself lately as a developer of "rejects" ("Whatever Happened to Baby Jane," "Days of Wine and Roses" and "Chapman Report," all of which had been turned down by other companies before WB picked them up and eventually scored), "we're not going to rest on our reject laurels."

Giving the meeting a boost with his colorful manner of presentation, Goldstein listed Warner's upcoming releases for the next six months, hyping as he went along. He also addressed himself to "inbetweeners," borderline pix, giving the exhibs the candid appraisal that they have to "try to find the way to lose the minimum of money on inbetweeners. No company can give you winners all the time and at least you'd be minimizing the loss on the, let's be frank and call 'em 'stiffs.' This way you make it possible for the company to make bigger pictures.

"We're in an unpredictable business. No company sets out to make a weak picture. There's a premium on ingenuity now more than ever before," he opined.

Helming the session was Charles A. Smakwitz, N. J. zone chief. He noted that "there's a lackadaisical attitude on the part of theatre managers around the country and a defeatist feeling. There are less pictures, true, but there are also bigger pictures. There's nothing wrong with this business that good hard work won't fix."

Stanley Warner v.p.-general manager Harry Kalmine also addressed the gathering, stressing various competitive elements of the SW tenth anni drive, which includes various cash prizes totalling $10,000 and other incentives. Nat Fellman, assistant to Kalmine, spoke as well, listing the major product being offered by various majors. A plaque honoring Fabian and Sam Rosen was also presented. Latter was unable to attend, however, being "indisposed" at the time.

A meeting of all SW zone managers has been slated for March 20-22 in New York, where this meeting was also held.

AL LIST'S BENEFACTIONS

Glen Alden Corp. (RKO Chain) Chief Laureled

Albert L. List, prez of RKO Theatres parent Glen Alden Corp., was awarded the "Good Scout Award" of the Greater New York Council of Boy Scouts last Thursday (14) at a luncheon at the Hotel Astor.

Award ceremonies highlighted a number of accomplishments of the Albert A. List Foundation, including contributions totalling several million dollars to such institutions as the New School for Social Research, N. Y., Gotham's Lincoln Center for the Performing Arts, the Jewish Museum, the Massachusetts General Hospital, Boston, and the Mt. Sinai Hospital, N.Y.

Famous Players Canada's $1,000,000 Advance for 7 'Cleopatra' Situations

Toronto, March 19.

20th Century-Fox has set a $1,000,000 guarantee deal with Famous Players Canadian Corp. whereby the latter will exhibit "Cleopatra" in seven Canadian cities, opening June 26.

Contract, unique in the annals of Canadian film trade, provides that the $1,00,000 guarantee be put up in front of the openings. A certified check for the amount was turned over to Peter S. Myers, Canadian division manager for Fox, by Reuben W. Bolstad, v.p. of the theatre chain, at a press luncheon at the Park Plaza Hotel here yesterday (Mon.).

Famous Players Canadian Corp. is owned by Paramount Pictures. Canada is not effected by the divorce decree separating exhibition from distribution. Earlier, American Broadcasting-Paramount Theatres had committed $2,500,000 for the playoff of "Cleo" in a dozen U. S. situations.

The seven cities which will simultaneously preem the pic in Canada are Montreal, Vancouver, Ottawa, Winnipeg, Calgary, Edmonton and Toronto.

Convict Pasolini For 'Anti-Religious' Film Bit

Rome, March 19.

Pier Paolo Pasolini, writer-director of an episode in "Rogopag" (Arco), was given a four-month suspended sentence this week by a Rome court for alleged anti-religious aspects of his segment of the film.

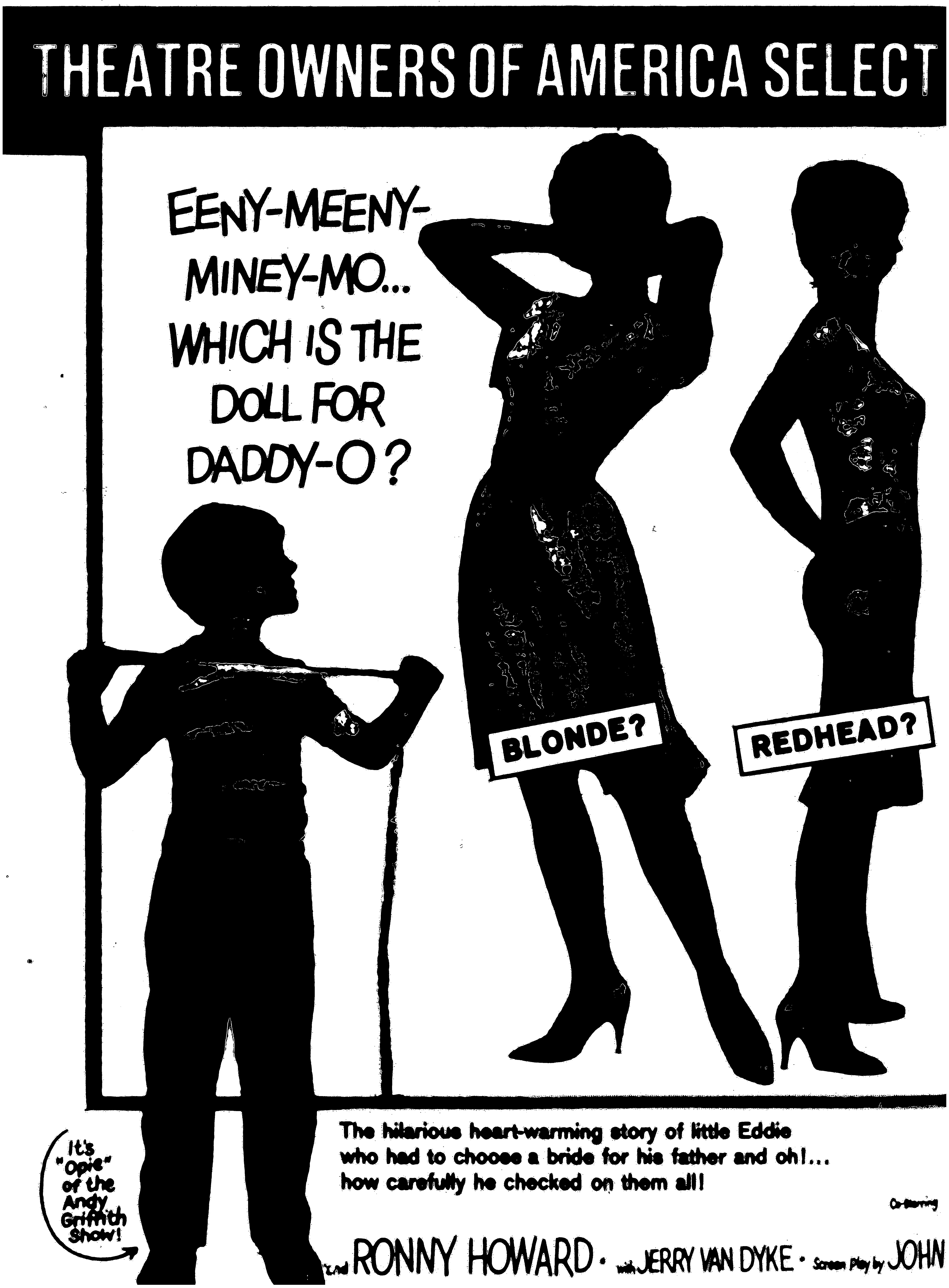
Subtitled "La Ricotta," the Pasolini bit stars Orson Welles. Other episodes respectively made by Jean-Luc Godard, Ugo Gregoretti, and Roberto Rossellini were not mentioned in the court decision, which has caused stir in Italo artistic circles. Pic was yanked from Italian release, as distributor, Galatea Films, felt it should be shown in its entirely or not at all. Pasolini has appealed decision, which also implicates seizure of the pic episode.

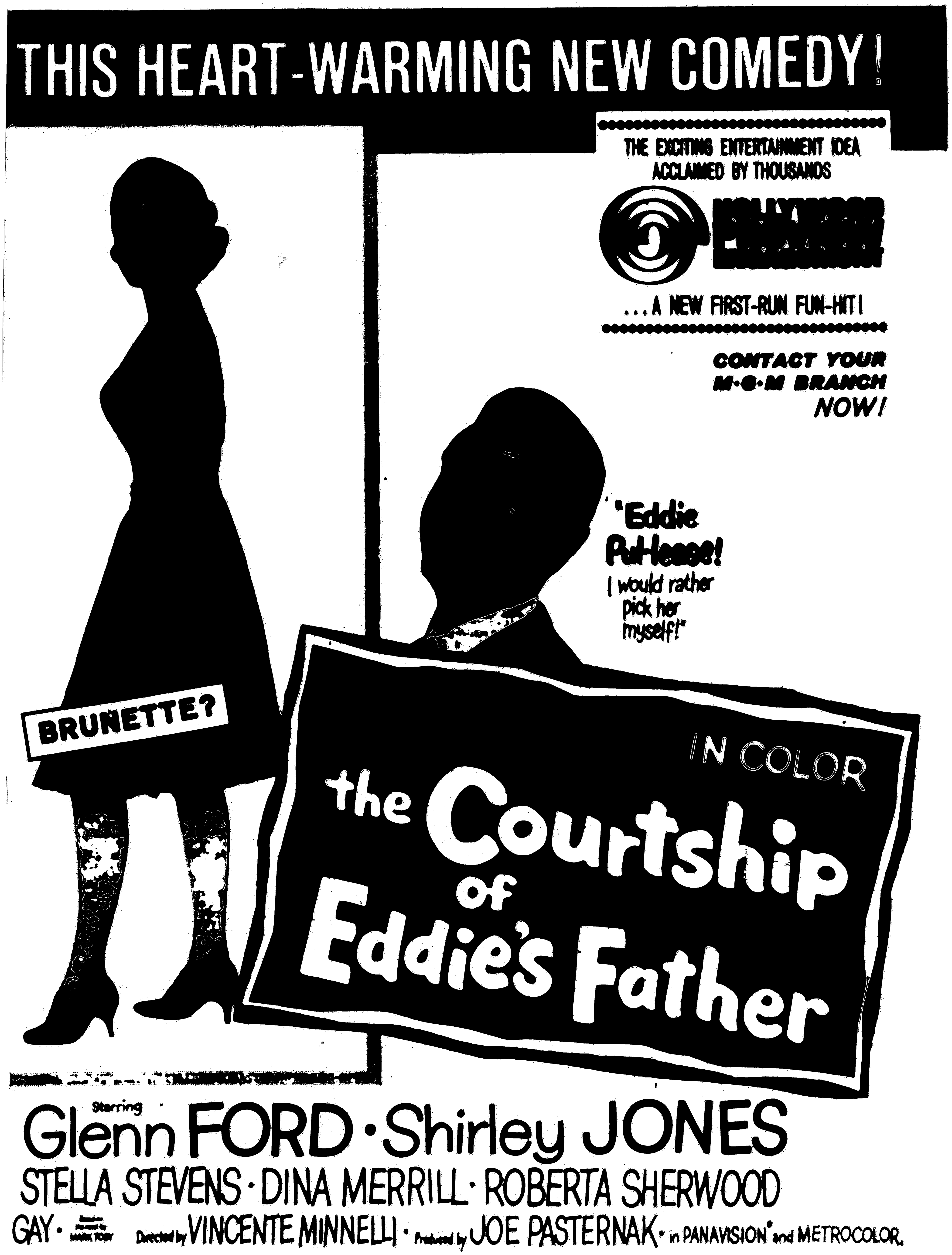
'UGLY AMERICAN' TACTICS

Universal's "Ugly American" will have its Gotham preem April 11, day-dating at the Rivoli and Trans-Lux East Theatres. The debut will also launch the Trans-Lux East, newest house on that circuit.

The evening preceding the official opening, an invitational showing will be held at the Trans-Lux, with dignitaries headed by Thailand's ambassador to the United Nations, Somchai Anuman-Rajadhon. Although the film was shot entirely on the Universal lot, pre-production backgrounds were lensed in Thailand and the film will have its world preem in Bangkok late this month.

Pic has its U. S. preem April 4 at the RKO Pantages, Hollywood. Starring Marlon Brando, "Ugly American" was produced by George Englund. Both will attend the Bangkok and Coast bows.


THEATRE OWNERS OF AMERICA SELECT
EENY-MEENY-MINEY-MO... WHICH IS THE DOLL FOR DADDY-O?
BLONDE?
REDHEAD?
It's "Opie" of the Andy Griffith Show!
The hilarious heart-warming story of little Eddie who had to choose a bride for his father and oh!... how carefully he checked on them all!
Co-Starring
RONNY HOWARD · with JERRY VAN DYKE · Screen Play by JOHN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M-G-M BRANCH
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BRUNETTE?
IN COLOR
the Courtship of Eddie's Father
Starring
Glenn FORD · Shirley JONES
STELLA STEVENS · DINA MERRILL · ROBERTA SHERWOOD
GAY · Directed by VINCENTE MINNELLI · Produced by JOE PASTERNAK · in PANAVISION® and METROCOLOR.

Colorama Invites Circuits' Opinion; Novel Preview of Its Ad Ideas

In something of an unusual experiment, a picture company invited a group of exhibition leaders to a lunch-conference yesterday (Tues.) to get the exhibs' feelings on what type of ad campaign should be waged on an upcoming release. The company was Colorama Features which will be issuing Mickey Spillane's "The Girl Hunters" this summer.

Attending the meeting, at which various ad concepts for the pic were displayed for comment, were reps of Stanley Warner, Loew's, Brandt, Cinema Circuit, Century, Paramount RKO, Randforce Amusement and United Artists Theatres. The press was also invited to sit in on the confab which also saw reps of New American Library and others present.

Columnist Hy Gardner was also on hand for a few words. He figures as a real life character in the Spillane tome (his first in 10 years) from which the film has been adapted and also has the corresponding part in the pic. He discussed his longtime relationship with the author and had some caustic remarks about the Liz Taylor-Richard Burton-Orson Welles "International Hotel" (formerly "V.I.P.s") which was apparently filming in the studio next door to "Girl Hunters" in London.

Harry Goldberg, pub director of Stanley Warner, commented on the various ad campaign layouts, noting that the emphasis on the sex element stressed in some of the proposed spreads could cause censorship problems among the "bluenoses" on newspapers around the country, especially as concerns the tiein with bikini-clad Barbara Eaton, a healthy looker, in some of the layouts.

He lauded Colorama for issuing the pic during the normally slack release period of late May-early June, stating that most majors lay off this time of year, usually leaving a big gap for exhibs.

Ernest Emerling of Loew's Theatres also noted that "violence hasn't paid off and we've had some disasters with it in the past years." He was referring to the play given rough stuff in some of the proposed ad copy and also agreed with Goldberg about knocking out the sex tag.

Lou Fischler of Cinema Circuit Corp. disagreed on the sex point, stating that his houses, mostly the 42d Street variety, have had some firm success using this as its point of exploitation. Jay Thompson and Marc Liebowitz of Signet books, which releases Spillane tomes, told exhibs that a special display setup had been designed for the book, noting that in all the company has sold over 40,000,000 Spillane novels over the years.

Leo Samuels, Colorama general sales manager, helmed the session and said that the pic would go into wide release this summer, kicking off in June. Spillane plays his Mike Hammer character in the film and Gardner revealed that he is planning a session of his weekly tv show (WOR-TV, N.Y., Sunday evenings) on the pic with Spillane, Lloyd Nolan (Who's also in it), producer Robert Fellows and director Roy Rowland present.

WAWZYN OF GERMANY STAGES NAVAJO PIC

Albuquerque, March 19.

A west German film company was in Albuquerque last week shooting footage of Navajo Indian dances, to be included in a segment on American music, to be telecast over Fernsehen tv network.

Shooting was done at "Little Beaver Town" Indianland amusement park here, through arrangements with nationally-syndicated cartoonist Fred Harmon, who also owns a piece of the property. Harmon lives in Albuquerque.

German company is Wawzyn, and has shot a variety of different types of American music, including revival services and jazz.

Landau's Got Perkins

Ely A. Landau nabbed Anthony Perkins for the leading role in "The Fool Killer," which starts April 29.

This is the first of four features to be made by the Landau Co. in 1963.

Can TV Match This?

Customer comforts have often been lamented as a lost art of exhibition. Last week a Huntington, W. Va., house, the Palace Theatre, proved that courtesy is not extinct with some fast thinking during a day of heavy downpour during the showing of Walt Disney's "Son of Flubber."

Instead of queueing Flubberites around the block, customers were herded into a nearby empty storeroom where a record player was installed and coffee served. When the patron's number came up, he was then admitted to the theatre. The room was subsequently dubbed "Disneyland."

Echoes of Guterma Con Given Court In Roach Reorg

By SID BENJAMIN

Scranton, March 19.

Theatrical films and television films are pictured as a "drastically declining industry" in a plan of reorganization for Hal Roach Studios filed in Federal Court here (15) by trustees of the Culver City, Cal. operation. Trustees, Attorney J. Julius Levy and John F. Murphy, also review the incidents leading to "financial disaster" for the Culver City lot. They state Hal Roach Jr., seeking new capital, was induced by Alexander Guterma to permit acquisition by Scranton Corp. Guterma, currently serving a prison sentence for his financial manipulations, was dominant in Scranton.

"Although Guterma had promised Roach Jr. that the debtor would have a steady flow of financing, this promise was broken and money soon came to be in shorter supply," state the trustees. "Management in Culver City, each week had to call on Guterma and his associates in New York to meet payroll and other pressing expenses."

The plan presented by Levy and Murphy, a Scranton banker, calls for orderly liquidation of assets to pay claims. These include more than $1,604,000 by the U.S. government for taxes and penalties, $1,000,000 by Beldon Trading Corp. of New York and $105,000 in advances from SC. The Beldon claim is disputed.

Hal Roach Sr. is another major creditor. He founded and made film history in the studios, which were sold Feb. 28 to Penty-Fenmore Realty Fund for $1,300,000.

400 BOOKINGS IN 32 LANDS FOR 'BOUNTY'

Metro is now going ahead full steam with the playoff of its $19,000,000-budgeted "Mutiny on the Bounty." Now playing in 10 foreign countries, the epic is now set for an additional 400 situations in a total of 32 overseas territories during 1963.

Premiere was at London's Royalty Theatre last November.

Foster Blake Rides Range

Foster M. Blake has been named western district manager of Embassy Pictures. The appointment is part of the company's expansion program for its distribution organization. Blake will headquarter in Los Angeles, reporting to Wayne Ball, western division manager of Embassy.

He'll cover the Los Angeles, Denver and Salt Lake City areas. Most recently western division manager for Colorama Features, Blake entered the biz in 1938 with Universal Pictures and held a variety of posts there until 1955. After leaving U he was general sales manager of Favorite Films prior to joining Colorama.

You With the Big Hats: Welcome Into Stanley Family for 37 Texans

Some 37 theatre managers plus the Dallas homeoffice staff, representing 30 drive-ins and five hardtops in the recently-acquired Stanley Warner Theatres-Texas unit, were welcomed into the parent circuit at a two-day convention in Galveston last week. Showmen were addressed by Harry M. Kalmine, SW v.p. & general manager, and Stuart Aarons of the Gotham legal staff. Kalmine assistant and chief film buyer Nat D. Fellman and SW ad-pub head Harry Goldberg also participated.

The Texans were enlisted into the circuit's tenth annual $10,000 prize-money drive, running to June 1. Kalmine told the men that SW was in an expansion program and is planning new theatres in shopping centres and local growth areas. He stressed this for its potential to the new men and the circuit as a whole.

Aarons, Fellman and Goldberg discussed the functions of their various departments and talks were also given by zone film buyer Brandon B. Doak, concession manager Dan W. Goodwin, contact manager Harry D. McCartney and his assistant, Lee Gulley. Prizes and promotions were also announced and there were some guest speakers repping various concession companies.

Prem In Reply To Vienna Raps

Vienna, March 19.

Having landed here last week to find himself in the midst of a press squabble over the handling of certain Catholic church matters in his "The Cardinal," Otto Preminger gathered Austrian reporters for a discussion. Defending the right of the press to print anything about himself and his pictures, the producer-director at the same time denounced prejudgment of the handling of a film before it's release.

Much of the press criticism directed against the pic has centered around anticipated working of events related to the German-Austrian "Anschluss" of 1938 and the part played by Cardinal Innitzer, then head of the Austrian Catholic church, in alleged encouragement given to Hitler. There have also been press raps at Preminger's choice of Curt Jurgens to play Innitzer because of certain aspects of the actor's private life.

As it turns out, however, Jurgens won't be able to play the Innitzer part anyway because of the success of his current stage vehicle, "Le Fil Rouge," in Paris. The continued run of the show makes it now impossible for Jurgens to be free for the required filming time and an alternate selection will soon be made.

Regardless, Preminger had comment to make on both issues. "I have no personal knowledge of Jurgens' private life," he said, "and if I did have, it wouldn't have influenced me, pro or con, in the slightest degree. I have one sole standard for an actor—can he give a good performance in the part for which he is picked? If we were to inaugurate a system of casting on a private life basis we would not be able to cast either saints or sinners for our future pictures."

He also noted that many months of preparatory work had gone into "The Cardinal" and that qualified advisers had been consulted on every major historical or church point involved in the story. In his Stateside shooting, Preminger had a church advisor on the set during most of the work.

"Cardinal" company will be in Vienna for a month's lensing and then proceeds to Rome and vicinity for three weeks. Then it's off to Hollywood for wrapup. Film world preems in Boston in December.

Metro Chiefs O.O. London

Robert H. O'Brien, president of Metro, and Maurice (Red) Silverstein, prez of MGM International, leave New York today (Wed.) for a onceover of operations in London.

No other stops on the agenda; they figure on being back in Manhattan early next week.

$350,000 Check Shown at Party

'Cleopatra' Plays Swedestown at $3.50—And Will Have Daily Matinee

Minneapolis, March 19.

At a cocktail party here of the Minnesota Amusement Co. its president, Charles Winchell, revealed payment of a $350,000 guarantee to win the "Cleopatra" and passed out photostats of the Certified check. Nothing remotely such an amount ever before has been paid in advance rental for any film in this part of the country, he asserted.

Winchell would not disclose how the "Cleopatra" grosses will be split here, but did say that the terms are similar to those elsewhere and that it devolves upon 20th-Fox to make them public.

"Cleopatra" opens its roadshow engagement with all seats reserved at the Century Theatre here June 26. Its $3.50 top for nights and $2.65 for matinees is the highest ever charged for a screen attraction in Minneapolis and compares with a $2.75 previous such figure and the usual $2.65 and the Cinerama's $2.50. The $2.80 obtained during the recent long "Longest Day" run at the downtown Mann.

Also, "Cleopatra" will have daily matinees—something new for a roadshow picture here. The usual thing has been three-a-week or less matinees for such attractions.

W. C. Gehring of the 20th-Fox sales department flew in from New York to attend the party.

'Come on Over' Pitch

St. Paul, March 19.

El Lago in Minneapolis, with a policy of "skin" pictures has started advertising its screen attractions in the St. Paul daily newspapers. In this strong Catholic city no exhibs apparently would present nudies. Even the Greek-made "Never on Sunday" (UA), which has been a boxoffice smash for a number of Minneapolis theatres, never has been able to land a St. Paul booking.

The Twin Cities are alongside—a stranger wouldn't know where one left off and the other started. But there are sharp differences.

Spain's Entente With Argentina At Mar Del Plata

Madrid, March 19.

The growing entente between Spain and the film producing nations of Latin America is again manifested in this country's participation at the Mar del Plata Film Festival. The all-Spanish Impala - Procusa coproduction, "Noches de Verano" (Summer Nights), is competing as the official entry, and Vicente Escriva's "Dulcinea" is the invited contestant.

Both entries have received the recently decreed distinction of "special film interest"—a category designed to reward, publicize and foment top quality features.

"Noches de Verano" marks Jorge Grau's debut as director, and has already been hailed as one of the outstanding films of the past decade merely on the strength of a private screening for critics and film commentators. Grau studied in Italy and worked with Fellini, Antonioni and Zurlini as an assistant director after terminating the film curriculum at the Centro Sperimentale. "Noches" will also be entered at the Valladolid Film Week of Religious and Human Values, as well as in the "Opera Prima" contest at the upcoming Venice Film Fest.

Spanish delegation to the Mar del Plata Film Fest includes the Director General for Cinema, Garcia Escudero; Unispana prexy Jorge Tusell, Director Grau, and a group of film stars.

THOUS-PER-ADVANCE ON 'WEST' LOOKS BOFF

Detroit, March 19.

Advance ticket orders for the MGM-Cinerama production, "How the West Was Won" indicate that it will have a record-breaking run at the Music Hall, according to manager Russ Russo.

Total advance sales now exceed $52,000, equalling the gross advance for "Cinerama Holiday," and is within striking distance of the $60,000 advance for "This Is Cinerama" which opened here in 1953.

Russo said six of the 11 of the special student performances scheduled through May have been sold out.

Pleshette's Broader Job

Eugene Pleshette, v.p. of ABC Merchandising, has been named as head of the Vending and Concessions Department of American Broadcasting-Paramount Theatres, in addition to his present duties.

In his expanded capacity, he'll coordinate, advise and supervise matters involving vending and concessions operations in the various situations owned by AB-PT throughout the country. Pleshette has been with United Paramount Theatres and its successor AB-PT since 1934 and was managing director of the Brooklyn Paramount from 1952 to 1962, when he was named v.p. in charge of ABC Merchandising.

ISELIN'S 2D FLORIDA DRIVE-IN PURCHASE

Albany, March 19.

As a further expression of his "confidence in Florida, a growth state," Alan V. Iselin, of Iselin Theatres, Albany, has purchased the 500-car Gainesville Drive-in at Gainesville and will spend $75,000 modernizing it. Automobiler was opened in 1953.

Gainesville, city with a population of 60,000, is the site of U. of Florida; also, of new industrial plants.

Last year, Iselin acquired Trail Drive-in at Sarasota, Fla., improving that, too. In 1962, he likewise bought and finished the construction of 9-G Drive-in at Poughkeepsie, N.Y.

Iselin's other ozoners are: Super 50, between Schenectady and Ballston Spa (the largest in Albany exchange district); Turnpike in Westmere (Albany suburb); Auto-Vision at East Greenbush. Last named was the first under-sky-car built in Albany area.

Iselin is son-in-law of Neil Hellman, Albany-Philadelphia-Trenton theatre owner and Thruway Motel proprietor (Capital City).

FAMILY-BOOSTER SCROLLS

Ohio Owners Tie-Up With Women's Clubs

Columbus, March 19.

Eleven Ohio theatre managers will receive scrolls in the current campaign co-sponsored by the Ohio Federation of Women's Clubs and Independent Theatre Owners of Ohio to boost family business. The campaign opened last October and concludes March 30.

The state has been divided into 11 districts for purposes of the campaign. Ken Prichett, executive secretary of ITOO, asks contestants to submit to his office as soon after March 30 as possible scrapbooks containing advertising and publicity material on the campaigns. Books should be accompanied by manager's name, address, independent or circuit name, results of the campaigns in terms of percentage increase over average business and a statement from the district chair as to effectiveness and benefits of the campaigns.

Mrs. M. C. Weaver, Columbus, is chairman of the motion picture division of the Ohio Federation of Women's Clubs.

Lipton Hires Steinberg

Hollywood, March 19.

Herb Steinberg, who recently exited as Paramount studio publicity director, joined Universal publicity dept. in an executive capacity.

He will be assigned to special projects by U veepee David A. Lipton.

To Hell With The 50-Mile Walk!

WE GET MORE MILEAGE OUT OF A LIMITED RUN:

ALABAMA THEATRE/BIRMINGHAM, ALABAMA
LOOP THEATRE/MOBILE, ALABAMA
FOX THEATRE/TUCSON, ARIZONA
TOWER THEATRE/FRESNO, CALIFORNIA
GRAND LAKE THEATRE/OAKLAND, CALIFORNIA
PLAZA THEATRE/PALM SPRINGS, CALIFORNIA
CREST THEATRE/SACRAMENTO, CALIFORNIA
ESQUIRE THEATRE/SAN FRANCISCO, CALIFORNIA
PADRE THEATRE/SAN JOSE, CALIFORNIA
PALACE THEATRE/STAMFORD, CONNECTICUT
ESQUIRE THEATRE/DENVER, COLORADO
RIALTO THEATRE/WILMINGTON, DELAWARE
BEACH THEATRE/DAYTONA BEACH, FLORIDA
COLONIAL THEATRE/ORLANDO, FLORIDA
SAENGER THEATRE/PENSACOLA, FLORIDA
GEORGIA THEATRE/COLUMBUS, GEORGIA
SAVANNAH THEATRE/SAVANNAH, GEORGIA
TIVOLI THEATRE/AURORA, ILLINOIS
GROVE THEATRE/ELGIN, ILLINOIS
PRINCESS THEATRE/JOLIET, ILLINOIS
PALACE THEATRE/PEORIA, ILLINOIS
LINCOLN THEATRE/SPRINGFIELD, ILLINOIS
TIMES THEATRE/ROCKFORD, ILLINOIS
ACADEMY THEATRE/WAUKEGAN, ILLINOIS
MAJESTIC THEATRE/EVANSVILLE, INDIANA
STATE THEATRE/SOUTH BEND, INDIANA
WORLD THEATRE/CEDAR RAPIDS, IOWA
CAPITOL THEATRE/SIOUX CITY, IOWA
STRAND THEATRE/WATERLOO, IOWA
GRANADA THEATRE/KANSAS CITY, KANSAS
GRAND THEATRE/TOPEKA, KANSAS
MILLER THEATRE/WICHITA, KANSAS
STRAND THEATRE/LEXINGTON, KENTUCKY
HART THEATRE/BATON ROUGE, LOUISIANA
ARCADE THEATRE/SPRINGFIELD, MASSACHUSETTS
CINEMA I THEATRE/WORCESTER, MASS.
STATE THEATRE/ANN ARBOR, MICHIGAN
UNITED ARTISTS THEATRE/DETROIT, MICHIGAN
PALACE THEATRE/FLINT, MICHIGAN
REGENT THEATRE/GRAND RAPIDS, MICHIGAN
CAPITOL THEATRE/KALAMAZOO, MICHIGAN
GLADMER THEATRE/LANSING, MICHIGAN
PARAMOUNT THEATRE/JACKSON, MISSISSIPPI
BROOKSIDE THEATRE/KANSAS CITY, MISSOURI
GILLIOZ THEATRE/SPRINGFIELD, MISSOURI
ST. LOUIS THEATRE/ST. LOUIS, MISSOURI
EL PORTAL THEATRE/LAS VEGAS, NEVADA
MAYFAIR THEATRE/TRENTON, NEW JERSEY
CAPRI THEATRE/BINGHAMTON, NEW YORK
OLYMPIC THEATRE/UTICA, NEW YORK
CAROLINA THEATRE/CHARLOTTE, N.C.
AMBASSADOR THEATRE/RALEIGH, N.C.
MERCURY THEATRE/MIDDLEBURG HTS., CLEVE., O.
EAST 105th STREET THEATRE/CLEVELAND, OHIO
GRANADA THEATRE/CLEVELAND, OHIO
STILLWELL THEATRE/BEDFORD, OHIO
PLAZA THEATRE/ERIE, PENNSYLVANIA
STATE THEATRE/HARRISBURG, PENNSYLVANIA
CAROLINA THEATRE/COLUMBIA, SOUTH CAROLINA
ROGERS THEATRE/CHATTANOOGA, TENNESSEE
TENNESSEE THEATRE/KNOXVILLE, TENNESSEE
PARAMOUNT THEATRE/NASHVILLE, TENNESSEE
STATE THEATRE/AUSTIN, TEXAS
LIBERTY THEATRE/BEAUMONT, TEXAS
STATE THEATRE/EL PASO, TEXAS
PALACE THEATRE/FT. WORTH, TEXAS
STATE THEATRE/WICHITA FALLS, TEXAS
UTAH THEATRE/LOGAN, UTAH
NORVA THEATRE/NORFOLK, VIRGINIA
FOX THEATRE/SPOKANE, WASHINGTON
TEMPLE THEATRE/TACOMA, WASHINGTON
CAPITOL THEATRE/CHARLESTON, WEST VIRGINIA
ORPHEUM THEATRE/MADISON, WISCONSIN
WISCONSIN THEATRE/SHEBOYGAN, WISCONSIN
CAPITOL THEATRE/HALIFAX, N.S., CANADA
CAPITOL THEATRE/LONDON, ONT., CANADA
CAPITOL THEATRE/QUEBEC, QUE., CANADA
PARAMOUNT THEATRE/ST. JOHN, N.B., CANADA
CAPITOL THEATRE/SUDBURY, ONT., CANADA
ODEON THEATRE/VICTORIA, B.C., CANADA
CAPITOL THEATRE/WINDSOR, ONT., CANADA
CAPITOL THEATRE/REGINA, SASK., CANADA
CAPITOL THEATRE/SASKATOON, SASK. CANADA

WATCH THE LONGEST DAY TAKE OFF ON THESE SPECIAL ENGAGEMENTS FROM COAST TO COAST!

DARRYL F. ZANUCK'S THE LONGEST DAY
20

Lombardo on Titanus' Pros and Cons; Sees Producers Facing Readjustment

By ROBERT F. HAWKINS

Rome, March 10.

In a new move by Goffredo Lombardo, head of Titanus, the distribution side of that company will be combined with Angelo Rizzoli's Cineriz. Lombardo is to be the chieftain of the resulting Cineriz-Titanus. New company envisions handling a line of important Hollywood features in Italy.

Present intention is for each partner in the new distribution system to retain individual entity in the production of features.

Rome, March 10.

Zooming production costs, unrealistic overheads and overproduction are blamed for most of the current Italian film industry ills by Goffredo Lombardo, prexy of Titanus Films as well as head of the Italian Film Producers Assn. Lombardo is frank enough to ascribe most of these ills as well to his own company, whose recent production slowdown made for plenty of speculation here.

In an interview designed to clear the air of oft-exaggerated rumors and conflicting reports, Lombardo strongly denied the talk that Titanus was going out of business. In fact, he said, it was just because the company he inherited from his father is now celebrating its 60th year in the film industry that he himself had undertaken the cost-cutting "redimensionament" of Titanus Films.

"For we want to keep the company in business for many more years," Lombardo said, "and we could not do it at the previous clip. Costs have risen almost 30% in the past year here. Actors have become especially expensive, but the inflation applies to almost all sectors of local film operations. Under these circumstances, it is sheer madness for Italy to have produced some 270 films during the past year."

"Since you'll never get all Italian producers to agree to lower costs voluntarily, the only remaining solution is to cut the number of films being made."

Titanus To Be Idle 6 Months

Titanus, Lombardo continued, was stopping all production for the next six months (with the exception of a few pix already under way). At the end of that period, during which he hoped the "warning" had had its effect on the remainder of the industry (in the way of lower prices and demands), he hoped to get back into production with a new low-budget policy.

By low-budget, the Titanus topper specified, he intended pix costing no more than $120,000 to $160,000. Anything over that sum, he said, was exposed to a risk. An Italian producer could then add to this program one or two features a year in the "special" class (higher-budget films with international scope) but no more than that. And only if the films' costs were properly protected in advance by coproduction agreements.

Lombardo cited that Titanus had been operating on an overweighty overhead of some $1,000,000 per year. This he hopes to cut to about $600,000 immediately. Company employment rosters had recently reached a high of 300 permanent people; this will be trimmed to about 100, at least until the new production program gets started.

Company will continue to operate as a distributor under newly named g.m. Giuseppe Tavazza. Vice-president Franco Delfiamma would take over direction of the Fiuggi bath resort which he and Lombardo own on 50-50 basis. Several people in the production department, including production topper Silvio Clementelli, will be released, but four pix currently in the works will be completed.

Four Pix To Be Completed

These are "Young Europe," "The Demon," and two coproductions, "Tonio Kroger" (with Filmaufbau GmbH of Gottingen), which Mauro Bolognini expects to direct with Maximilian Schell, as star, and a Franco-Italian item, "Maigret vs the Gangsters," with Jean Gabin. "Noah's Ark" has been scrapped, and the John Gavin starrer, "The Challenge," which was to have started soon, has been postponed for several months.

Furthermore, Lombardo said that he would probably go into the real estate business by building a new housing development on the sites of his Farnesina Studios. Titanus still owns the Scalera (Titanus-Appia) Studios, which it will probably rent out, and rents the Titanus Tuscolana setup, which it may sublease.

In addition, Titanus continues to operate its dubbing and recording studios, its printing plant, its 13 Naples cinemas and its publishing operation. It will farm out its busy music publishing and recording operation.

Total value of Lombardo's various solely-owned holdings has been attested by banks to be in the vicinity of $32,000,000. He felt this was security enough, despite current shortages of cash and/or deficits, to guaranty continuity of the Lombardo name, and of Titanus.

Speaking of the crisis in foreign markets, Lombardo pointed out how the French situation was very bad as was that in Germany. Britain was an increasingly difficult market to crack.

Leery of U. S. Market

"As for the States, it is only theoretically a 'big' market for us, and this is what helped fool many of us in the Italian film industry. Quite rightly, American companies take only films apt for their market, and at prices that will permit them due margin. After all, and logically too, they are businessmen first."

Lombardo stated that Titanus would probably continue to make a certain type of film for the U.S. market when production is resumed. He hinted that Metro was willing to proceed with the Titanus-Metro coproduction agreement "when things are cleared up." As to the more expensive films, Lombardo said they were, all things considered, probably not worth the gamble.

"We ourselves will, despite the film's running success almost everywhere, lose money on 'Sodom and Gomorrah,' and we also may lose some on 'The Leopard,' though he feels the latter a "potential 'Gone with the Wind'" in worldwide impact and drawing power as well as artistry. Pic opens in Italy March 27 and plays eight key situations at $2.25, a new local high for admissions. Then it will be generally released again in the fall. Lombardo gave production cost of "Sodom" at $3,000,000 while confirming reports that "Leopard," which likewise topped estimates, at $5,000,000.

Both "Leopard" and a small-budgeter from Titanus, "I Fidanzati" (The Fiancees), have been asked for by the Cannes Festival, but Lombardo's current anxiety centers around his first Oscar contender, "Four Days of Naples," and its chances.

Concluding his thoughts on the current Italian crisis, Lombardo hoped that his drastic decisions and the narrowly avoided disaster would have a positive—rather than downbeat—influence on his local industry colleagues, who he hoped would likewise take stock of their own situation before it was too late.

"The way the industry is set up, it is, I think, a sign of strength to be able to stop and re-adjust. It is conversely a sign of weakness to go on just to keep the ball rolling and not face reality in time, unpleasant though this may be. And we must, in order to save the Italian film industry, think of the 'big picture' of things and not our individual problems."

HEBERT BACK TO WICKETS

Albany, March 19.

Bill Hebert, who for the past year had been a 20th-Fox salesman in Boston, returned to the field of exhibition—as assistant general manager of Jaclin Drive-In Theatres. Hebert worked at Fabian's Cohoes, in Cohoes, for three years, before becoming a Fox booker in Albany. Later he served as 20th booker at Buffalo.

Bill Barrington, former Rensselaer theatre operator, is g.m. of Jaclin's string.

PLAZA, CHICAGO NABE, SET FOR OFFBEATERS

Chicago, March 19.

Plaza, a 30-year-old theatre on Chi's near north side, is being renovated and will reopen April 1 as an art house. Theatre showed Spanish films for the past two years until it went dark about six months ago. It is the second art house to be opened in Chi's "Old Town" section within the past year. (The preceding one was the Town Theatre, owned by Chuck Teitel.)

Typical of the offbeat fare planned for the Plaza is the preem bill—"Good Night Socrates," a film depiction of the destruction of Chicago's "Greek Town" neighborhood, and "Lady With the Dog," new Russian picture based on a story by Chekhov.

Casati on 20th's Close Italo Ties

Rome, March 10.

20th Fox expects to continue its close contacts with the Italian film industry by taking on for world distribution, and in some cases participating in partial finance, a series of Italo-made features. Company currently is prepping foreign release of two local-made items, Titanus Films' "The Leopard" and "Prisoners of Altona."

Revelation of current and future deals was made here by 20th's new Italian general manager, Carlo Casati, who also detailed the 20-pic production program recently announced in the U.S. by company prexy Darryl F. Zanuck.

Casati reveals that a release arrangement had already been concluded with producer Mario Bregni for five upcoming productions: "La Soldatessa," directed by Alberto Lattuada; two films to be directed by Antonio Pietrangeli, "Una Donna al Giorno" and "Io la Conoscevo Bene"; Vanzi's "I Nemici di Cesare"; and Virgilio Sabel's "Nudo, Caldo e Puro."

Also set for 20th distribution is Antonio Cervi's production of "Deserto Rosso," directed by Michelangelo Antonioni, with Monica Vitti and Hardy Kruger.

Further pacts are being negotiated with Arco Film's Alfredo Bini for his upcoming "Padre Selvaggio," while other talks are on with Franco Cristaldi's Vides Films for a series of films including a Claudia Cardinale starrer, "La Ragazza di Bube," to be directed by Luigi Comencini, "Sedotta e Abbandonata," directed by Pietro Germi, "Gli Indifferenti," directed from the Moravia novel by Francesco Maselli, and a pic to be directed by Ugo Gregoretti.

Winnipeg Film Society Set to Test Denial Of Subscription Sunday

Winnipeg, March 19.

Winnipeg Film Society has permission from the Supreme Court of Canada to make a test case of its April '62 conviction (with $20 fine) for "providing a motion-picture performance on Sunday contrary to the Lord's Day Act." Outcome will decide whether groups charging membership fees are in effect making an admission charge.

WFS says it's the first recorded instance in Canada where a court has ruled as did a Winnipeg police court, upheld by Manitoba Supreme Court. Society unincorporated and with unpaid officers, raises its funds through a $4 annual membership fee.

Commercial Sunday performances are legal, at present, only in Quebec and Ontario provinces—and, in the latter, only in a few cities where a plebiscite has favored them; but membership film and other societies flourish all over Canada.

New York Sound Track

Foreign Press Assn.'s Golden Globe Award for best musical went to Meredith Willson's "Music Man," not "Gypsy," as erroneously; both WB releases.

Recently-returned from London where he appeared in the filmization of Mickey Spillane's latest book, "The Girl Hunters," columnist Sy Gardner had some reports at a press conference as to the neighboring set of "International Hotel" (now "V.I.P.s"), the Liz Taylor-Richard Burton-Orson Welles starring pic. Gardner reports that Miss Taylor has it in her contract that she have a "two-tone Rolls Royce with a television in it." He also cracked that tv doesn't go on until noon in England "but that doesn't make any difference since she doesn't go to the studio till then anyway." He noted another stipulation in the superstar's contract whereby she gets "$[illegible] a day" . . . Another Gardner anecdote dealt with Burton. The columnist revealed that the Welsh actor got himself a black eye recently for trying to get to the front of a taxi queue, something that just isn't done in London. He also told that Welles required [illegible] takes for one scene in the pic and later demanded to see 'em all on the grounds that "it's an actor prerogative." Burton's shiner, by the way, required several days of shooting just one profile, Gardner commented.

Harrison has been restored. Last week sign hangers were busily refurbishing the big electric "Cleopatra" sign on the corner of 46th St. and B'way. When they were finished, there in the upper right hand corner was an inserted portrait of Rex Harrison glowering out across Duffy Sq. while Richie (Burton) ogles Liz (Taylor) who's stretched out on a divan on the left of the sign. Such will presumably be the pattern for the new print layouts.

Addressing a luncheon meeting of Stanley Warner New York and New Jersey zone managers, celebrating the tenth anni of the circuit under Fabian family control, Sam Goldstein told the gathering, "I also have an anniversary today, my eighth. I have been with Warner Bros. for eight months."

Mrs. Burton Robbins, wife of the president of National Screen Service, who is suing for divorce, has been awarded $450 weekly temporary alimony. She's represented by Arnold Krakower; Louis Nizer is representing Robbins.

They're figuring on 300 or more for today's (Wed.) testimonial luncheon for Charles Boasberg at the Americana . . . Medallion Pictures Corp. nabbed U.S.-Canadian releasing rights to "The Bacchae," Greek via Euripides . . . Par's George Weltner back from more of those Coast huddles . . . Andre Previn got the big one, that of supervising the music and conducting the orchestrations for "My Fair Lady" for Warners.

The Monday (April 8) telecast date of the Academy Awards coincides with the Jewish Passover and the Canadian elections. Former may extend tv leadership and not militate against full saturation, but the hot Dominion political situation may well black-out the Oscarcast across the border.

Hye Bossin of Toronto, editor-publisher of Canadian Film Weekly, is writing the history of Canada's motion picture industry for Encyclopedia Canadiana . . . Incidentally, Crawley Films of Ottawa, Canada's largest commercial film producer, is completing its first feature, "Ville Jolie" (English version titled "Happy Town"), a satire on suburbia. Written by Canadian novelist David Walker, it's being directed in Montreal by Rene Bonniere, with Jacques Labrecque as a French-Canadian banker bothered by mushrooms on his lawn.

Sandy Abrahams, Allied Artists pub chief, heads back to the Coast later this week . . . Joe E. Levine back from Coast confabs with Paramount studio execs re the production of "Carpetbaggers," due to begin lensing this spring . . . Bob Weston, ad-pub v.p. at Embassy Pictures, off to Puerto Rico for a couple of weeks rest following a recent ulcer attack . . . Lloyd Nolan to the Coast from London after final work there on his recently-completed "Girl Hunters" for Colorama Features, which also features Mickey Spillane (playing his own Mike Hammer character from his script), Shirley Eaton and columnist Sy Gardner (who plays himself).

Alfred Hitchcock, Tippi Hedren and bird trainer Ray Berwick off to Washington, D. C., tomorrow (Thurs.) for bally sessions on (guess what) "The Birds" . . . Beacon Theatre, Hopewell, Va., and the North 430 D. I. of Waynesboro, Va., have joined both Virginia and national TOA as has the Carnegie Theatre, Chicago, joined Illinois and national TOA . . . Adoree Evans has changed her name and studio because she claims that 20th-Fox, to whom she was pacted, was keeping her under wraps because of a resemblance to Liz Taylor. Now Rachel Romen, she's got a bit in Leon Fromkess' "Long Corridor" for AA.

Producer Harry Keller inked to a new term pact with Universal, running through 1964. As a director, Keller is currently staging "Brass Bottle" and recently completed "Tammy and the Doctor," both for U . . . Joseph E. Levine's "Divorce—Italian Style" is now in its 27th week of preem U. S. engagement at the Paris Theatre, N. Y. making it the longest-running, continuous performance pic in Gotham . . . Gualtiero Jacopetti, producer of "Mondo Cane" who is now in Africa completing another feature tagged "Africa Addio," will plane to New York for the April Yank preem of "Mondo" at the Little Carnegie and Forum Theatres.

Sid Samuels, world-wide print and foreign versions manager for 20th-Fox, returned to Gotham last Monday (18) after a two-week tour of Europe . . . "Face in the Rain," an Embassy-Filmways-Calvic production starring Rory Calhoun, goes into general release this month . . . Molly Bee will sing a couple of ditties in Howard Hawks' "Man's Favorite Sport" for Universal . . . London Records will release the soundtrack LP from Mark Robson's "Nine Hours to Rama."

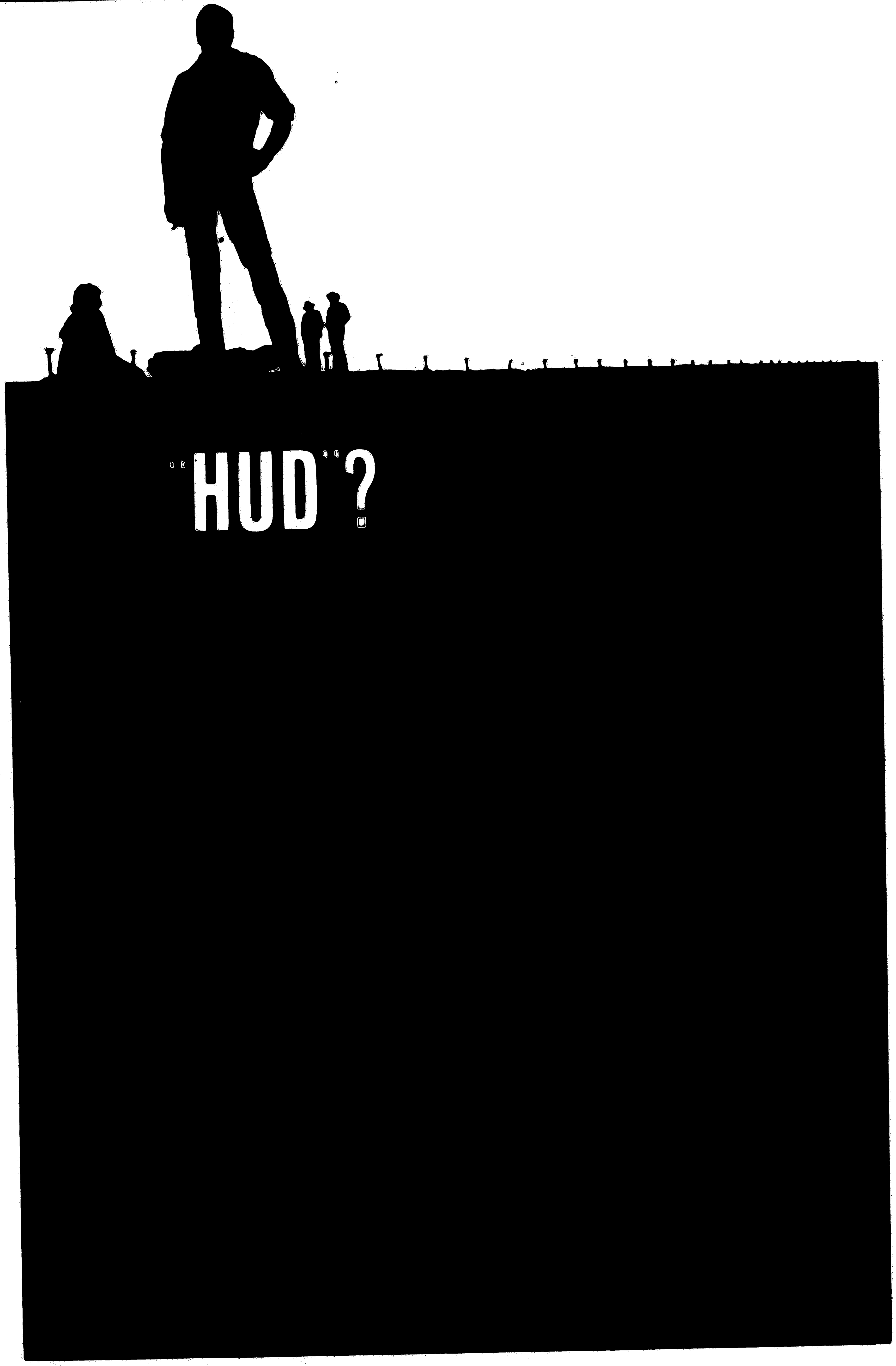
Anthony Carras, director of American International's "Operation Bikini," is in Gotham for final editing of the pic . . . Abe Ginnes, playwright-tv writer, set to pen the script for "Ask Me No Questions" which Tony Curtis' Reynard Productions will make for U with Curtis starring . . . Julius Weill, prez of Colorama Features, back on the Coast following N. Y. ad-pub huddles for his "Girl Hunters" . . . Marie-France Pisier, French femme star of "Love at Twenty" returned to New York following a South American cruise to resume promotional bits for the pic . . . Catherine Rouvel, another Franco starlet, in Gotham for [illegible] activities on Embassy's upcoming "Landru."

Keith Goldsmith, American International's foreign administrative manager, off on a three-month trip this weekend talking to exhibs and AIP distribs in the Philippines, Hong Kong, Southeast Asia, India and London . . . Jack Palance signed to appear with Brigitte Bardot in the Joe Levine-Carlo Ponti coproduction "Ghost at Noon," which begins lensing this spring in Rome . . . Francoise Sagan will fly from Paris to New York for the U. S. preem of "Landru," for which she wrote the screenplay, her first.

James B. Harris will do two days of interior shooting on "I Want My Mother" at Gold Medal Film Studios in the Bronx when production starts in June, balance of interiors in Hollywood and exteriors at Coney Island, Juilliard School of Music and Lincoln Center . . . Mark Robson firmed to direct Metro's "The Prize" . . . A. Ronald Lubin bought treatment from writer Robert Presnell Jr., for his upcoming indie production biopicking Simon Bolivar, the South American patriot . . . Ray Walston with Jerry Lewis in "Who's Minding the Store?" at Paramount.

Moss Hart-George S. Kaufman stage comedy, "Merrily We Roll Along," acquired for Metro release by William Perlberg and George Seaton, with Henry Denker to script . . . Audrey Meadows plays Jimmy Stewart's spouse in 20th' "Take Her, She's Mine" . . . Ray

(Continued on page 20)


"HUD"?

Film Reviews

Continued from page 6

The Balcony

good whores but not enough good bookkeepers."

The performances are excellent, beginning with those of Miss Winters, Falk and Miss Grant, and including the entire supporting cast, particularly Peter Brocco as the judge, Jeff Corey as the bishop and Ruby Dee, as the prostie who plays "thief" to Brocco's judge. George Folsey's photography is fine, as is the editing of Chester W. Shaeffer, which neatly splices actual newsreel footage with studio material to set the chaotic scene. Igor Stravinsky's music also contributes to the firstrate production.

Most notable, however, is the work of Strick as director and Maddow as scripter, both of whom have carefully avoided the temptation to festoon an already bizarre property (the mind reels to think how Orson Welles would have tricked this up). They also have made a notable contribution to indie lowbudget American filmmaking. *Anby.*

Mathias Sandorf (FRENCH-COLOR-SCOPE)

Paris, March 12.

UGC release of [illegible] production. Stars Louis Jourdan; features Serena Vergano, Renaud Mary, Bernard Blier, Francisco Rabal. Directed by Georges Lampin. Screenplay, Gerard Carlier, Charles Spaak. Lampin from novel by Jules Verne; camera, [illegible]; editor, Henri Taverna. At Gaumont Palace, Running time, [illegible] MINS.

Mathias	Louis Jourdan
Elizabeth	Serena Vergano
Sarcany	Renaud Mary
Toronthal	Bernard Blier
Rotenberg	Francisco Rabal

One of the few Jules Verne books not filmed by Americans gets a screen airing on its own grounds. It is a tale of revolution against tyranny in a mythical 19th Century country. Simplified characters, too much talk and only intermittent, but well done, action slant this primarily for playoff spots abroad.

A nobleman, siding with the revolutionary intellectuals and growndown people, has a daughter in love with the head of the army in power. He is turned in by supposed friends but escapes as the people rise up.

There is a lot of heavy melodrama, rhetoric and sharp division between good and evil. Director Georges Lampin can not give this the more robust elan needed to make it a sparkling actioner or a crackling hokey look at revolution.

The result is a fairly well mounted but disjointed affair with a quaint if oldfashioned air. The Louis Jourdan name could help in the U.S. plus its well meaning theme, fetching color and simple one dimensional storyline. The few moments of fight, revolt and dynamics are welcome. Supporting cast is adequate with Renaud Mary etching a knowing scenery-chewing portrait of an caddish climber. *Mosk.*

Rififi in Tokyo

Hackneyed crime meller for double billing.

Hollywood, March 13.

Metro release of Jacques Bar production. With Karl Boehm, Keiko Kishi, Barbara Lass, Charles Vanel, Michel Vitold, Dante Maggio. No character name credits. Directed by Jacques Deray. Screenplay, Auguste Le Breton, adapted by Jose Giovanni, Deray, R. M. Arlaud; camera, Tadashi Aramaki; editor, Albert Jurgenson; music, George Delerue. Reviewed at Fox Theatre, March 13, '63. Running time, 89 MINS.

Except for occasional hot flashes of cinematic imagination, this Japanese-based, internationally-bred crime melodrama is little more than a routine and shopworn study of the campaign of a ring of jewel thieves. The only noteworthy plot variation is a technical one designed to illustrate that bank protection of valuables has moved into the electronic age, with all sorts of radar and video devices utilized to foil the enterprising modern thief. But the human element in this Jacques Bar production is poorly defined and constructed, a shortcoming further complicated by dubbing and choppy last-ditch editing to make the Metro release serviceable for second slotting.

The Auguste Le Breton scenario has the thieves gathering and mapping an attempt to pilfer the large, flawless diamond of a Japanese tycoon which is locked in a vault in the Bank of Tokyo. After difficulties with a gang of local thugs, as well as intra-organization romantic traumas, the three principals successfully worm their way into the modernized vault, only to have an old-fashioned door of iron bars drop out of the ceiling and sink itself into the floor, trapping the mastermind in the vault and sealing him in an ironic prison with only his treasure for company.

Basic error is the fact that Le Breton's scenario waits too long before revealing the motivations, aims and desires of the principals, with the result that audience concern for the thieves is never aroused. And, in this kind of picture, it is virtually mandatory that one feels some sense of empathy for the crooks. There's no one else to root for. Certainly not those damned electronic contraptions.

The cast, led by Karl Boehm, plays it competently. Significantly [illegible] are Keiko Kishi, pretty Barbara Lass, Charles Vanel, Michel Vitold and Dante Maggio. The maze of Tokyo back alleys is the interesting setting for much of the picture, and it has been employed to dramatic advantage by director Jacques Deray and cameraman Tadashi Aramaki, both of whom display scattered cinematic flair. *Tube.*

Mourir A Madrid (Die In Madrid) (FRENCH)

Paris, March 19.

Athos release of Ancinex production. Directed and compiled by Frederic Rossif; commentary, Madeleine Chapsal. Rossif; camera, Georges Barsky; editor, Suzanne Baron. At Studio-Publicis, Paris. Running time, 85 MINS.

A montage of newsreel and documentary footage on the Spanish Civil War from 1936 to 1939 emerges an absorbing and incisive summing up of that sad debacle which was a proving ground for second World War. Its intense and knowing filmic mounting makes this something for arty and specialized use abroad as well as for tv.

Frederic Rossif shows a flair for welding his well-picked footage into a concise, objective look at the war. Its condemnations are in its footage. Some extra specially shot scenes on eternal aspects of Spain are also expertly used to give an ironic counterpoint to or underlining of the main theme.

Spain's feudal look in the 1930's is first blocked in and then the Popular Front vote win and the abdication of the King. A spate of anarchy sets up the Army and Church against the government which then leads on to the Civil War.

The terrible bloodletting, the rise of General Franco and the siding of Hitler and Mussolini with Franco as other countries sent only personal volunteers are aptly pictorialized. Then the sombre seesawing of the war till the victory of Franco.

The first use of civilian bombing is also shown. It ends on a mute note as Hitler reviews and praises his special division that got its first taste of war in Spain before it started out in World War Two.

A solid, probing commentary, good music and sharp editing tie this into one of the better historical compilation pix that are still popular here and should be in foreign spots.

The contemporary history, the renewed interest in this war via books of late, and its own intrinsic visual power should make this something for offshore marts. But it calls for good personalized sell. *Mosk.*

A Face in the Rain

Intriguing meller of wartime Italy, with Rory Calhoun as only name for U.S. audiences; needs hardsell for much b.o. action in America.

Embassy Pictures (Joseph E. Levine) release of Embassy-Filmways-Calvic production. Stars Rory Calhoun, Marina Berti; features Niall MacGinnis, Massimo Giuliani. Directed by Irving Kershner. Screenplay by Hugo Butler, Jean Rouverol, based on story by Guy Elmes; camera, Haskell Wexler. Previewed in N.Y. [illegible], March 14, '63. Running time, [illegible] MINS.

Rory	Rory Calhoun
Anna	Marina Berti
[illegible]	Niall MacGinnis
Paolo	Massimo Giuliani

This rather intriguing meller about the Nazis in Italy during the war will require plenty of hardsell if it gets far in the American market. Film has only the Rory Calhoun name as marquee lustre for U.S. audiences even though several Italo players do yeoman work in putting across a familiar, well-worn plot. Marching Nazi helmeted troops, snooping of the Gestapo and the familiar dastardly tricks of the SS troopers have been incorporated in any number of war yarns all of which were done more effectively and with more, and better known, Yank stars.

Despite these failings, "A Face in the Rain" likely will make money in the American market because it looks like a moderately budgeted pic.

Story has Calhoun as an American spy who has been parachuted behind the German lines in Italy. He is ready to set up shop with the Italo Underground when the Gestapo rush in, and he's forced to flee. Taking refuge in the home of a language professor (one of his contacts), he is about to be turned out by the wife, Marina Berti. But the young son hides him in the attic.

It seems that Anna (Berti) is in love with Niall McGinnis, high-ranking German officer, who's trying to grab Calhoun, as apparently are some 30 other Nazi troops. It's soon evident that Anna and this German officer have been intimate. The real excitement is caused by Calhoun's many and sundry efforts to escape over the slippery tile rooftops while the rain comes down in torrents.

However, only when Anna leaves the apartment soon after her officer lover departs does he feel safe in the apartment proper and able to eat. When a Gestapo agent comes back to search the supposed empty apartment, Calhoun escapes and the Nazis scramble after Anna. She is shot down in cold blood by her German officer sweetheart because he fears being suspected of harboring a spy.

Plot has too much marching feet, clambering over rooftops and climbing spiral stairs, with amazing lack of real action. Calhoun turns in one of his best performances as the spy while Miss Berti proves highly effective as the professor's wife who makes a play for the Nazi officer to protect her husband's life. Niall McGinnis, as the officer, is excellent. But the real scene-thefter is young Massimo Giuliani, who plays Anna's son. Support is unusually good.

Irving Kershner's direction is inclined to be uneven while, as noted, the screenplay is not the most original on this theme. Haskell Wexley's lense work is firstrate. While this is described as an Embassy-Filmways-Calvic production, John Calley is also listed as producer. *Wear.*

La Baie Des Anges (Bay of Angels) (FRENCH-CINEMASCOPE)

Paris, March 12.

Pathe release of Sud Pacifique production. Stars Jeanne Moreau; features Claude Mann, Paul Guers. Written and directed by Jacques Demy. Camera, Jean Rabier; editor, Anne-Marie Cotret. At Studio Publicis, Paris. Running time, 90 MINS.

Jackie	Jeanne Moreau
Jean	Claude Mann
Caron	Paul Guers
Father	Henri Nassiet

Study of gambling mania is closely observed via a couple thrown together at the gaming tables. It has some insights into the causes and effects but does not mix its documentary and human elements deeply enough. Ending is too vague. Its uneven quality, if knowing look at gambling, slant this primarily for specialized or arty houses abroad.

A young man, who has a good if small job, has not married because of the fear of being tied down to a lackluster life. He is initiated to casino roulette via a fellow worker. He wins his first time and after an argument with his father goes off on vacation to the Riviera town of Nice.

This is done in strict exposition as well as an explanation of the game. Then he meets a tense girl to whom he brings luck. They win a lot but lose it the same night. Out of money, she stays with him and love develops, at least on his side.

She has left a child and husband because of her yen to gamble. She also admits to the boy, in a stormy scene, that she desires him mainly because he brings her luck. She leaves him but finally runs after him when she realizes that her life is empty and drifting.

Film ends on this note, not making it clear whether he will cure her or she will leave eventually. Casino scenes have an intriguing air. Jeanne Moreau builds an eloquent type of the gambling dame who is essentially a kind and amoral girl. Claude Mann is a fitting foil as a boyish, vaguely unsatisfied but more moral type.

Jacques Demy has given this a stark black and white lensing and directorial flair that is mainly concerned in stripping bare the reasons and causes of this kind of vice. But a cutting off from the background, reasons and motives, sometimes makes this too one dimensional.

But there is enough different observation, fine playing and pictorial finesse to keep this fairly absorbing. Pic is technically fine. Here is another offbeater that would need a hard sell to make its way in foreign markets. *Mosk.*

Ballade Pour Un Voyou (Ballad for a Hoodlum) (FRENCH)

Paris, March 12.

Rank release of Editions Cinegraphiques-Camera production. Stars Laurent Terzieff, Hildegarde Neff; features Michel Vitold, Philippe Noiret, Michel De Re, Etienne Bierry. Directed by Jean-Claude Bonnardot. Screenplay, Bonnardot, Jacqueline [illegible], Alexandre Tober; camera, Marcel [illegible]; editor, [illegible]. Previewed in Paris. Running time, 85 MINS.

Vincent	Laurent Terzieff
Martha	Hildegarde Neff
Chief	Michel Vitold
Fabien	Philippe Noiret
Moe	Etienne Bierry

Neatly-made suspense item about international skulduggery over the contents of a secret suitcase generates enough holding interest and tautness to qualify for good playoff chances abroad. Even though there are some loose ends and surface characterizations, the pic moves along firmly and is generally gripping.

A reformed ex-con, somewhat bored with life, is asked to deliver a suitcase. He is followed by a mysterious gunman and he goes from place to place as he gets notes for further meetings. He gets mad, overcomes his shadower and runs off with the suitcase. Gangsters and police close in on him and the former capture his girl to force him to come along with the suitcase.

A final meeting has him blowing up the suitcase, since it had a bomb mechanism inside to prevent opening, and finally is mowed down by the police. There is a little too much elaborate plotting at the beginning which gives it a confused air. But it then settles down when the plot swings into action.

For a first pic, Jean-Claude Bonnardot shows a fine, precise feel for mood and interest. Too many allusions to foreign and local political hands in the affair, and some forced talk pointing up man's hapless state politically are a bit superfluous.

More clarity and directness might have helped. But the expert technical aspects, a rigorous progression and neat thesping, make this an engaging actioner with enough to mark Bonnardot as a director to be heard from in the future. *Mosk.*

Ernst Wolff Died

Continued from page 4

several fields, such as in the production of stereo films.

Wolff's facilities ran into considerable trouble when (Dec. 1956) the big and once powerful Allianz-Film (distributor) went bankrupt. The loss Mosaik suffered was put at 7,000,000 D-Marks (about $1,-[illegible]) in annual volume by Wolff. But he managed to overcome the critical time. The American companies, his best customers, stuck to him. They liked the Mosaik Studios for several reasons. First, there was the convenience factor. Mosaik means having all pix under one roof. And they have often admitted that Mosaik has the best technicians and all jobs are carried out here to excellent technical results.

Wolff was born near Posen (Poland today) but considered himself always a Berliner because he spent nearly his entire life in this city. As a Jew he had to live illegally in town under Hitler and had several narrow escapes from death when the Gestapo sought to arrest him.

His son, Manfred, continues his activities.

Carroll Carroll

Continued from page 3

have one left—would be admitted to see the Oscar nominee being shown.

With this letter clutched in my hand I went to the theatre. The letter was such a shock to the theatre manager, and he put me through such a questioning before he'd let me in, that I never saw the film. I was reduced to tears and my wife—the one friend I had—thought she'd better take me home as I was disgracing myself in public. I guess this is why—it was such a traumatic experience—I can't remember the name of the film company with the pioneering press agent, nor the film.

By the time 1960 rolled around two press agents had joined the ranks of the pioneers and the house managers, though still astounded by the letters, let me in reluctantly—except for a furtive boot in the posterior as I went by. As this was little different from the treatment given most of us by theatre house managers when we pay the usual $2 admission, I took no notice of it.

Things continued to improve. In 1961 a daring film company screened a picture specially for members of the Academy. And in 1962 I believe I was invited to view four of the pictures nominated for major awards. This year the dam broke. This year word has apparently come down from on high that there are a lot of Academy Members living and working—sometimes both—in New York. There must be enough of us to convince the film companies that our combined vote is important.

This year letters, and even engraved cards, are pouring in. I have no free nights. My tv set is growing cold and house managers from Yorkville to Brooklyn have learned to recognize letters of credit for two admissions to their Academy Award Nominee running houses. My smiling face has become a familiar one in all the better screening rooms and Hollywood is re-introducing me to its wares. I will vote with new vigor in the Oscar race and pray that it presages a renascence of prosperity in the erstwhile film capital of the world so that it will once again attract rich writers, producers, directors, their wives, children and camp followers; and that this results in someone arriving there soon who is rich enough to rent my Beverly Hills Home.

Negro & Prestige

Continued from page 3

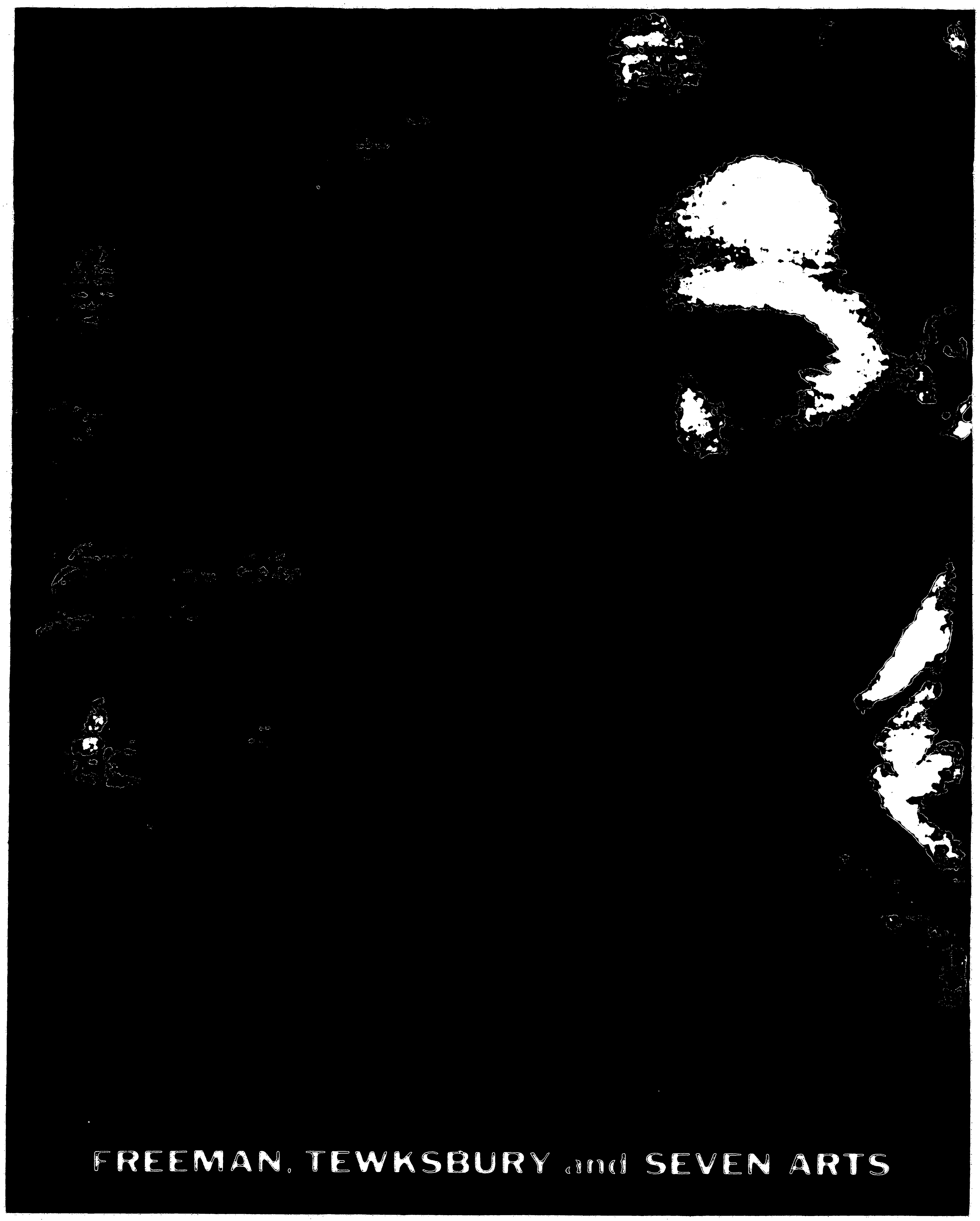
booths for showing, at least some did.

A more recent pic was another Kramer effort, "Pressure Point," which approached the problem from a different angle, that of putting a Negro and a white in their daily routines, the white a convict and the Negro a prison psychiatrist. The moral message developed out of the doctor's treatment of the convict and the evolution of the prisoner as a paranoid schizophrenic, among whose syndromes was deepseated racial prejudice. This picture suffered at the hands of its distributor which mismanaged its breakin by mass exposing it instead of building from an art debut.

And there have been others. In "Purlie," Davis, who wrote the play for Broadway and adapted it for the screen with director Nick Webster, the emphasis is on satire, the premise being that segregation is ridiculous because it makes people do ridiculous things. "An American tradition is its humor, it's satire. As Americans we are given to laughter and laughter can often accomplish something positive while nothing else may work at the moment. Maybe this is the answer," he suggests.

"There is an interest. Times have changed. The attitude of the audience has shifted to the truth in this area. At the end of a seven-and-a-half month run on Broadway, it turned out that over 50% of the total audience for 'Purlie' was Negro. There is an audience, it just has to be appealed to properly," Davis illustrates.

"It's amazing, we've been preaching love for thousands of years and haven't gotten around to practicing it yet." But the theatre, both legit and picture, has art and magic, he feels, and maybe it can turn the tide.



Two of televisions great talents, producer Everett Freeman of "Bachelor Father" and director Peter Tewksbury of "Father Knows Best," now will make motion picture audiences laugh with Norman Krasna's "SUNDAY IN NEW YORK"*...for Seven Arts.

SEVEN ARTS PRODUCTIONS

NEW YORK • BEVERLY HILLS • LONDON • PARIS • TORONTO

***A Metro-Goldwyn-Mayer release**

1964 Copyright A-Borning

Continued from page 5

time seeing the light of day rather than a pot of gold at the end of a rainbow. A 60 member plus committee comprising all interests affected by copyright laws and officials from the U. S. Copyright office.

The present industry-Government conferences are the culmination of six years work which had its genesis in a series of reports issued by the Copyright Office.

Each report, drawn up by a copyright expert in government or private life, discussed a particular portion of copyrighting and presented arguments and recommendations.

These reports in 1961 were blended into the "Comprehensive Report on Revising Copyright Law" issued by the Library of Congress.

The "Comprehensive Report" with recommendations for a new law is the basic working paper for the conferees drafting the envisioned copyright act.

Closed To Public

The present conferences are closed to the public allowing full expression by conferees sans publicity. Their purpose is to elicit ideas and in no sense do they serve as a miniature parliamentary body designed to write a law based on the consensus reached from debate.

The Copyright Office emphasized it is not "counting noses" and a copyright bill will not necessarily be based on majority votes of the conferees.

Instead, the Copyright Office will have to draft a bill trying to bring about the hard-to-reach "balance between public and private interests."

Industry-government confabs will continue until every section of the proposed law has received an airing.

The conference met on Jan. 30 and Feb. 16 and the next meet will be April 9 for a discussion of copyright coverage of sound recordings.

The "Comprehensive Report" proposed copyright protection against unauthorized duplication without offering specifics.

A batch of important issues arise in any attempt to put a copyright cover on sound recordings:

Should the performers, manufacturers or both be protected?

What will be the duration of the copyright?

Should there be a special provision covering re-recordings by broadcasters for either airing on stations or for their libraries?

How broad should infringement penalties and damages be?

Perhaps overriding all of these issues is the question of compulsory licensing. Its elimination was urged in the "Comprehensive Report."

Under present law, once a music copyright holder allows his work to be recorded, anyone else can record it upon paying a royalty.

ASCAP has argued for repeal of compulsory license saying it would open the way for increased production of different records, rather than many copies of the same record.

Also in question is the argument that compulsory licensing has prevented a monopoly in the record manufacturing industry.

The whole question of compulsory licensing, apart and aside from the sound recording confab in April, will likely be taken up at a future date.

The first government-industry meet on Jan. 30 centered on the subject matter to be included in any copyright bill.

The point of contention was basically between copyright owners who wanted the bill as inclusive as possible and copyright users who preferred limiting bill's scope wherever possible.

'LAWRENCE OF ARABIA' STALLING—HOPEFULLY

An official of Columbia said this week the company is holding back somewhat on new dates for "Lawrence of Arabia" in hopes of nabbing Academy Awards spotlighting and then enhancing the impact of the future openings.

There's been no problem in obtaining market outlets for the hardticketer despite the longrun theatre tieups being made by 20th-Fox for "Cleopatra," said the Col man.

But it's nonetheless emphasized anew that the choice firstruns are becoming scarcer for distributors generally, what with "Lawrence," "Mutiny on the Bounty," "Cleo" and the Cinerama epics taking up so much time.

Rackmil, Aboaf

Continued from page 4

of the high "Spartacus" receipts which we had in 1961."

Rackmil gave the delegates a summation of U production plans, noting that a total of 30 were either completed or rolling and would shortly be available for release in the Far East in addition to current product. Aboaf elaborated on Rackmil's outlines and laid emphasis on Universal plans for sales expansion in the Far East during the year. He also discussed Far East operations on a country by country basis and reviewed arrangements for openings there of such films as "The Birds," "To Kill a Mockingbird," "Freud" and "The Ugly American."

Following the meetings, Rackmil and Aboaf will continue their Far and Mideast tour which includes attendance at the world preem of "Ugly American" in Bangkok later this month. Ben M. Cohn, assistant foreign manager who also attended the confabs, departs for Australia where he'll review and coordinate UI activities.

Authors

Continued from page 1

a puzzler. "Why should U. S. libraries turn book pirates, like the notorious copyright-breakers of Tokyo, Hong Kong and Mexico?" it is asked. The libraries in question are either publicly supported by direct local taxation or are college libraries supported by tax-free donations. Either way, it is argued they should not take it upon themselves to reproduce books covered by copyright without agreement or payment. "Only the technicality of the issue prevents this from being an open scandal," one Authors Guild council member remarked recently.

Film Interest

Moving pictures and television have been educated to license literary materials for stated periods, with the work then reverting to the author who is free to relicense it at a later date. This has been extremely vital financially to both living authors and their estates. Significantly, film distributing companies which in the beginning sold vintage movies outright to tv syndicators now only rent them for stated periods, sometimes limited to two unreelings only on the air. All of which points up the intense appreciation typically of the present day in copyright and residuals, as a species of property rights in cultural materials.

The White House

Authors understand, as well as the next body motivated by self-interest, that any law is written in Washington as a makeshift compromise among manifold political pressures. Authors have never gotten much sympathy from Congress until very lately. The question of the "social recognition" given writers by the Kennedys is not discounted but the warmth of the President's personal recognition contrasted with the chill of the Attorney-General's political attitude on copyright.

The photoduplicating thing touches writers close to another longtime sensitivity, the failure of the American commercial rental libraries, such as Womrath's, to pay the author any royalty. Commercial renters of books in many European countries are covered by contract with the local authors societies. Authors League of America has long yearned to make progress in that direction here.

Perhaps the bitterest comment of all on photoduplicating of out-of-print books was made by one non-fiction writer: "Looks like our American libraries and the Soviet Union are cheek-by-jowl and won't let the American authors cut in."

Greg Morrison at 7-Arts

Greg Morrison has resigned as 20th-Fox publicist to become eastern publicity manager for the theatrical division of Seven Arts. He reports to Edward S. Feldman, Seven Arts ad-pub v.p.

Morrison replaces Dick Brooks, who moved to the Hollywood office to coordinate the Coast activities of 7-A.

New York Soundtrack

Continued from page 16

Gilbert formed Ray Gilbert Productions to make full-length animated feature based on his musical, "The Nina, the Pinta and the Santa Maria" . . . Agnes Moorehead joins Jerry Lewis in "Who's Minding the Store?" at Paramount.

Walt Disney inked Glynis Johns to costar with Julie Andrews and Dick Van Dyke in "Mary Poppins," directed by Robert Stevenson . . . Associates & Aldrich Co., headed by Robert Aldrich, exercised option on Fritz Hochwaelder's play, "The Strong Are Lonely" . . . Metro is dickering with Mark Robson to direct "The Prize," Pandro S. Berman production with Paul Newman . . . Jeffrey Hunter signed non-exclusive pact with Warner Bros. for his indie Apollo Productions feature and tv operations.

New York's Empire State Bldg., one of the City's prime tourist attractions, is the subject of a new 16m film tagged "My City" which is being distributed free to tv, schools, clubs, etc., as a promotional gambit both for the building and N.Y.C. The 13-minute short, filmed in color, was produced by John Hughes, directed and written by Ed Hanney and narrated by Phil Tonkin. It's the first new Empire State Bldg. film in about 10 years and feeling was that the old one was getting a bit dated in aspect, not to mention frayed in actual condition.

Leo Jaffe, exec v.p. of Columbia Pictures, has been appointed chairman and emcee of the installation of officers luncheon of New York's Cinema Lodge of B'nai B'rith. Event will be held April 23 at the Hotel Americana, N.Y. Leonard Rubin, v.p. of Gilliams & Rubin, newly-elected prez of the Cinema Lodge, will be installed at the luncheon, and Abe Dickstein, 20th Century-Fox sales exec, who is retiring as prexy after a record three consecutive terms, will be honored at the feed.

Meredith Willson, who was musical director of the Armed Forces Radio Service during World War II, is donating his AFRS program transcriptions to the permanent collection of the Hollywood Museum, which vet producer Sol Lesser is sparking. Tapes include GI performances by Bob Hope, Fred Allen, Jack Benny, Red Skelton, Bing Crosby, Dinah Shore, Ginny Simms, Frances Langford and others. Incidentally, Fay and Sol Lesser mark their golden anniversary March 26.

William Avery, once a Hollywood still photographer, now operates a gift and antique shop at Lyndonville, Vermont, having fallen in love with the area while on assignment with Alfred Hitchcock's old "The Trouble With Harry" on location. Recently when the Walt Disney unit was shooting "Wild Goose Step" with Brandon DeWilde in Vermont, Avery was pressed into service again as a still photog. Norman Tokar is director.

Nanni Loy back to his Rome home Friday (22) following premiere at the Beekman of "Four Days of Naples," which he wrote and directed.

Si Seadler, Metro ad-pub exec, spotlighted in the newsreel being shown this week at 30 Loew's theatres. He's on view interviewing customers at Loew's Paradise anent the values of MGM's Heritage series. Seadler, the same, also, just got back from Minneapolis where he escorted Carol Baker to the Cooper Cinerama opening of "How the West Was Won."

"On the Sound" a jazz short directed by Fred Baker has been accepted for showing at the Cannes Film Festival. Baker has also produced and directed the intime cafe revue "Chicken in the Bathtub" current at the Encore, N.Y.

It's Metro of Culver City

Continued from page 1

and Mark Robson directing from an Ernest Lehman script derived from the Irving Wallace novel; "Twilight of Honor," starring Richard Chamberlain (tv's "Dr. Kildare"), William Perlberg-George Seaton production directed by Boris Sagal from a Henry Denker screenplay; Seven Arts' "Sunday in New York," this being Norman Krasna's adaptation of his own play, starring Jane Fonda, Cliff Robertson and Rod Taylor; and "A Global Affair," also Seven Arts, produced by Hal Bartlett, directed by Jack Arnold, screenplay by Charles Lederer, starring Bob Hope.

One of the big ones for the immediate future is "Carnival," which Arthur Freed is to produce with Gower Champion directing. It's understood Robert Goulet is to play the part originated by Jerry Orbach in the legiter, Chita Rivera will take over the Kaye Ballard role, and George Chakiris will perform where Pierre did on the boards.

Other titles among the new 20 include "Mr. and Mrs.," "36 Hours," "Kick in the Head," "Viva Las Vegas," "Signpost to Murder," "Mail Order Brides" and "The Navy Story."

Include, too, "The Unsinkable Molly Brown," to be produced by Lawrence Weingarten, directed by Charles Walters from a screenplay by Helen Deutsch. Scheduled for production in 1964 is "The 40 Days of Musa Dagh," from the Franz Werfel novel, to be produced by Berman from a screenplay by Neil Paterson.

O'Brien also becoming interested in activity at MGM's British studios, noted that "International Hotel," with stars including Elizabeth Taylor and Richard Burton, is currently in production at this site.

Among the MGM productions now on location is "Of Human Bondage," Seven Arts, produced by James Woolf, filming in Ireland under director Henry Hathaway, with Kim Novak, Laurence Harvey, Robert Morley and Siobhan McKenna in the leads.

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Spanish Censorship to New Body

Madrid, March 19.

Among the rash of ministerial edicts affecting film censorship and film audience categories is a significant one dealing with the censorship of screenplays submitted for production in Spain. In affixing his signature to the document, Minister of Information Fraga Iribarne transferred censor authority from the hands of untutored civil servants to the censor committee formed six months ago by the incoming minister and his newly designated director general for cinema.

Film observers here consider it almost a foregone conclusion that the lay and ecclesiastic components of the new censor group will look more favorably on the hardhitting, nonconformist script than at any time in the history of Spanish film-making.

The break with past practices is considerable. Formerly, screenplays were channeled in a Kafka-like atmosphere to anonymous bureaucrats whose censor verdict was beyond question. Under the new setup, most of the scissor-wielders are familiar figures with a far more tolerant attitude and, in a sense, judges who believe in discussion and appeal.

The ministerial order transferring script censorship power away from civil servants and placing it in the hands of an overall censor committee merely confirms a temporary situation that has existed for almost six months, and which has already created an atmosphere springboarding the eruption of a timid but probing Spanish new wave.

New Spanish Motion Picture Code Drops Many Restrictions of Past

Madrid, March 19.

Minister of Information Fraga Iribarne has approved and promulgated a motion picture code that will, in the future, govern all film censor activity in Spain. Talk of a film code has been current for the past five years and several code committees labored fruitlessly during that period until the ministerial shakeup last year that brought Fraga Iribarne in as head of Information & Tourism and his designation of Garcia Escudero as Director General for Cinema.

Though the minster and his director general were both actively involved in formulation of the code, the final text represents the effort of a special 40-man committee within the Superior Film Council, which incorporates opinions of all branches of the film industry as well as the counsels of church leaders and ecclesiastics familiar with the problems and structure of the film industry.

The spirit of the new code, which is not too far removed from the Breen version adopted by Hollywood several decades ago, tends in most instances to part company with the past head-in-the-sand censor attitudes of hear-no-evil, see-no-evil, or say-no-evil. A wide area of tolerance is established for the screening of moral turpitudes so long as the script and final film do not justify or give the impression of encouraging the seamy side of life.

For the first time Spanish films will be authorized to make reference to suicide, mercy killing, divorce, adultery, illicit sexual relations, prostitution, abortion, if these themes are not presented as a threat to marriage and morals.

The code renders inviolate Church, State, Chief of State, and "Todo Para la Patria." It incorporates a defense of all religious beliefs, and international and social harmony.

Interpretation of the new edict will basically depend on the renovated group of laymen and ecclesiastic censors.

Uncut Pix

Barcelona, March 19.

On the heels of his press conference in Madrid last week, where he announced ministerial orders establishing a new film censor code and new film audience categories, Director General for Cinema Garcia Escudero told the Catalan press that it was his intention to encourage, wherever possible, the release of films without deletions.

To back this policy, the director general hopes to persuade distributors and exhibitors to refrain from tampering with original version by offering them an integral version certificate authorizing them to publicize and advertise release of uncut pix.

It has been common practice in the past for distribs and exhibs to indulge in their own editing to qualify for family audience ratings in the provinces, or to reduce film footage arbitrarily where undue film length conflicted with fixed programming schedules.

Advertised certification of integral film releases, according to the director general, will also help inform the film-going public that censors have left the motion picture intact. He also stated that his office is considering additional formulas to inform moviegoers of any modifications in pix censors consider imperative prior to release.

Brauner Into Prod. On 'Breakfast' After Six Years' Delay on Stars

Berlin, March 12.

Artur Brauner's "Fruehstueck im Doppelbett" (Breakfast In Double Bed) may be tabbed as the most noteworthy pic that's currently in the making here. It took Brauner six years to get this one before the cameras, largely because he had been unable to get what he calls the "ideal cast." The latter refers to Liselotte Pulver and O. W. Fischer. If she was available, he wasn't. If he was available, she was not. This has been going on for six years.

The film is financed all by Brauner himself. This is a rarity here. Normally the producer is used to sharing the risk with the distributor.

Film is to cash in on the current comedy vogue established by the Doris Day starrer, "Pillow Talk" (U). "Breakfast" aims at emerging as Brauner's "Pillow Talk." The American pic was a big moneymaker here.

Rossen Sees Indies Not Much Freer Than Under Old H'Wood Producers

Paris, March 19.

The growing independents are still not much freer now than when production was under the Hollywood majors of yore, according to producer-director Robert Rossen. The big catches are the distributor cuts still practiced quite extensively, the Hollywood-type thinking is still in existence no matter where U.S. films are made, as well as the producer share payments to indies. Rossen, here for a general looksee, before heading back to N.Y. where he will produce "Lilith" for Columbia, points up that, with most majors now dealing in indie packages, the outlook is still much in the old manner.

"When I made 'Alexander The Great' (UA) a few years ago," says Rossen, "I was interested in giving a picture of the times, the rise of a great conqueror and leader, and his evolution and maturity. How many horses and extras were used was just a part of it. But the film was sold mainly as a spectacle."

Claims 'Arabia' Vindicated Him

He feels vindicated by "Lawrence of Arabia" (Col) which is the study of a man and his environment rather than a big-scale spectacle type film in spite of its cost. The money was spent for authenticity and depth rather than big-

(Continued on page 23)

Tokyo's French Films

Tokyo, March 12.

A French film fair will be held here April 1-10, with actor Alain Delon, actress Marie Laforet and directors Francois Truffaut and Albert Lamorisse confirmed thus far to be on hand. The third of its kind in Japan, it will have daily screenings on nine days of operation.

Local UniFrance rep Marcel Guiglaris will handle the fair in conjunction with the local indie importer-distribs and the French Embassy.

European Exhibs Plenty Worried By TV Rivalry

Barcelona, March 10.

The international assembly of film exhibitors that brought representatives of 18 countries to a three-day meet in Barcelona, heard Spanish Director General for Cinema Garcia Escudero, close the parleys with an appeal for coexistence between films and television without offering specific suggestions as to how it could be achieved.

The director general's closing note was not in synch with exhib sentiment. Delegates raucously proposed a 10-year limitation on films made available to small screen programmers. However, the pending legal action of Paris exhibs against French tv for transmitting a film in competition with a reissue at a Parisian theatre, reduced agitated approval to a wait-and-see position. If Paris courts verdict pro exhib, the 10-year limitation on sale of films to tv will probably be adopted in the near future.

Delegate reports from key film countries, with the exception of Italy, were all downbeat. The British contingent claimed that the audience classification of 16-years-and-over was hurting biz, and called for a boost in the production of family pix. France recorded a 25% drop in attendance over the past few years, and extremely stiff competition with French tv now beaming to 3,300,000 receivers.

Belgium, with a poulation of 9,000,000, now has 1,000,000 tv sets. To make matters worse, Belgian delegates stated that theatre owners face stiff competition from tv weekend release of feature films. Chief difficulty, according to Spanish hardtoppers, is the limited import quota system giving distribs an ace hand in fixing percentages for the meager product available.

The Italian and Swiss delegates provided the only positive reports at the Catalan caucus. Swiss theatres are keeping their heads above water via 500,000 or more immigrants (from Italy and Spain) who constitute the manpower reservoir. The Italians, on the other hand, point to the boxoffice popularity of well over 100 national pix as the principal reason for increased exhib receipts despite an almost insignificant drop in attendance. They assert that the abundance of national product offers Italian exhibs a major defense against television.

$2,500,000 Foreign Coin Repatriated in Japan

Tokyo, March 12.

The Finance Ministry will permit the repatriation of the remaining non-resident funds from foreign film earnings, which are expected to total around $2,500,000 by March 31, the end of the current fiscal year. The decision is in line with the expected liberalization, targeted to be total by fiscal 1964.

Considering the announcement, MPEA veepee Irving Maas said it would be difficult to repatriate all of the accumulated funds at once since his organization's member companies have different fiscal biz quarters. He added that the decision was no surprise to him since it had been promised three months ago. Maas noted, however, that the U.S. film companies will still be left with a significant amount of accumulated earnings in their resident accounts which can only be repatriated when declared as profits.

Art of Finding 'Point of No Return' On Prod. Budgets Spells Difference Between Profit, Loss in Italo Pix

Rome, March 12.

In these critical days for the film industry, the art of properly and accurately estimating the "point of no return" on production budgets can more than ever before spell the difference between success and failure.

So claims Rome-based pic entrepreneur Joseph Fryd, who feels this critical factor particularly important for the future of Italo-U.S. relations in the field of coproduction and or import-export.

Naturally, says Fryd, the budgetary limit varies with the type of film. Currently, Italy makes three basic types. One, the low-cost local comedy can which should be brought in at under $100,000. These pix are sometimes highly successful on the Italo market, but are handicapped for export because few local names have a foreign marquee pull. Hence, it's a mistake to feel that they have a foreign chance and to over-budget them at the start. They must first be sure of making it on the Italian circuits, and that sets the $100,000 limit.

Around $288,000 is conversely the safety limit for the second type of film currently being turned out here—the spectacle production. Again, some $100,000 of this, Fryd estimates, can be gleaned from the local market, the remainder is a "sure" return from certain foreign markets still eager for pix of this action-spectacle genre which has functioned many places as a replacement for the western.

The only exception to this budget-ceiling rule is when a Yank company steps in with some preproduction interest and or coin. Then the figure can go higher, but attention must be given to see that it doesn't—as so many recently have—go over the budget.

Fryd feels it's particularly important for spectacles to have a "modern" approach. "Actually" he says, "each one should use a team of 'gag writers,' such as were used in the early comedies, to think up new twists and angles for a sort of pic which, if prices are kept down, still has a lot of life in it.

Italo film type No. 3 is the arty film, which should not go over a $320,000 budget, including guarantee of French and/or German coproduction aid. Anything above that automatically becomes a risk, Fryd believes.

As an on-the-scene observer,

(Continued on page 23)

Abbey May Tour Ireland

Dublin, March 12.

Financial reasons are barring the Abbey Co. from making another American tour. But a tour of Ireland is being considered. The Minister for Finance (James Ryan) who provides a $39,200 subsidy for the Abbey every year is to discuss the touring chances with the directors again.

Minister rejected a proposal for an inquiry into the theatre, and added that he had no intention of considering any system of State subsidies for Irish theatres in general.

'Adults Only' Tag For Daiei's 'Geisha' Film; Already Hit at B.O.

Tokyo, March 12.

The Commission for the Motion Picture Code of Ethics (Kirin) redesignated as "For Adults Only," the Daiei film, "Onsen Geisha," which has been the center of a controversial storm here, which has enabled it to emerge a hit. Decision marked the first time the industry self-regulatory censor-body had redesignated a pic it had previously approved for general showings.

The film depicts a geisha, played by Junko Kano, who works as a prostitute while pretending to be deaf and dumb. The film has been criticized by women Diet members as mocking the Anti-prostitution Law and reportedly by the Japan Deaf and Dumb League as being offensive to the handicapped.

Although protests started before the picture was released, a Daiei spokesman claimed that the cuts made were a studio decision and not dictated by protests. He added that the people who picketed the film's opening in the Shibuya section of this city did not represent the Japan Deaf and Dumb League, and might have been hired by interested parties, such as the social-scouring women Diet members.

Secretary-general Eiichi Sakata of Kirin was quoted as saying, "We admit some fault in the handling of this picture and wish to apologize. Having failed to recognize the problems the film presented, our organization permitted the public release of the picture after only a routine examination by a low-level five man panel.... It was only after the picture was given an okay that the members of the committee saw it.

"We have to examine well over 350 domestic films each year," Sakata continued. "The figure is tremendous in view of the fact that we have only five examiners on the lower panel. Our sole defense for our handling of the picture is that we made much of the idea of freedom of expression and we judged that even youth should be accustomed to the extent of vice as shown in this picture."

Kirin chairman Seiichiro Takahashi called for stricter application of the organization's code in future decisions.

Metro's Ronald Lee Quits British Post

London, March 19.

Ronald Lee, Metro's British publicity boss, has resigned and leaves the setup on Saturday. Originally a cinema manager, Lee has been 17 years with Metro. In addition to being publicity director, he also handled advertising and promotion.

One of his biggest stunts recently was his handling of the visit to Britain of the Bounty ship in connection with the screening of the "Mutiny" pic at the Royalty Theatre. He also was responsible for the putting over, publicity-wise, of the film "Ben-Hur" throughout the country. No successor has been named. Lee is expected to disclose details of his next assignment shortly.

San Sebastian Hollers At FIAP Downgrading Without Notification

Madrid, March 19.

The Mayor of San Sebastian, in his role as president of the San Sebastian Int'l Film Festival, has charged the International Federation of Film Producers' Association (FIAP) with calling a meeting in Paris, to which the Spanish representatives were not invited, for the purpose of reducing the number of Grade A festivals from four to three.

The Feb. 27-28 meetings of FIAP, the mayor charged, left Cannes, Berlin and Venice in the new, tighter circle of competitive fests and bracketed San Sebastian, Moscow and Mar del Plata a notch below the others.

The proposed FIAP, realignment first came under discussion last November, but final decisions were not to be taken, according to the San Sebastianites, until April of this year. What alerted the Basque fest organizers was a recent report in the Spanish press datelined Paris, that brought to light an unpublicized reunion of Cannes, Berlin and Venice film fest chiefs. Shortly after came the new festival category designations from the FIAP directorate.

San Sebastian will, therefore, screen some entries this year that have already been released for commercial exploitation outside the countries of origin prior to competition for the Golden Seashell. But the mayor and festival executive committee have issued their protest at the demotion without representation.

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Inside Stuff—International

A sort of comic opera plot in real life occurred to Bremen's opera tenor Georg Koch and three of his colleagues when they were seized by the Brussels police on suspicion of being bank robbers. Koch went to bank to change a 1,000-franc note (about $200) which he'd received from the local opera house. Teller, who misunderstood his request, rang a secret alarm, and police stormed into the bank. Bank apologized later, that a short time before a quartet of "foreign" robbers had relieved a Brussels bank of $800,000. And oddly enough, the bank note that Koch had received from the Brussels opera house and presented for change was part of the numbered series on the stolen list. Koch was immediately released, but Belgian police are still pondering how the opera house cash fund managed to contain the stolen note.

Discussions at the April 21-28 Eighth International Film Week of Religious & Human Values will again have Floris Luigi Ammannati, former director of the Venice Film Festival, in the president's chair. General subject of the talk panels has been designated as "El Amor in el Cine." Under this heading, there will be six morning discussions relating to "Motion Pictures and Love," "Love and Sex," "Youth," "Matrimony," "The Family" and "Society." Films reflecting each of the six panel subjects will get early afternoon screenings. Evening and night sessions will show films in competition for the annual Valladolid prizes: the Golden Labrador for the best religious film, and the Golden Sheaf of Wheat for the human values entry.

Italo-British film coproduction talks are expected to be resumed shortly. Matter was brought up during Prime Minister Macmillan's visit at which time several joint meetings were planned.

International Sound Track

London

Metro is flying a planeload of critics and columnists to Paris on April 4 for the British press show of "Come Fly With Me," starring Dolores Hart, Lois Nettleton, Pamela Tiffin, Karl Malden, Hugh O'Brian and Karl Boehm. Reason for the spree is that the pic deals with the adventures of three air hostesses, and much of the pic was shot in Paree . . . Pedro Armendariz, the Mexican star, has been added to the cast of "From Russia, With Love" and arrives next week for make-up tests. He'll play a Turkish agent . . . Trevor Howard is to play in "Kyrenia," a thriller set in Cyprus during the troubles. It's written by Robert Muller from Victor Price's novel and Baruch Dienar, the Israeli producer, will bring the pic through for Scopus Productions . . . Newly formed British company is English Independent Pictures, by two young actors Malcolm Gerrard and Mark Peterson. Aim is for low budget pix . . . June 23 is the date skedded for Robert Preston's arrival to make "The Third Secret" for Nat Youngstein . . . Maurice Foster, boss of Metro's British studio, has started a series of lectures called "Know Your Own Studio." Heads of various departments will give the lectures to the staff. Said lectures will be illustrated by film and slides. First one was yesterday (Tues.) and was given by Tommy Howard, a double Academy Award winner, in charge of special effects.

Paris

Film and tv people still uneasy at governmental interference with films and vid programs that had already gotten official censor board okays. Usually, due to political expediencies, a local ministry rep is able to have a tv show deleted or a film's opening held up. Latest is on compilation pic "Mourir A Madrid" (Die in Madrid), on the Spanish Revolution. A foreign ministry rep had some words deleted, and then asked it not be released while Spanish officials were visiting and talks were going on. Film will now be released in April. Though Ministries have promised to curtail this, it still goes on . . . Twelve pix are now shooting as producers begin to perk . . . Henri Jeanson publishing an attack on the now defunct New Wave and its survivors in a local monthly mag Crapouillot. He sneers that Wavers mocked oldsters by calling their pix "Papa's Cinema," but then turned out a "Papa's Boy" kind of cinema using father-in-law handouts or a wife's inheritance. He calls most New Wave films pedantic and useless.

Brigitte Bardot fans cooking up a B.B. Museum and are now raising funds and looking for a place for it. They already possess her son's first crib. Various unmentionables of B.B., drawings she has scrawled, old posters of her pix, various parts of old costumes etc. Not certain whether this is a publicity stunt or a sign of a still prevalent B.B. cult . . . Syndicate of French actors, after telling film producers they will not take a share-the risk salary scale and gamble on a pic's boxoffice, now advising the governmental vid arm, Radiodiffusion-Television Francaise, that they want a new accord with tv or could possibly strike. Talks have dragged since 1960 . . . Elke Sommer, German cutie who has made pix here, to Hollywood for a first U.S. film stint in "The Prize."

Rome

Ironic footnote to recent news that Titanus Films was curtailing production activity: Titanus has three pix in Top 20 current b.o. seasonal contenders, rates third place in distrib race for total and average-per-pic boxoffice on strength of "Sodom and Gomorrah," "Four Days of Naples," and "Condemned of Altona" . . . Carlo Ponti concluded a release agreement with Interfilm for Italo release of his productions . . . First International Science Fiction Film Festival to be held June 30-July 6 at Trieste . . . Luigi Chiarini, new Venice Fest topper, plans a series of get-togethers with press to iron out common problems and ask for suggestions . . . Italy's Silver Ribbons, local Oscar equivalents, will be awarded in Rome March 27 at gala opening of Titanus' "The Leopard" . . . Lionel Rogosin enroute to Tokyo and N.Y. through Rome to collect documentary material for his next feature effort, an anti-war pic . . . is using Israel as current base.

Claudia Cardinale signed for starring role in "La Ragazza di Bube" (Bube's Girl), pic version of Carlo Cassola book which Luigi Comencini directs . . . Pietro Germi's next pic, for Vides Films which also produced "Divorce, Italian Style," is "Seduced and Abandoned" . . . It's about child brides and again set in Sicily . . . Alfredo Bini has denied reports of rift with Anna Magnani over their upcoming joint Arco Film project, "Sagapo" . . . pic has been set back for organizational difficulties concerning its Greek location . . . actress meanwhile stars in "Le Magot de Josepha" with Bourvil and Pierre Brasseur under direction of Claude Autant-Lara, which will be coproduced by Bini.

Jean Seberg and Anna Karina being considered for lead in Mario Cecchi Gori's "Il Successo" (Success) . . . pic starts later this month in Sardinia with Vittorio Gassman . . . Gina Lollobrigida has offers both Jean Delannoy, who directed her in Royal's "Imperial Venus" and Christian Jaque, who guided her in "Fanfan la Tulipe" . . . Delannoy project is new version of Mata Hari, while Delannoy wants actress for pic version of Joseph Kessel's "La Belle de Jour" . . . "The Nights of Casanova" is the translation of Brett Halsey film imminent at Panda Productions in Technicolor; Carlo Ponti and Joseph E. Levine's Embassy recently set another Casanova project to star Marcello Mastroianni under Mauro Bolognini's direction . . . If U's "Ugly American" goes to Venice, that'll give Universal a triple play at major European festivals, what with "Mockingbird" going to Cannes and "Freud" going to Berlin, both as official entries . . . Trial concerning non-presentation at 1962 Venice event of Orson Welles' "The Trial" was postponed to July 5 after initial debate in Venice courts.

See Aussie Pix Prod. In for Real Revival

Sydney, March 12.

Aussie film production looks like getting a shot in the arm this year after a long lull if present plans mature between British and Aussie producers. Spokesman for Vistone Studios, previously concerned with local tele minor production, said that capital had been obtained in England, and that his company plans to produce about eight pix at a cost of around $4,000,000.

First to go before the cameras would be Darcy Niland's local yarn of the opal fields, "Call Me When The Cross Turns Over," with Diane Cilento starred.

Rossen

Continued from page 21

ness for its own sake, he claims. He feels this is comforting but more drastic major film changes are still necessary.

Even with this proof Hollywood habits seem to change slowly, thinks Rossen. After "Alexander," he broached the idea of releasing the pic in two parts since to him it was almost two pix via the youth and then maturity of Alexander. But UA proceeded, he says, to cut the film to fit exhib schedules.

If major studio overhead costs are being done away with, there is still too much of a hangover of union featherbedding to make Hollywood production as lucrative as it was in the old days of many films. He is not for runaway but an overhauling of Hollywood production ways. And also he goes along with making a film when its dramatic story calls for it.

Thus he made "The Hustler" (20th) in N.Y. and will do his new one, "Lilith," there also since the tale of an Eastern asylum calls for it.

Budgets

Continued from page 21

Fryd discounts as "pure legend" the oft-voiced local accusation that U.S. majors want to ruin the competitive and to them dangerous Italian film industry by inflating prices and otherwise disrupting the local economy. "This is just not based on a realistic analysis of the situation," he says.

Rather, it has been Italy which in some cases has not come up with the hoped-for commercialable product which was to have come from certain recent Yank-Italian film deals both in the general and in the art market. Here again, Fryd cites over-budgeting as well as insufficient pre-planning as principal bugaboos, and warns other Rome-based filmmakers:

Must Keep U.S. Majors Alive

"Our only hope is to help keep the American majors alive and flourishing. We need their distribution network abroad, but we also need it here in Italy, where too many of the Italian releasers are 'over-involved' in certain local films on their slates to worry about others."

Fryd fears that some of the top U.S. companies, which have recently been "burned" in some of their Italo dealings because of inflated budgets, etc., will begin to consider further such associations as too risky.

"Let's not burn our bridges from under us," he warns. "We must learn to properly prepare a film from script to screen, to make fewer films, to control estimates and budgets to the Lira, and generally to close the door to risk."

Fryd Vet Packager

Fryd is a vet packager of locally-made product for Yank companies. He recently completed "Gold for the Caesars" for Metro and Columbia, and produced "Gladiators Seven" for Metro distribution.

His next major item is "Ulysses, Samson and Hercules," which Pietro Francisci, who made the initial Hercules items, will direct. A Yank major will handle the pic, slated for a May start, throughout the world.

Also on the Fryd agenda are "The Lancers of the Khyber Pass," "8th Day of the Week" and "Naked World." He recently concluded a deal for Sancro Films with Embassy Pictures for "Queen Bee," which Joseph Levine's company will handle in U.S. and Canada. Fryd is selling for the remainder of the world.

TV Reduces Public Storytellers In Italy, But 'Cantastorie' Carry On

Piacenza, Italy, March 12.

"We are the heirs of Homer"—that is how Lorenzo de Antiquis modestly sums up his profession, that of "cantastorie" or public storyteller and singer. Lorenzo is president of the National Association of Cantastorie which meets annually in some small Italian town. This year it's in Castell' Arquata, near Piacenza, in the Po Valley. The association which has about 100 members is sadly enough not increasing in numbers. As rural and small town people of Italy get used to television, they no longer flock to the square to greet the arrival of the cantastorie with his latest songs which formerly brought them the latest news of some terrible crime or pathetic event. "We were the newspapermen of old times, now people can turn a switch and get their news and entertainment at home" says Lorenzo.

There are however several regions left where the cantastorie is still drawing and when he passes the hat, it rapidly fills. Sicily comes first. Here a cantastorie with a flair for the dramatic can make as much as 50,000 lire a day ($80). Interest in the cantastorie jumps from Sicily to the north of Italy. Lombardy is still a haven for the sidewalk bard, followed by Emilia, Romagna and the Marches. But there the cantastorie must supplement his songs by selling something: either the text of the song or some trinket. Northerners will not pay for mere words and sound alone like they do in Sicily.

New Classifications

Madrid, March 19.

Simultaneous with the government's issuance of a film censor code, the minister of information issued a ministerial edict reclassifying age brackets for filmgoers. Until the new legal limits went into effect last week, film classifications fell into two broad groups — one for the entire family, and the other limiting attendance to spectators over 16 years of age.

The new edict establishes the following three classifications: 1) Authorizing films for the entire family; 2) Setting up a 14-year-and-over category, and 3) A new adult area for 18-year-olds and over. Film exhibitors are charged with the responsibility of publicizing attendance classifications as well as policing admissions. Where doubt exists, the exhibitor is authorized to accept age confirmation from any adult accompanying minors.

Melbourne Exhibs Ask Sun. Cinema Operation; Unions May Cut Fees

Sydney, March 12.

Melbourne exhibitors have approached the government requesting a greenlight this winter for Sabbath cinema operations in the keys and suburbs. Understood here that the major distributors are backing the exhibs' play for the Sabbath openings. Also undertood that governmental executives are favorably inclined to Sunday picture shows as a means of keeping teenagers off the streets in a now Sabbath-shuttered city. There has not been any heavy opposition from religious organizations on the new move.

Union bosses have long-opposed Sunday playdates by inflicting heavy penalty rates on exhibs playing outside the usual listed work span. They will be told that a more equitable penalty rate must be set covering the new Sabbath move once a governmental okay is granted. Union toppers will be told that Sunday screenings would be the means of keeping many cinemas out of the red and would also lower the unemployment rate among local biz unionists, especially projectionists.

Loop operators point out that a Sabbath okay would see the reopening of many suburban cinemas, now shuttered because of a biz slump, with a seven day week making all the difference between red and black.

Understood that should the new Melbourne play be successful, moves will immediately be made for Sabbath cinema openings in Sydney, presently shuttered on Sundays because of union opposition.

3 Spanish Groups To Rebuild Orphea Studio

Madrid, March 12.

A trio of film groups in Barcelona and Madrid are investing $1,000,000 to replace the burned-out Orphea studios.

The Aragones Bros., owners of the defunct studio, are joining with leading Catalan producer-distributor Balcazar, and a Madrid producer, to have a new, improved and augmented studio in operation within a year of the groundbreaking ceremonies. Where Orphea had two medium-sized sound stages, the new plant will have four, one of which is expected to rank among the biggest in Europe.

Site of the new studio will be established within a week, and depends on pending confirmation from the Barcelona municipality granting choice rent-free terrain in the centrally located Montjuich Park, adjacent to the property formerly occupied by Orphea. If the site is not made available, then the tri-part enterprise will purchase land five miles from the center of Barcelona on the airport highway.

BRIT. TO GET RUSSIAN CIRCLORAMA PROCESS

London, March 12.

Leon Hepner and Leonard Urry are to bring Circlorama Cinema to London next month. It has been showing in Moscow for three and a half years and in Prague for two. The new cinema will be erected on the site of old Monico Restaurant near Piccadilly Circus.

First program will be "Russian Roundabout," a 20-minute interest program. It is planned to give 20 shows a day at 50c for adults and 35c for children and the cinema, which will have no seats, will accommodate 500 standing customers per show.

The new attraction calls for 11 projectors, and a 150-foot screen plus 51 speakers under the floor and behind the screen and walls.

Urry told VARIETY: "The cinema is mobile and can be set up quickly at approximate sites in Britain on short notice."

Another USSR 'Invention'

Walt Disney's Circarama of "Seeing America" was a highlight of the Brussels Exposition four years ago, utilizing the same stand-up principle (no seats) as the circular screen, above their heads, projected the celluloid "tour" in 360-degree perspective.

The Disney technique utilized 11 projectors, and is now going at Disneyland via a tieup with Bell Telephone. The Russians' name-similarity of Circlorama versus Circarama parallels the USSR's Kinerama paraphrase of Cinerama, utilizing the same technique. This, too, was shown in Belgium, and throughout Europe, in competition to Cinerama.

Spanish New Wavers Race for Cannes Nod

Madrid, March 19.

Four Spanish new-wavers and a veteran new-waver are finalists in the race to select the Spanish entry for the Cannes Film Festival.

Juan Antonio Bardem, who has often represented Spain at Cannes and Venice over the past six years, is a contender with his Spanish-Argentine co-production, "Los Inocentes" (The Innocents). All the others are debuting directors and promising newcomers.

Francisco Regueiro is competing with "El Buen Amor"; Jose Luis Villoria has entered "El Rapto de T. T." (The Kidnapping of T. T.); "Del Rosa . . . al Amarillo" (From Pink to Yellow) is the contestant recently completed by Manuel Summers, and Ramon Comas has his Hispamex production of "Neuvas Amistades" (New Friends).

Memo *from Gerald A. Bartell*

MACFADDEN Teleglobe PAY-TV

PAY-TV IN DE[...]
NEW WORLD OF E[...]

TO: ALL PRODUCERS AND DISTRIBUTORS
OF QUALITY ENTERTAINMENT

Pay-TV is about to disclose the potential of a vast new market for quality product. Within the past few weeks, the leadership community in Denver has opened every door and offered every encouragement to Macfadden Teleglobe Pay-TV. The influential Denver POST said:

"Pay Television could have a profound effect on the cultural life of the entire nation."

We believe Pay-TV to be poised for a major break-through in Denver. All the components are there: A rich, large, culture-responsive community geographically isolated from the traditional entertainment centers ... an articulate, far-sighted leadership.

Success in Denver will be based upon QUALITY ... Films, not necessarily first run, but assuredly FIRST RATE of whatever vintage, dealing with subjects of significance, of sophistication, of beauty, and mounted with intelligence and talent. Films and tapes of drama, opera, ballet ... children's materials ... which may not have smashed box office records are among the ingredients we seek.

If you have quality product which may fit this pattern, please call or write our New York office (LExington 2-8000).

The prospects are bright. Rewards for success will be rich indeed!

Gerald A. Bartell

President

THE DENVER POST Wed., March 6, 1963

EDITORIAL PAGE: SO THE PEOPLE MAY KNOW

THE DENVER POST

Pay-TV Plan Deserves Support

[illegible] ... "Who's Afraid of Virginia Woolf." ...

UNLESS Macfadden-Teleglobe's pro[...]

MACFADDEN TELEGLOBE PAY-TV

A SUBSIDIARY OF THE MACFADDEN-BARTELL CORPORATION • [illegible] EAST 42nd STREET, NEW YORK 17, N.Y. • PHONE LExington [illegible]

Inside Stuff—Pictures

Discussing her reputed "feud" with Louella O. Parsons, Hedda Hopper, via NBC-TV recently, told a story about the rival screen columnist which does not appear in the former's current tome, "The Whole Truth and Nothing But." First explaining that sometimes Miss Parsons speaks to her and on other occasions she does not, Miss Hopper said that when a situation calls for them to be photographed together, "Louella has it killed."

Then came the tale: about 10 years ago, Miss Parsons telephoned Miss Hopper and said, "I am dying." Miss Hopper pooh-poohed the idea: "You will outlive us all."

Miss Parsons' feeling of death's imminence was not assuaged. She told Miss Hopper: "Let's die together." Miss Hopper demurred, commenting, "You die on your own time, and I'll die on mine"—or words to that effect. Miss Parsons, continued Hedda, via the Merv Griffin Show, "We will have a funeral together. All the world will know of it." Miss Hopper spun the yarn with gestures.

Paperback Library, New York-based paperback publishing firm headed by Morris Latzen and Hy Steirman, is inaugurating a new division to be located in Hollywood and designed to work with film and tv producers in originating properties for use in all three media. Coast division will peddle paperback properties to films and tv, novelize potential film-tv ideas and novelize already committed film productions.

The company's original "The Fatty Arbuckle Case" has been acquired by producer Albert Zugsmith. Asked if this were a firm deal last week, Latzen replied: "It's so firm, we're already being sued!"

Company also is negotiating a deal to do a novelization based on one of the top daytime soap operas, the first such deal ever made for a daytime show, though some of the evening series have gotten the treatment.

First prints are out of Charles Baldour's color feature "Now It Can Be Told," filmed in Portugal with most financing supplied by Joel Aldred's Toronto-based Fifeshire Productions. Aldred, perhaps highest-paid air announcer in Canada, was an original partner in Toronto indie tv station CFTO, but was bought out by Toronto Telegram publisher John Bassett, who now controls CFTO—with financing aid from ABC. "Now It Can Be Told" is based on how U.S. Naval Intelligence cracked the Japanese code, making possible the Midway win. In cast is Robert Hutton.

"We avoid publicity when a film is cut, or is found to be objectionable, because we know just a brief bit of publicity saying a film has been 'censored' can turn a 'clinker' into a boxoffice smash," says Boston city censor Richard J. Sinnott, chief of the licensing division. Sinnott, in a report on censoring of films during the past two and one-half years stated: "More than a dozen films were found to be border-line cases, and in each instance, the theatre management was asked to voluntarily delete sections of film found to be in poor taste."

SportsVision which is close-circuiting the Liston-Patterson bout April 10 will utilize various equipment for local projection, of which only $5,000 estimated rentals are for TelePrompter gear. Pickup will be by SportsVision's own setup.

150 Theatres and Auditoriums Left With Plenty of Nothing As Sonny Liston Comes in Lame

Scheduled boxing contest between Floyd Patterson and heavyweight champion Sonny Liston has been called off, thus upsetting the programming for the 150 theatres and auditoriums which has planned to pick up the bout from Miami Beach April 10. Reason for the no-show, or so they say, is that Liston injured a knee while training in Florida and can't make it. Knee twist resulted from a freak accident while posing in a golfing shot for a publicity picture.

So it is that exhibitors are once again involved with the fight game under discomforting circumstances. One major question before the house: Is Liston so incapacitated that he'll be unable to fight to retain his heavyweight crown, or is he easing things for a go between Patterson and Cassius Clay, which might provide a bigger gate?

In any event, Clay is figured by some as a big drawing card and perhaps the best selfmade pressagent (for himself and promoters) the fight game has experienced. He out-decisioned Doug Jones on last Wednesday's (13) closed-circuiting for strong boxoffice, plus 20,000 at the live Madison Square Garden meeting.

Theatres picking this one up had near S.R.O. results but the decision in behalf of Clay was not all-around popular with the 85 customers. The actual telecasting, as seen in ABC studio in Manhattan, was without flaw.

Welterweight championship fight set for Saturday (16) between Emile Griffith and Luis Rodriguez had to be postponed because of the heavy rains in Los Angeles. This had been set for conventional tv which instead put on a tape of the Clay-Jones bout.

Spierman AIP's Mex Rep

Richard Spierman has been named special Mexican rep for American International Pictures. He'll headquarter in Mexico City.

Having had extensive pix experience both in the Far East and Latin America, Spierman was most recently associated with Warner Bros.

Sack Paces Field Day

Boston, March 19.

Ben Sack, operator of Beacon Hill, Gary, Saxon, Capri and Music Hall, was named manager of the annual Mayor's Field Day Fund by Mayor John F. Collins.

Sack said he will go to Hollywood to try and arrange for some top film personalities to appear at this year's event. The mayor said the committee hopes to exceed last year's $100,000 total. The field day is held each year in Fenway Park to raise funds to aid the needy.

Kupferman Wary Re Coin-Decoder

Theodore R. Kupferman, councilman for New York's 20th district, has taken issue with two bills introduced and passed in the City Council which prevent the public from possessing equipment designed to decode police radio or television broadcasts.

He makes this point: "What does this do to those who possess coin-operated pay-TV decoders?"

Kupferman is particularly savvy to the show business angles, being past counsel for Cinerama.

Vincent Trotta Committee Readying AMPA Nominee

Vincent Trotta, past prexy of the Associated Motion Picture Advertisers, has been named chairman of the 1963 nominating committee by the AMPA board of directors.

Six additional members, as yet unnamed, are to join Trotta to prepare a slate of new officers and directors for the organization. Elections are slated for April 25 with the new administration to take office July 1.

Actors Guild Wants Advance Payments On World Gross of Films Sold to Toll

Hollywood, March 19.

Seeking to establish a principle for payment of actors in motion pictures on tollvision, the Screen Actors Guild's key demand in a set of proposals served on the Assn. of Motion Picture Producers is a method of payment to cover this future market. While there actually is no pay tv now, except for experiments in Hartford and Toronto, Guild feels the principle must be firmed in order to avoid any future strife, mindful of the strike in 1960 over the principle of payment for post-1948 pix sold to tv.

In demands served on the producers in connection with negotiations which begin March 25, the actors ask for a method of payment based on a percentage of the world-wide total gross receipts, with a "non-returnable advance" against the percentage to be paid to the player when the film is first used on toll.

In the present pact, in effect since Feb. 1, 1960, toll is regarded as an extension of the theatrical b.o. Incidentally, the Writers Guild of America-producer pact anent pay tv has a proviso giving writers the right to reopen negotiations if films are made for pay tv.

Actors bypassing a wage hike in the new negotiations, concent-rates mainly on the pay tv demands and an anti-discrimination proposal.

The toll proposal separates theatrical exhibition rights from pay tv. SAG asks that with respect to any motion picture on which production began after Jan. 31, 1963, and which is released on pay tv either before or after theatre exhibition, the producer shall pay the actors six percent of the global total gross receipts from pay tv, after deducting the actual distribution expenses, not to exceed 40% of the gross receipts. This percentage participation would be in addition to what the actors earn for working in the picture.

Actors want not less than 75% of the applicable minimum compensation as a "non-returnable advance" against the actors' share in the global gross.

SAG's present pact provides that in connection with free tv release of theatrical films, principal photography of which began after Jan. 31, 1960, the producer shall pay to SAG six percent of the global gross receipts from free tv use, less a flat amount of 40% for distribution expense, but with no advance payment. In upcoming negotiations, SAG will ask that all coin due actors under this clause shall be paid by checks payable directly to the thesps involved and that such checks be delivered to SAG for forwarding to the actors semi-annually.

Incidentally, actors do not now receive coin from pay tv experimental tests such as those being held in Hartford and Toronto, since experiments do not require pay to actors under the present pact.

SAG in its proposals also asks that when a producer uses a SAG member anywhere outside of the U.S. terms of the basic pact shall apply to the employment, unless the producer has a pact with the actor's union having jurisdiction in such country and such contract covers the employment of such member. This principle was enunciated by SAG and performer unions from Canada, England and Ireland, at a meeting in Canada some time ago.

SAG seeks a two-year pact which would begin Feb. 1, 1963, all changes being retroactive to that date.

On Actor's negotiating committee are chairman Dana Andrews, Leon Ames, Warner Anderson, Frank Faylen, Charlton Heston, Darryl Hickman, Jack Lemmon, Jock Mahoney, Gil Perkins, Walter Pidgeon, Donald Randolph and Thurl Ravenscroft.

'Arabia' Hardtop Opener For Odeon, Vancouver

Vancouver, March 19.

Odeon Theaters of Canada, which now operates nine theatres in the greater Vancouver area including two drive-ins, is busy renovating a tenth house at a cost of $300,000. Formerly called the Plaza, this one will be renamed the Odeon and has been designated as the chain's downtown Vancouver showplace. It has been specifically equipped for 70mm projection and capacity has been trimmed from the previous 863 seats to 700.

Opening of the new Odeon, first major theatre construction in Vancouver for several years, has been set for March 20. Western Canadian premiere of Columbia's "Lawrence of Arabia" will inaugurate the new house at a hardticket $2.50 top. First night will be a plush affair with municipal and provincial vip's in attendance, bands, searchlights, tv coverage, etc. Charles Mason, Odeon promotion chief, is on hand from Toronto to supervise arrangements for the gala, with an assist from Don Barnes of the local Odeon organization.

Postmaster-Gen'l Of Britain O.O.'s Sundry Tollways

London, March 19.

After three weeks of receiving the first enquiries from payvee companies here for the first "license to test" toll systems, Postmaster General Reginald Bevins appears to have made up his mind that the field is going to be so small he will be able legitimately to duck the onerous task of selecting suitable candidate companies.

This is apparently borne out by the comparative simplicity of the questionnaire Bevins has had sent to all the applicants. While none of its members will agree to discuss details of the quiz, the British Film Producers Assn. members who have seen it have not bothered to hide their surprise at its uncomplicated format.

All the questionnaire seeks is initial proof that a company is seriously able to supply some system of pay tv. It is understood that one of the reasons for the PMG's probe not being more intense is that he does not expect there to be enough applications to warrant any kind of eliminating adjudication.

The BFPA wants to meet with the Postmaster in order to offer its opinions on the new development in entertainment which is believed here now to be inevitable. It has not made any initial statements in the past weeks, but it is well known and taken for granted that while it and its members are almost unanimously reconciled to the eventual arrival of payvee to Britain it has dug its heels in on the subject of protecting the traditional outlet for feature films.

As one member put it succinctly: "We cannot afford to dismiss toll tv as a new outlet for feature films, but we must not, and we will not, forget the bricks and mortar boys, the theatre exhibitors, who have stood by the industry all these years."

Probably at the end of this month, the BFPA will take a deputation to meet the PMG and one of the subjects it will touch on is the need for some revision of the present censorship in order to avoid obvious anomalies. As it stands at the moment, feature films which are subject to a censorship category if shown in theatres can be shown on tv without being liable to the same code.

The BFPA also has, apparently, some definite views on certain aspects of the Television Bill itself, which last week (7) started in on its committee stage in the House of Commons. Certain members of Parliament have already been lobbied by the Association with its views, in an attempt to get these aired in the Commons chamber during the forthcoming detailed debate on the Bill.

BRANDO'S 'BOUNTY' PREEM

He Designates The Charity Which Benefits

Honolulu, March 19.

Marlon Brando was due in for a personal appearance tonight (19) at the Kuhio Theatre in connection with the Hawaii premiere of "Mutiny on the Bounty" (MGM).

Entire gross, with house scaled at $5 a ticket, is earmarked by MGM and Consolidated Amusement Co. for the Pacific Tropic Disease Foundation, as designated by Brando.

Highlighting the four-wall benefit will be entertainment by Elaine Frisbie's Puka Puka Otea Troupe.

Sarah (Lala) Hall, widow of James Norman Hall, co-author of "Mutiny," was due in by plane from Tahiti to attend the preem.

Regular run starts tomorrow.

Harling Repeats: Toll's a Blowhard

Washington, March 19.

In a report before the board of directors and exec committee of Theatre Owners of America today (Tues.), Philip F. Harling, chairman of the organization's Anti-Pay TV Committee, brought the group up to date on his thinking regarding tollvision's progress. He stated that toll "is not a certainty and nothing but an experiment" and that it "can only succeed with first-run motion pictures."

Harling told the group that, at the end of the experiment, "our attorney will again appear before the FCC and prove that the exaggerated promises (of toll exponents) were never kept and could not be kept" because first-run pix are the only answer. He said that it has been the purpose of toll boosters "to completely destroy and eliminate the motion picture industry as such."

Northwest Area Faves: 'Son of Flubber' Pacing U's 'Kill Mockingbird'

Minneapolis, March 19.

This territory's 1963 boxoffice champions to date are the current "Son of Flubber" (BV) and "To Kill a Mockingbird" (U). Not far behind them is "Days of Wine and Roses" (WB).

All are in the midst of long day and date Minneapolis and St. Paul runs and continuing to garner sensational grosses. But their tremendous biz isn't confined to the Twin Cities. It's a similar story everywhere else out in the territory where they're now showing.

For example, in Fargo, N.D., included in the Twin Cities territory, "Mockingbird" now is in its third week and making boxoffice history. It's at the Minnesota Amusement Co. (United Paramount circuit) Fargo theatre where it may outdistance "Martin Luther" of some years ago, still the champ grosser in Fargo film history. In addition to the Fargo theatre, the town has two other four-wall and one outdoor theatres, another of the hardtops also being an MAC operation.

'LONGEST DAY' OVERSEAS

Opens in Argentina and Australia—Official Approval

"Longest Day" bowed in Buenos Aires yesterday (Tues.) in a benefit performance for the United Nations. The affair, held at the Broadway Theatre, drew attendance from leading diplomatic figures.

Elsewhere on the international scene, the Darryl F. Zanuck D-Day pic, has been honored in Sydney, Australia, with official approval for exhibition to both public and parochial schools. These endorsements were made by Dr. H. Wyndham, New South Wales director-general of education, and the Rev. J. F. Slowey, schools director for the Catholic diocese.

Oilman's Toll Okay

Athens, Tex., March 19.

W. C. Perryman, local oilman, has been granted a television antenna cable system permit by the city council. Perryman proposes to build and operate a service capable of distributing 12 television channels and of carrying all FM radio signals available in this area.

The system will include a tower, antennas, head-in equipment, coaxial cable and amplifiers necessary to distribute television signals throughout the city.

Johnny Carson To Harris Probers: 'Performers Live & Die By Ratings'

By NED CURRAN

Washington, March 19.

The Oren Harris ratings hearings took on the aspect of a panel show Monday (18) complete with a mystery guest.

Opinions from every angle flew thick and fast as the House subcommittee, headed by Rep. Harris (D-Ark.) moved into higher gear, propelled by a growing disdain of tv and radio head counts.

The opinions came from a performer, a broadcaster, a sponsor and an ad agency. The disdain came from every question the subcommittee fired at witnesses of various cooperative hues.

The mystery guest was John F. Box Jr., manager of the Balaban radio stations in St. Louis and Dallas. His testimony was abruptly cut off by the appearance of his lawyer who asked for and got a whispered conference with the subcommittee followed by dismissal of his client.

Speaking for performers, Johnny Carson told the subcommittee candidly; "If we get a good rating, we're all for them; if we get a lousy rating, they are terrible."

On this premise, Carson added that performers live and die by ratings, witness his loss of two shows as a result of low figures. He also said show quality and ratings weren't necessarily related but with commercial television, rating are here to stay.

Subcommittee members, in lengthy interrogations, sought to learn from Carson how raw the power of ratings is in the business. He was asked several times if he had ever been confronted with a low rating and told to raise it or else.

"No one ever came to me and told me my rating was low and to watch out," he said. "But my daytime show was on a week to week basis and I knew I could be cut off with two weeks notice any time. Our ratings were good, though, and eventually we got a 26 weeks contract.

"But I've never had a producer or anyone put it in so many words. Ratings are easily obtainable and every performer knows how he is doing. And he also knows if he isn't doing well, his days are numbered. He just knows."

"It's generally understood but rarely discussed," suggested Rep. John Moss (D-Calif.).

"Right," answered Carson.

After Carson's generally pleasant exchanges with the subcommittee, Ross Baker, manager of KCCO Radio, Lawton, Okla. claimed a Pulse survey in 1962 which showed his station fourth inclined him to doubt its accuracy. He said it sharply decreased his business.

Asked if he thought his failure to subscribe to Pulse contributed to his low rating, Baker declared: "I cannot say categorically it did, but I feel it did."

Box began his testimony matter of factly, following a line of questioning which alleged he had used the subcommittee inquiry in his dealings with Nielsen by asking him if he had not claimed conversations with subcommittee investigators before he ever had them.

Then Harris started asking Box about his background, whether he had ever been to Texas, to California, to Syracuse, to Rochester. At this point Box called his at-

(Continued on page 50)

NBC-TV Sun. 6:30 Back to Affils

In the overhauling of the NBC-TV Sunday afternoon schedule next fall (see separate story), the network has decided to return the 6:30 to 7 period back to the affiliates. (ABC decided last week to do the same thing with Thursday nights 10:30 to 11).

Presently slotted 6:30 on NBC-TV is "McKeever and the Colonel" but this is being dropped.

Obviously, at a time when the affiliates are pressed for time periods in which to install syndication product, the NBC move will be most heartily welcomed.

Lucy: 'I'll Be Back'

Hollywood, March 19.

Lucille Ball is renewing her network and sponsors for another season.

Although CBS-TV had "The Lucy Show" pencilled in for its 1963-64 season some time ago, and the sponsors wanted to renew, Miss Ball had a unique clause in her contract whereby she could decide whether or not she wanted to continue the half-hour comedy series another season.

Weary of the grind of a weekly series, she had postponed her decision.

Less Pubaffairs For ABC-TV, But Better Exposure

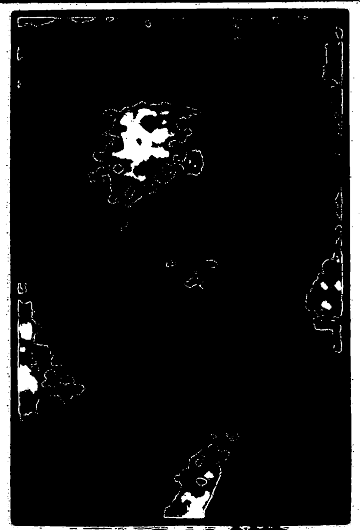
ABC-TV's public affairs programming for 1963-64 will probably be given slightly less time than in the current season, but will be slotted more prominently. It's expected that the ABC News and Special Projects division will produce 10 one-hour documentaries next season, as against 11 hours for the current "Bell & Howell Close-up" series, and program them on a preemptive basis. This is a costlier route for the web but is a way of racking up larger audiences for the documentaries.

Coming through a reshuffling process, ABC News has been buoyed by the steady uphill climb of its regular news show, particularly the early evening Ron Cochran news wrapup. Latter show now reaches 3,600,000 homes as against 2,700,000 homes a year ago, according to Nielsen's national ratings. In selected markets, moreover, the Cochran show has been running very strongly against the other network competition. In Philadelphia, for instance, where they are straight up against each other, Cochran has been outpulling Walter Cronkite on CBS-TV. In other markets, Cochran has been the second show in the three-web competition where a year ago this ABC-TV entry was generally third.

Archer to ABC News

Nicholas Archer, former exec news editor of Hearst Metrotone News, has joined ABC News as assignment desk manager.

Appointment completes web's staffing of key positions in the news department's recent reorganization.



VINCE LLOYD

Everybody knows that the top summer TV attraction in Chicago is WGN-TV's Major League Baseball telecasts—all teams, both leagues. For 1963 we're getting ready for 122 day-time home games, 18 nighttime road games.

Exclusively on WGN-TV

LIVE and LIVELY in CHICAGO

7 Arts Expands Into TV Prod. On Network Shows

Seven Arts Productions is expanding its operation to encompass tv production for network telecasting, under the direction of Thomas D. Tannenbaum, named a v.p. of the newly created department.

Seven Arts Productions is prominently involved in motion picture production, Broadway legit, and features-to-tv distribution, under the joint direction of Eliot Hyman and Ray Stark. Tannenbaum for the past year was exec assistant to Stark. He was head of Famous Artists television department before joining Seven Arts. His most recent assignment was associate producer of Seven Arts forthcoming release for Warner Bros., "Rampage."

Seven Arts plans to utilize its motion picture talent, ranging from producers, directors, writers and actors, in its tv thrust. Young contract players said to be available for tv include Nancy Kwan, Sue Lyon, Keir Dullea, Victor Buono, Sandy Dennis and Sue Lloyd.

Movies Are Better Than Ever

(New Nielsens: 2 Weeks Ending Feb. 24)

The first National Nielsen since last October that fundamentally changes the flow of sponsor money, for the two weeks ending Feb. 24, has already diverted several million dollars—previously earmarked for CBS—into the NBC Monday Night Movies.

The movies, with a Nielsen average audience of 22.4 (11,136,000 homes), is already three-fourths sold out for next season, while lower-rated co-sponsorship availabilities such as "The Nurses," "Perry Mason," "Alfred Hitchcock Hour," "Real McCoys" are meeting with increasing buyer resistance as the networks try to sell them out.

NBC's new Monday night strength has even influenced the Top 15, with Danny Thomas out and Lucy at the bottom, rather than the top.

NBC's narrowing of the gap is reflected in average evening ratings, which reads:

CBS 22.1 (11,000,000 homes)
NBC 19.7 (9,811,000 homes)
ABC 16.6 (8,267,000 homes)

TOP 15

Beverly Hillbillies (CBS)	40.4
Carol Burnett Special (CBS)	36.9
Red Skelton (CBS)	34.5
Candid Camera (CBS)	33.1
Look At Monaco (CBS)	32.5
Dick Van Dyke (CBS)	30.7
Andy Griffith (CBS)	30.2
Ben Casey (ABC)	30.0
Dr. Kildare (NBC)	29.3
Lassie (CBS)	29.2
Jack Benny (CBS)	28.1
Bonanza (NBC)	27.6
Lucy Show (CBS)	26.3
Ed Sullivan Show (CBS)	26.0
Jackie Gleason Show (CBS)	26.0

Collins Likes Brit. TV Mag Concept

Washington, March 19.

In his first tv confrontation with FCC chairman Newton N. Minow, NAB president Leroy Collins supported the "British magazine" concept of tv advertising. Collins said the format would "improve the art concept" for some tv shows.

"You won't have a drama interrupted by a rat poison or a dog food," Collins commented. The Collins-Minow summit session was palsy-walsy most of the way. It was arranged by Dorothy Clark for her NBC-TV show, "A Moment With. . . ." Playback will probably be Saturday (23) on WRC-TV here and other NBC-TV o&o's.

Collins said the big advantage in the mag concept would be to relieve broadcasters of sponsors' pressures. "It would remove the fear and concern from the people who identify a show with a sponsor," he added.

The FCC and NAB toppers aired their differences politely over the FCC Omaha hearings and pay-tv. Collins said that the FCC local hearings were "getting into the area of local programming." Minow replied that he didn't think seeking the public view was a Federal encroachment.

The NAB prexy expressed the fear that pay-tv might direct good programming away from the general public. Minow averred that the FCC would never allow Collins' fear to become reality. He said the Hartford test is an FCC attempt to let the r' l bet place be the judge of pay-television.

Tokyo-N.Y.: Peas In a TV Pod

Visiting Nipponese Video Execs Taken By Similarity In Tastes, Tempo

Fred Matsuo, manager of Orient Television Industries, working in rapport with New York's Television Industries Inc., among others, hosted Tokyo Broadcasting System's Tatsuro Kanadan, Naojiro Tsuboraya and Harunosuke Nakagawa on the New York leg of their U.S. survey of American tv techniques and programming. Kanadan is executive producer, and the other two are executive directors of TBS (Channel 6) in Tokyo which just bought "Dakota" and "Combat" (not yet shown) and already have shows like "Ben Casey," "Lassie," "Rifleman," "Paladin," "77 Sunset Strip," "Naked City," "Roaring 20s" and others dubbed into Japanese. The Nipponese execs aver that the local dubbing is so skillful that many Japanese auditors think the Americans really speak the language.

Between the film b.o. smash of "West Side Story" (which now has topped "Ben-Hur" in the Orient) and the click of "Naked City" series on tv, the Japanese have become very New York locale-minded according to the visiting Japanese video executives. Kanadan says there are over 14,000,000 sets in use in Japan and many families are now getting that second set in their homes. However, color remains a problem because of local "bugs" which somewhat have yet to be resolved. Japan buys about $8,000,000 in U.S. programs annually and now feels that American video should buy some Nippon shows which they feel rate Yank exposure.

Next to the popular American programs, Japanese baseball is the biggest draw on tv, and both native

(Continued on page 50)

'77 SUNSET STRIP' GETS ABC REPRIEVE

"77 Sunset Strip," longrunning Warner Bros. series on ABC-TV which was scratched from the 1963-64 schedule a couple of weeks ago, is now back. Web execs have decided to reposition the hourlong series into Fridays at 7:30 p.m.

When the series was on the cancellation list, it was the only show on the web topping a 30 share of audience that was to be axed. Now it's back, confirming the rule that 30 is the universal rating floor for entertainment shows. "77 Sunset Strip" has been on the web for five years.

Parley to Probe 'Bad' TV Shows On Mental Health

Echoes of recent squawks made from some psychological circles against the depiction of mental illness on television are due to be heard at a conference on mental health and broadcasting to be held at West Point, N.Y., April 28-30 under the auspices of the National Assn. of Mental Health. Execs of the three tv networks, the broadcast chains, ad agencies, packagers, etc., will be on hand to participate in the conference to evaluate the broadcaster's role in tackling the mental health problem.

While not convoked specifically to handle this controversy, the conference will discuss the problems arising from the attempt of such shows as "The Eleventh Hour" to dramatize psychiatric problems. It was this show in particular which was blasted by the American Psychological Assn. for "distorting" the patient-doctor relationship, among other alleged misrepresentations of mental therapeutic techniques.

Dr. William Menninger, noted psychiatrist, will co-chairman the conference with LeRoy Collins, NAB president. Also on hand will be about a dozen other top psychiatrists who will explain their profession in more intimate parleys with the broadcasters.

Debbie's 'Johnny Polo'

Hollywood, March 19.

Debbie Reynolds' production company, Harman Productions, will film a pilot based on George Wells' unpublished novel, "Johnny Polo," about a frogman back in civilian life after World War II.

Projected series will be joint venture with George Wells and Mort Briskin's Wellsin Productions. Mort Briskin will be producer; Irving Briskin, exec producer; Wells, story consultant. Pilot is aimed at 1964-65 season.

Winston Burdette Missing in Yemen

Washington, March 19.

Winston Burdette, CBS' Rome correspondent, has been missing for about three weeks in Yemen. He and a cameraman, who also is missing, went there on a special assignment.

The network did not notify the State Dept., according to a Dept. spokesman, who said that the two men were missing as of Friday (15). The Dept. has not been able to get any information on them out of the U. S. Embassy in Yemen yet.

N.Y. Arbitron's Tally: Hope 43; 'Hillbillies' 14

In a showdown, New York's Arbitron arbiters will go for comedian Bob Hope over all, including the season's rating smash, "Beverly Hillbillies."

Hope's NBC-TV special March 13 racked up a 43.4 rating in the Arbitron New York overnight for a 63% share of audience. CBS had a 14 and ABC a 9.5 with the tell including, besides "Hillbillies," Dick Van Dyke, "Going My Way" and "Our Man Higgins."

TV AND THE IDES OF MARCH

Over One Network for Sale

With 147 commercial minutes a week offered to advertisers on each of the three tv networks (7:30 to 11 p.m.), here are the minute availabilities (totalling 156) as of the close of business on March 15:

	ABC	CBS	NBC	TOTAL
Mon.	15.5	3.0	11.0	29.5
Tues.	5.5		9.5	15.0
Wed.	8.0	4.5	10.0	22.5
Thurs.	15.0	7.0	6.0	28.0
Fri.	10.0	10.5	6.0	26.5
Sat.	13.5		12.0	25.5
Sun.	7.5*	1.5		9.0
Total	75.0	26.5	54.5	156.0

* Excludes ABC 10:30-11 returned to stations.

Webs Set Details for Next Space Shot; Nix a Tint-Up Blast-Off

With plans for the pooled broadcast coverage of the 22-orbital space flight by Maj. L. Gordon Cooper now virtually set, the only question before the webs is whether blast-off will actually occur on May 7 as now scheduled by the National Aeronautics & Space Agency. Riding on that question is how much the next space shot will cost the three webs who are picking up a major part of the pool tab.

Under the pool setup for the Cooper shot, 36 technicians and production staffers will be moving to Cape Canaveral about three weeks before the blast-off date. The payroll costs, at regular and inevitable time-and-a-half rates, mount rapidly at over $25,000 per week and if the shots are scrubbed over a period of weeks as occurred during the John Glenn shot, the tab could mount into the millions. In addition, an extensive array of equipment, including 14 manned cameras and 14 Vidicons, are being committed to the space shot.

Sid Darion, ABC-TV producer who is handling the pool under the three-network rotation system, pointed out that there's every likelihood that the shot will go on more or less as scheduled. Unlike the Glenn shot which had a winter launching date, the Cooper shot has a much more favorable weather outlook.

It's expected that the three networks will telecast details of the Cooper shot starting about 90 minute before blast-off until the establishment of his safety in orbit. At that point, the webs will likely resume normal programming with the addition of frequent periodic reports on the progress of the capsule. The webs will again give detailed coverage to the flight from the time Cooper fires his retro rockets until his recovery is reported.

The issue of color for the pooled coverage has now been resolved in favor of black-and-white. Both ABC and CBS execs voted last week against NBC's request for color coverage. One key reason for the negative vote was that color would greatly complicate the lighting factors for good pictures in the early morning or at dusk.

Darion pointed out that the pool

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JWT Pot Boiling On ABC-TV Sales

With some $16,500,000 in sales racked up by ABC-TV over the past 10 days or so, two major buys (both out of the J. Walter Thompson agency) loom as imminent.

Seven Up looks set to ride with the new Jimmy Dean hour entry. It would be an alternate half hour buy. The other JWT client is Quaker Oats, for an alternate half of "Farmer's Daughter." (Clairol has already been committed for the other half of the Screen Gems entry.

Also out of the JWT shop is the big Ford buy on the Sunday night "Arrest," the 45-minute opener of the "Arrest and Trial" series.

Hub's Drama Legacy?

If Purex buys the series of CBS-TV drama specials on CBS-TV next season, another ironic note will be added to the annals of web programming shifts.

CBS-TV pitched the Purex biz on the Coast last week, as did the other networks. Purex, headquartered on the Coast, was sought by CBS-TV to underwrite a series of drama specials, envisioned by Hubbell Robinson, prior to his departure as top CBS-TV programming exec.

Firestone Breaks With Tradition In 'Prestige' Pullout

Failing to exercise its option in perpetuity on ABC-TV's Sunday at 10 p.m. slot next season, Firestone Tire is now mulling the first switch in its broadcasting advertising policy since it bowed on radio some 35 years ago. Associated with the dignified "Voice of Firestone" musical layout on radio, from 1928, and on television, since 1948, Firestone is expected to switch to an entirely new policy of hardsell minute participations on primetime television.

There's a possibility, however, that Firestone may yet wind up with a few "Voice of Firestone" specials on ABC-TV next season when the company's ad plans are finally settled. They will not, however, be heard Sundays at 10 p.m. since Firestone did not exercise its option because it wanted a more favorable time period.

Under its latest deal with ABC, Firestone had a one-way cancellation clause with the web. The tire company could pull out with due notice but ABC could not knock them off. A couple of years before Firestone returned to ABC-TV last September, the web did cancel the show because of poor ratings and succeeded in earning a public relations black eye.

Dorothy Loudon Set Permanently for Garry

Dorothy Loudon, who became a regular on the "Garry Moore Show" on CBS-TV this season, is now definitely a member of the Moore tv family.

Miss Loudon was inked for next season as a regular. Her deal calls for appearances in 13 out of 26 shows in '63-'64 season, securing a berth on one out of every two shows in the first cycle of 26 shows.

Senate Confirms Cox

Washington, March 19.

The Senate, without objection, confirmed the nomination of Kenneth Cox as FCC Commissioner.

Cox will fill out the term of Commissioner T A M Craven plus his own stint running to July 1, 1970.

SEE DISTURBING ECONOMIC OMENS

By GEORGE ROSEN

The Ides of March, which in recent times has marked the transition to off rate card selling, found the television networks, in the view of astute advertisers and agency observers, in their most precarious position since the advent of the three-network economy.

For with an approximate 80% of available evening network funds committed (the bluechip major tv advertisers and agencies such as Ted Bates, Young & Rubicam, Benton & Bowles, Leo Burnett, Compton, etc. have only a trickle of evening network funds still available), 156 weekly evening minutes, more than a full network, are still for sale. (A network offers 147 commercial minutes a week, 7:30 to 11 p.m.).

As one agency tv head put it, this is like a jet airliner racing down the runway and still below takeoff speed with only 20% of its runway left.

That's why the network managements are pushing those sales throttles all the way forward.

The impending network sales crisis—and it looks to be nothing less—cuts across each of the networks and every night of the week (see separate box).

Meantime, a survey of advertiser-agency expenditures reveals a growing resistance to commit now, a definite trend toward holding back still uncommitted funds until (as insiders are convinced it must, and soon) the price quotations come down or circulation is guaranteed.

On the latter count, Dick Pinkham, newly-appointed overall tv and media factotum of Ted Bates, is said to have received his marching orders from Colgate to get a guaranteed cost per thousand in the placement of seven alternate evening minutes (in the form of no cost compensatory minutes should the network fail to achieve anticipated audience levels). In a plan personally sparked by David Mahoney, Colgate exec v.p., the nation's second largest tv advertiser is reported willing to pay the networks a premium should they exceed the estimated audience levels as measured by next season's Nielsen reports.

These alternate minutes seem to represent an increasing vogue in network buying. For example, Noxzema bought an alternate minute in "Mr. Novac" on NBC; Clairol an alternate minute in "Perry Mason" on CBS; Sterling an alternate minute in "The Lieutenant" on NBC; Sunbeam alternate minutes in "Breaking Point" and "Fugitive" on ABC.

Thus sales progress, this March, has been slow and tedious as budgets dry up and many programs (on all the webs) remain at least half sold.

Much of the problem traces to reduced expenditures on the part of key advertisers. R. J. Reynolds and American Tobacco have reduced their total network spending, the remaining money to be diverted to spot television or print media. Similarly, Campbell Soup, Sterling Drug, General Motors and many others show definite indications of reducing their network expenditures. The opposite examples—those increasing their tv budgets—such as Menly & James and American Motors constitute, unhappily, a far shorter list.

On the other hand, the busiest, most successful and certainly the richest people in the tv industry are the owners of the station rep organizations. The John Blairs, Jack Harringtons, Frank Headleys, Pete Peters', together with the group owners like Storer, Westinghouse, General Teleradio, never had it so good. By the same token, the network-owned stations were never more healthy. Increasingly they represent the bulwark of the strength on which the networks can firmly rely next season.

The recent decision of Chrysler to earmark $5,000,000 for tv spot

(Continued on page 51)

'The Best of NBC Actualities' As Hour Kid-Slanted Showcase With 60-Min. 'Sunday' Companion Piece

NBC-TV's Sunday afternoon schedule will undergo a drastic transformation in the fall, with particular emphasis on attracting the juvenile viewer, but with programming designed for all ages. It's specifically in the 4 to 6 p.m. area that NBC has set its immediate sights, and what it has come up with is somewhat unique. In a sense it also provides the answer to the oft-repeated query: "what happens to all the good shows that warrant a repeat?"

The answer to the latter goes into the 4 to 5 period, where, starting in September, NBC on a weekly basis will repeat all the more standout 60-minute actuality shows that have been seen this season and in past seasons in 10 to 11 or other nighttime periods. Thus such shows as "The River Nile," "Shakespeare" and a host of others will be exposed anew in the hopes that they will attract a new audience, particularly the kids who aren't permitted to stay up to watch 10 to 11 shows.

In the 5 to 6 period will go a new type show called "Sunday" which, among other things, will reprise the interview features with VIPs on the preceding week's "Today" show. The current "Update" show is being dropped, but the major features of the show will be integrated into "Sunday." There will also be a so-called "back-of-the-book" weekly feature, treating with music, films, theatres, etc.

The Sunday revamp will also extend to the mornings, with "Mr. Wizard" being installed in the 11:30 period as a companion piece to the present agriculture stanza.

'Empire' to ABC-TV?

Hollywood, March 19.

If NBC-TV lets its option pass April 15, Screen Gems' "Empire," hour outdoor drama, will wind up on ABC-TV next season. Series has been scratched from NBC's schedule, but web won't release it until the option date.

Dan Melnick, ABC-TV program veepee, said he was approached by Screen Gems regarding "Empire" and informed the studio he was very much interested. Asked why NBC won't release the show at this time, Melnick said, "I guess they're just being ornery."

NBC-TV Cheery, ABC-TV Leery About Erie (Pa.)

Is the tide of primary affiliates in two-station markets, ever sensitive to Nielsen audience trends, and which has been flowing ABC's way for the last three years, reversing itself in favor of NBC?

NBC has regained the primary affiliation of WICU-TV, Erie, Pa., the only VHF in that city, which left NBC for ABC about two years ago. The decision has created comment in two-channel markets, particularly Toledo, Charlotte, Dayton, Birmingham, New Haven-Hartford, Rockford, Ill., et. al., where ABC currently displaces most of the schedules of NBC or CBS.

In the wake of the Erie switch, NBC and CBS are expected to step up their drives to reacquire these primary affiliates and ABC, in turn, to hold them.

Outside of Birmingham and Rockford it's NBC counterattacking ABC, with NBC's Tom Knode leading the assault against the ABC station relations redoubt generalled by Julie Barnathan.

The next skirmishes are expected to be fought in the corridors of Chicago's Conrad Hilton during the NAB convention which assembles March 31.

Clay-Jones Fite Shows Up Unexpectedly On ABC-TV In $70,000 Buy

The recent Cassius Clay-Doug Jones heavyweight fight, which was circulated originally on closed-circuit tv, turned up again as a surprise feature on ABC-TV's "Fight Of The Week" last Saturday night (16). The tape of the Clay-Jones battle was hurriedly bought for some $70,000 by the network when, for the first time in the program's history, the scheduled welterweight championship fight between Emile Griffith and Luiz Rodriguez was washed out at the Dodgers' Ravine Stadium in Los Angeles.

While tape of the Clay-Jones fight unreeled from ABC's New York studio's, Don Dunphy handled the commentary from L.A. where he was scheduled to handle the welterweight bout. Because of some audio line difficulties, moreover, the commercials and the sound effects for the Clay-Jones tape were fed in from Chicago.

Clay and Jones will split the 70G shelled out by ABC for the broadcast rights to their fight.

Heilweil's ABC Slot

David Heilweil, film and tv producer, has been added to ABC-TV's Coast staff of program supervisors.

He'll work over Coast program v.p. Ben Brady.

Hub Robinson To 20th-TV Slot?

Talks reportedly have been initiated between 20th-Fox prexy Darryl Zanuck and Hubbell Robinson, who resigned last week as CBS-TV senior veepee of programming, with an eye toward Robinson taking over command of studio's tv operation. As such Robinson would move in over Bill Self, present head of 20th's vidpix production, and George Shupert, head of tv sales. Such an eventuality, it is felt, would be a considerable shot in the arm for 20th's virtually dormant tv operation, for with the exception of sales (both to NBC and in syndication) of its feature film backlog, 20th has struck out on sale of new teleproperties to networks for next season.

While Alan Courtney, who as Robinson's No. 2 man in CBS-TV programming, also exited, has had some ad agency offers — with Wm. Morris Agency also overturing him—best guess in the trade is that he would join Robinson in move to 20th should Robinson deal be consummated.

NBC 'TODAY' SHOW GOING TO HOLLAND

The NBC-TV "Today" show is going to Holland in April for a week of originations backgrounded by tulips.

Policy of traveling the morning cross-the-board entry (a lot of others are on tap, including possibly one to Hong Kong) ties in with the web's belief that getting the show out of N.Y. will enhance its entertainment values, particularly when geared to festivals, celebrations, etc.

Show's billings have been on the ascendancy of late.

Farren to Helm '100 Grand'

After a fling at Broadway (exit as Alex Cohen's associate producer on "Lorenzo," Jack Farren is returning to tv as producer of ABC-TV's quiz show "100 Grand." The show is slated for the fall season.

Philco Changes Mind, Stuns NBC In Pledge To Fight For Philly WRCV

Washington, March 19.

Philco, which made a Christmas season promise to love and leave Philadelphia to NBC, now says it will battle for WRCV-AM and TV with "utmost vigor."

Whether the lover's change of heart, partly induced by the FCC's veto of the marriage agreement, was made to impress the commission is a matter of speculation but it left NBC officials "shaking our heads in utter disbelief," said one man.

Speaking for Philco, attorney Henry Weaver announced Monday (18) that "we will proceed without application with the utmost vigor as previously indicated."

James D. Cunningham, the FCC's chief hearing examiner, set 10 a.m. on April 22 as the time for Philco to make its next move for a license to operate WRCV on Philadelphia's Channel 3. NBC, which must vacate the channel by June 30, 1964, has petitioned FCC to swap WRCV for RKO General's WNAC-TV and WRKO-AM FM in Boston.

All parties were represented at the brief hearing before Cunningham who proceeded in the manner directed by the FCC ruling which ordered Philco to decide to drop its application or to proceed. It decided to go ahead.

Never mentioned at the proceeding was the wedding cake of the Yuletide agreement in which Philco carried away the right to all RCA TV patents.

It never became a party to the official document filed with the FCC when Philco then decided to bow out. Instead, the parties only mentioned NBC's offer to pay all Philco's legal costs up to $800,000. It was this point that the FCC found most disagreeable and "lacking in public interest." It was apparently the straw that broke the camel's back.

"They still could have bowed out gracefully," said one NBC spokesman.

Philco had no reply. Its attorneys and public relations men huddled in conference for hours on end, never making a public announcement.

The hearing will now pass into the comparative stage with programming, broadcasting management and experience as the major items for both parties.

FCC's Stinging Rebuke

The FCC has pointed an accusing finger at two kingpins of the tv industry—NBC and Philco—in their gentlemen's agreement to settle the fight for WRCV-AM and TV in Philadelphia.

With simple clarity, the FCC ruled that Philco's interest in NBC's offer to pick up the tab for all legal fees "was not in the public interest."

Never mentioned in the commission's study or findings was the under-the-table prize carried off by Ford and Philco but not made a part of the official agreement served to the FCC.

It was, of course, Philco's right to use all the NBC and RCA tv patents. The patent issue occupied several days of testimony before the commission examiner last fall as both Ford and RCA sought to prove that the other was unjustly attempting to monopolize the tv manufacturing field by bottling up patents.

They did this to prove each other unfit to operate a tv channel.

When the kiss-and-make-up settlement was announced by the parties, the RCA offer of all its patent rights to Ford was freely and frankly admitted. Ford and Philco seemed pleased and snapped up the offer which reportedly is now in effect.

But it was never made a part of Philco's official withdrawal of its petition. In other words, the FCC never officially considered it.

Instead they reviewed only Philco's wish to bow out on the understanding that NBC would pay the legal fees up to $800,000. The field was then supposed to be open for NBC's swap of WRCV-AM and TV for RKO General's WNAC-TV and WRKO-AM and FM in Boston.

The FCC also made short work

(Continued on page 60)

Tap Sam Cook Digges As New Prexy of IRTS

Sam Cook Digges, administrative v.p. of CBS Films, has been nominated for the presidency of the International Radio and Television Society for a term of one year starting in May. A nomination by the IRTS nominating committee is tantamount to election.

Digges, who has been a member of IRTS (formerly the Radio and Television Executives Society) since 1954, is currently the organization's first v.p. In 1961, he was elected to the post of v.p. and from 1959 to 1961 was a member of the board of governors.

Digges has been administrative v.p. of CBS Films since 1959. Prior to that he was general manager of WCBS-TV, N.Y.

In addition to Digges, those nominated as officers are: 1st v.p., Thomas J. McDermott (v.p., N.W. Ayer); v.p.'s, Richard P. Jones (v.p. and director of media, J. Walter Thompson); and C. Wrede Petersmeyer (pres., Corinthian Broadcasting); secretary, William N. Davidson, (v.p., Advertising Time Sales); and treasurer, Edward P. Shurick (v.p., H-R Representatives).

W. German TV-AM 1962 Income Hits Peak $278,750,000

Frankfurt, March 19.

West Germany's radio and television stations had a combined income of about $278,750,000 last year—highest total that the industry has ever earned.

Money raised by advertising (with time for radio and television commercials restricted here) amounted to $88,250,000, highest ever raised by the commercials here.

In addition, the radio and television stations collected $140,300,000 for monthly fees from the set owners. The country's radio set owners pay the Federal Post Office 50 cents monthly for the right to operate a radio set, and television set owners cough up $1.25 monthly for the right to have tv.

Of all that income, 16.9% or

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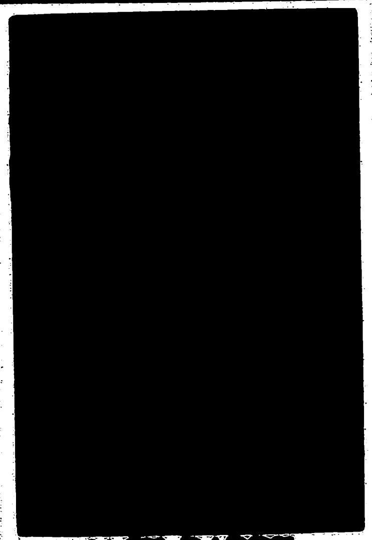

JACK BARRY

"THE JACK BARRY SHOW" for Paramount TV

"BY THE NUMBERS" for Doubleday

British ITV: 57%; BBC-TV at 43%

London, March 19.

Once again ITV's share of viewing, this time for the four weeks ending March 3 this year, was, according to TAM figures just released, considerably more than the BBC's. The actual carveup was 57% for the indies and 43% for the BBC.

According to the survey the biggest regional difference was in the Northeast, where TAM registered 64% for the ITV programs and 36% for the BBC. Central Scotland was another big advantage region for the indies: 61% to 39%. For this period, according to TAM, there were no equally split regions and in only two did they record superiority for the BBC—Wales, West and North where TAM rates BBC 52%, ITV 48% and Southwest, where the BBC grabbed 51% to the indie's 49%.

Rest of the regional figures were (ITV figures quoted first): London, 54-46; Midlands, 56-44; North, 59-41; South Wales and West, 58-42; South, 56-44; East Anglia, 53-47; Ulster, 60-40; Border, 58-42; North East Scotland, 58-42.

TV Needs Some Glamor Pusses To Get It Out of a Rut: Irving Pincus

Hollywood, March 19.

What television needs is good-looking femmes and handsome men, if the medium is to crawl out of the rut and glamorize itself—which it should. Most medium is beginning to look like every other medium: hospitals, lawyers and gunslingers, which doesn't allow much glitter. There are just a few of the judgments expounded by Irving Pincus, who is part owner and exec producer of one of tv's most unglamorous shows — "The Real McCoys."

Out of the Broadway theatre and producer of the first book musical on tv in 1948, "Manhattan Mary," Pincus would like to see at least one such series every week with continuing characters. "It would at least liven up things and break away from the same old formula," offered Pincus. "What we've seen the past few seasons we're going to see again next fall. Very little glamour for the males to drool over or a femme to bite her lip in envy." He may have a remote reference to Donna Douglas on "Beverly Hillbillies" or the three dolls Paul Henning is screening for his new "Whistle Stop" starrer for Bea Benaderet. Hunky hunks of male like "Empire's" Richard Egan or last season's Gardner McKay.

As for his own "McCoys" there's little room for glamour but he will get back to the old family formula and less of the hillbilly. For Dick Crenna he's searching for a babe as his new wife, and, according to Pincus, she'll be something for the wolves will bay at.

Going into the seventh year with Walter Brennan & Co., Pincus isn't ready to call it a long and healthy run. "We'll be around as long as the people like us and from the latest Nielsen figures they haven't tired of us yet. We like to quote his 30-30 against the competition of "Bonanza" and ABC's old filmo and Jim Aubrey's scheduling of the show next season in the 8:30 Wednesday night slot.

Now that he's moved up to an earlier hour he has high hopes of recapturing the kid audience, which could mean the difference between extinction and survival on the measuring stick. While "McCoys" is on schedule for next season, sponsorship is becoming a problem. Ralston dropped off and American Tobacco hasn't yet made up its mind whether to go along for another season. Pincus has been around the business too long to know that if an item doesn't sell it's taken off the counter. He has, however, James Aubrey's word that if certain changes were made the show would be anchored for next season. Pincus did what he was told.

The Care & Feeding of Computers

Fully a year in advance of the NBC-CBS computer warmups for the Presidential elections and the primaries, the networks have already set in motion the care and feeding of the electronic machines (IBM for Columbia and RCA computers for NBC).

Since the effectiveness and reliability of the machines are dictated solely by what's put into them, the networks, in unprecedented early moves, have started the feeding process (in terms of ethnic groups, etc.), in anticipation of a red hot "Battle of the Computers" come primary time and Nov. '64.

There's plenty to feed into them, since, in addition to the big one—Presidential—34 Governorships are at stake, a third of the Senate and the whole House.

Hitch Pitch on a Murder Theme

Deplores Hoodlums Taking Over Art of Mayhem On TV as He Charms Press Club

FCC Won't Budge On Hub WHDH Decision

Washington, March 19.

FCC stood by its grant of a four-month license last Sept. 25 to WHDH, Inc., for Boston television channel 5, in rejecting Friday (15) the petition of Greater Boston Television Corp. for reconsideration of the grant. Greater Boston was one of two unsuccessful applicants in the long fight for the channel.

Commission made a big deal out of denying the Greater Boston petition, writing a long opinion which answered various Greater Boston points. Also, two commissioners, Frederick W. Ford and Rosel Hyde, wrote concurring opinions.

Chairman Newton N. Minow dissented, consistent with his position in the Sept. 25 decision which was 4-1, with Minow, the one. Minow wrote no dissent this time. Commissioners Robert E. Lee, Ford and Hyde made up the majority in the Greater Boston turndown. Other commissioners did not take part.

Commission has set March 26 as the deadline for receiving competing applicants to consider with WHDH Inc.'s application for a license renewal.

Trinidad Tunts Up Carnival Calypsos For U.S., Brit. TV

Port-Of-Spain, March 19.

Televiewers in the United States and Britain will see excerpts of Trinidad's national festival, the Carnival, in color, shortly. The celebrations, which brought hundreds of thousands of visitors from overseas to the newly-independent country, begins each year on the Sunday night preceding Ash Wednesday, ending at midnight on Tuesday. The festival this year was the most colorful of all time and the local television company, Trinidad and Tobago Television, sold many hours of viewing time to sponsors.

Television crews were busy from

(Continued on page 60)

DuPont Awards Won By Howard K. Smith, Chi Flier, Tucson KVOA-TV

WFMT, Chicago's hot fine arts FM-er, this week won an Alfred I. duPont Station Award for the second time. It was cited by the duPont Foundation in 1957 for outstanding service as one of the nation's "smaller" stations. This year it won in the "larger" station category, which takes in all radio and tv outlets in the U.S.

Recipient of the "small station" award this year was KVOA-TV, Tucson. Howard K. Smith won the duPont Commentator Award.

The latest marks the seventh major award the Chicago FM station has received since its inception in 1951, the previous ones being a Peabody, two Ohio State awards, the Thomas A. Edison Foundation's National Mass Media Award, and two Prix Italia nominations, one of which paid off in the special UNESCO East-West Prize for the Studs Terkel documentary, "Born To Live," last August.

Washington, March 19.

Alfred Hitchcock brought his traveling terror show to the doorstep where tv clean-up campaigns are mapped Thursday (14) and unfolded a riotous defense of his favorite sport—murder.

In unbecoming pink-cheeked healthfulness, Hitchcock traced the finer points of his pleasures and then agreed that tv has degraded them.

"There was a time when murder was a wholesome activity to be enjoyed at home, among friends and behind closed doors," he said, charming his National Press Club audience.

"But it has become the victim of the 20th century. It is now done by hoodlums who are neurotic wrecks who have no style.

"In television it is the producers, writers and actors who get away with the crimes now. What worries me is that it could be reduced to a spectator sport—with no room for the viewers to clean up afterwards."

In his own case, Hitchcock said, his murderers always suffer some penalty "even if we only make them watch the commercial."

It was on the subject of tv advertising that the man-of-mystery produced his greatest rib-tickling laughter.

One former actor of his program, he said, is no longer with him because "the trap door in his stomach rusted shut and he Deformed himself to death." But a tribute of "bereavement" should go to the advertiser, he reminded his audience, "because if it was not for the tv commercial how would the viewer ever get to the bathroom."

Hitchcock apologized for not giving an impersonation of President Kennedy, "but Pierre Salinger, maybe?"

Comedy was not his motive in coming to Washington, the film master admitted, but while on the subject he tipped a few light-hearted comments on political matters toward the audience.

"Being located in the nation's capital," he said, "you may think the Hollywood movie stars are from another planet. You may never believe the stories of huge budgets, glamorous entertaining, guests falling into swimming pools, wasteful inefficiency and nepotism—but these things do exist."

From there on it was rapid-fire tongue in cheek spoofing of everything.

The New Frontier was the target in one question from the audience.

Q. Will the President's new fitness program affect your profile?

A. What my profile does is none of their business.

Q. How do you commit murder and get away with it?

A. Meet me at 5 p.m. and I'll tell you.

Q. Did you sandbag Adlai Stevenson?

A. Not me, sandbagging is too crude a method.

Q. Is your straight face due to the world situation or television?

A. I always have a laugh up my sleeve.

Q. Was the movie "Psycho" one of your jokes?

A. One of my best. I still enjoy hearing the audience scream in agony.

Q. Is profit the motive for sex and sadism in movies and television?

A. Indubitably.

Q. How would you encourage movie production to remain in the U.S.?

A. Be faithful to your wife.

We direct your attention to

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Colgate's Variation on a Medic Theme as a Daytime TV Stripper —On Other Madison Ave. Fronts

By BILL GREELEY

Advertisers and their agencies, diminished as tv program owners and producers after dark, still have a fairly solid franchise in the sunshine hours.

Procter & Gamble, General Foods via Benton & Bowles own and produce, within the agency, several of the network soap operas. And now Colgate, out of the daytime production picture for some time, makes a return April 1 with "The Doctors" (NBC-TV, 2:30 to 3 p.m.), a hospital series that will attempt to shed daylight on the Casey-Kildare trend (or viewing syndrome).

Relative to the other advertiser owned-and-produced soapers, "Doctors" will have some original twists. Instead of a serial, the strip will be an anthology—five complete half-hour (or what the blurbs will allow) dramas a week. Cast will be continuing, however, with one of four leads dominating a given episode (quartet consists of a psychiatrist, a surgeon, an intern and a hospital chaplain).

While Colgate owns the show—and will sell off half in the established tradition), production is being handled by a new firm outside the agency (Ted Bates). With agency's Colgate account execs and program director Tom Madigan closely involved, the show's producer is Gerald Layton, prexy of Kasterly Productions. Exec Producer, creator and head writer is Orin Tovrov. Both have had long experience in Sudsville. Layton was producer of the half-hour "Modern Romances" among others. Tovrov's experience goes back to years of writing for the radio soaper, "Ma Perkins."

Madigan says success of "Doctors" will most certainly call for expanded daytime programming by Colgate.

Incidentally, most of the current soaps are produced live in the Grand Central studios. "Doctors" may swing to live, but initial stanzas are being vidtaped. Anthology format lends format flexibility, since the half-hours can be dropped anywhere in the schedule.

Cigs & Cancer Again

Whisper "cancer" on Madison Ave these days and several hundred agency execs reach for the Miltown. And tranquilizer time is once again imminent with the report that Consumers Union is prepping a book-size roundup on the cig-cancer link so far.

Working title of the study is "Consumer Union's Report to the Nation on the Tobacco Industry," and word is that four teams of writers are in the field working against a spring deadline and publication date.

CU, which publishes the periodical Consumers Reports, has also published several other book-length studies, among them one on patent medicines and others on small cars and the liquor-wine industry.

Cig study will cover all the cancer-cig research so far and consequent developments in this country and abroad.

Curtis Whoopups

Curtis Publishing, which recently sent out a horse-drawn fire truck to impress Madison Ave. with American Home's recent ad gains, last week hosted ad men and press to a St. Patrick's Day bash in the cellar of P. J. Clark's 3rd Ave. bar to tout similar lineage gains by Ladies' Home Journal. Ad gains this year saw March issue close with a 27% lineage gain over same month last year, and the Jan.-Feb. combo issue carried close to $3,000,000 in ad revenues.

DEVIS' NEW SLOT

Washington, March 19.

Charles Devis Jr., formerly with NBC and Maximum Service Telecasters, was appointed exec director of the new Assn. of Broadcasting Standards.

The new lobby with Washington headquarters reps 50 standard broadcast stations and will be open to any station operating on unlimited time.

With the Station Reps

Two of the Bolling reppery top execs, veepee of tv sales Roger O'Connor and research-promo director Gary Eckard, have split to form their own firm with their hopes pinned on some innovations in operation.

Gary Eckard, Roger O'Connor Inc., with offices at 270 Park Ave., New York, will offer salesmen both a stock option and a commission beyond salary. Both the employee ownership and commission plans are rare among repperies.

The shot at a piece of the action, the founders feel, will promote "aggressive salesmanship." They also plan to give special attention to each station on the list under a program called "Total Station Services, which will involve the representative with station management in every area of mutual selective interest."

O'Connor, over the last 20 years, has been a media buyer at the Esty agency, a salesman at two networks in both spot and web operations and with the Katz and Avery-Knodel repperies before Bolling.

Eckard was with ARB in Washington and later Chicago, a veepee at Charles Harriman Smith Assoc's, broadcast research consultants, Minneapolis, before joining Bolling.

'Human Jungle' 840G Brit. Series

London, March 10.

Film Actor Herbert Lom will be making his first British tv appearances when, on March 30, he bows in the new ABC-TV drama skein "The Human Jungle." The hour-long programs have been written around the casebook of a top British psychiatrist, fictionally named Dr Roger Corder.

This is Lom's part, a character which will be featured in every one of the 13 segments. It is one of the most ambitious drama series attempted by a British tv company on its own and without any outside partnership. ABC-TV is the sole producer and it has cost the company $840,000 for the first 13 segments.

While nothing has been seen in advance of the series, company execs claim it will create a new standard in television drama.

Experienced feature film makers Julian Wintle and Leslie Parkyn, with such successes as "This Sporting Life" and "Waltz of the Toreadors" among their lists of credits, were the executive producers for ABC-TV. Writers include John Kruse, David Chantler, Lewis Davidson, Leo Lieberman, Bill MacIlwraith and Robert Stewart. The directors include John Ainsworth, Sidney Hayers, Kimmy Hill, Vernon Sewell and Don Sharpe. Art director is Harry Pottle. Theme music for the skein, played by the John Barry orchestra, has been written specially by Bernard Ebbinghouse.

'Making of President' As 2 Full-Hr. Specials On Mel Stuart Agenda

Hollywood, March 19.

Mel Stuart, series producer on Wolper Productions' "The Story of," will produce and direct Theodore H. White's 1962 Pulitzer Prize-winning book, "The Making of the President 1960," as two hourlong tv specials.

White has been signed to script the specials and is due to arrive from N.Y. on April 13 to begin the assignment. Part One of "The Making of the President 1960" will be titled "The Battle For the Nomination," while Part Two will deal with "The Battle For the Election."

Film research is nearing completion and both documentaries are expected to be completed and ready for networking in September.

London Agencies

London, March 10.

Clark Wilkinson Limited, founded only three years ago, has amalgamated with T. Booth Waddicor & Partners, and the new outfit will be known as Waddicor and Clark Wilkinson Limited. Operating from Waddicor's present h.q. the new setup will start with a turnover of about $4,200,000 a year. Antony Lyttelton is chairman of the new company . . . James Archibald, director in in charge, creative services J. Walter Thompson Co. Limited, has quit after almost six years. He has not announced future plans . . . Alan Grossman Limited has appointed David Asher as media director and an associate. He comes from Young & Rubicam Limited . . . K. A. Bayley has taken up his post as media director for Lintas Limited three months earlier than expected. In his new position he will also be responsible for Unilever's media division . . . Young & Rubicam Inc. has linked up with one of Italy's leading ad agencies, Ramco, a deal signed in Milan last week.

Swezey in Blast At Efforts To 'Undercut' Code

Washington, March 19.

National Assn. of Broadcasters Code Director Robert Swezey charged some advertisers are trying to "undercut" the Code.

Swezey said there has been "deliberate undermining" by some advertisers who try to get Code stations to accept products, copy and program material short of Code requirements.

If the undermining becomes widespread, "it could spell the destruction of the Codes," Swezey warned.

In a speech to the Southeast Marketing Conference in Atlanta and released here, Swezey said the undercutting is "obviously not condoned by the better elements in advertising."

Thus far, NAB has been "fairly successful" in containing it, Swezey added.

In his pitch for advertiser support of the Code Swezey said honesty "is not only the best policy in marketing—it is the only one."

He said with the government watching advertising and with "an increasingly well-informed and sophisticated consumer group," radio and tv advertisers should work to maintain decent standards of ethics and program commercial practices in these media.

NBC Brings In Foreign Sales Reps for Parley, 1962 Billings Up 61%

NBC's foreign sales reps will wing to New York for the company's annual international meeting March 25. After three days in New York, the reps will be airlifted to the Coast for sessions with producers and talent and a tour of NBC-TV production facilities.

George Graham Jr., veepee of NBC Enterprises who will be in charge of the conference, says '62 has been a record year for NBC program sales abroad with sales up 61% from the previous year. Sales cover 110 markets in 60 foreign countries. Overseas catalog has 60 entertainment and public affairs shows, and NBC currently has longterm deals with 27 stations in 13 foreign countries.

Most of the network's top execs will be taking part in the meetings and Graham says the increasing importance of pubaffairs shows will be reflected in the attendance of Julian Goodman, Irving Gitlin, Chet Huntley and other members of the network's news and pubaffairs department.

Atlanta—Aubrey Morris, WSB Radio's news director since 1957, has resigned to become public information officer for the Fulton (Atlanta) County commission. This is a newly created job. Elmo Ellis, WSB's program director, announced that King Elliott, of station's news department, would succeed to Morris' post.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Nick Kenny (Loews & Newell) brought Joey Bishop, Dick Van Dyke and his tv family (Mary Tyler Moore, Morey Amsterdam, Rose Marie) to Chi for his annual stint—putting together the show for the National Assn. of Tobacco Dealers.

Butterfly McQueen to guest on Joe Franklin's "Memory Lane" March 28 . . . Robert L. Miller named director of film operations for ABC Films, moving over from Trans-Lux Television Corp. . . . ABC-TV and the U. S. Army in extensive tie-ups for recruiting in connection with the web's "Combat" and "Gallant Men" . . . Yale Roe, assistant manager of ABC-TV daytime sales, addresses Syracuse U.'s Newhouse Communications Center May 3-4 . . . Gloria Swanson signed for a regular spot on ABC Radio's "Flair" show . . . John Murphy has joined the Chi office of Metro Broadcast Sales, for both radio and tv, as manager . . . Veronica Lake heading for Hollywood for tv appearances . . . J. Walter Thompson's Carroll Carroll Donald Susan, who's arranging a new daytime series with Wendie after a 13-year absence. She's being accompanied by her manager, has two of his brood in the biz: Bruce Carroll is now assistant producer on ABC's "11-O'Clock News," and Adam Carroll is learning the film business at Gerald Productions.

Don Cheney, administrative manager, CBS-TV affil relations, vacationing in Florida . . . John Karol, CBS-TV v.p. of network sales, special projects, vacationing in Hawaii . . . Jerry Collins, CBS-TV publicist, engaged to wed Elizabeth Liebman . . . CBS News correspondent Bill Leonard addressed meeting of Columbia Scholastic Press Assn. in N. Y. Thurs. (14) on electronic journalism . . . Oscar Katz on the same day he won his promotion as v.p. program-administration at CBS-TV received word that his 18-year-old daughter Jean, attending the U. of Michigan, had been awarded the William J. Branstrom prize for academic excellence in the freshman class . . . James C. Stern named assistant general sales manager to Allied Artist Television's Robert Morin, v.p. and general sales manager . . . WCBS Radio personality Bob Maxwell will promote flowers via a series of commercials he did for the Florists Telegraph Delivery via Campbell-Ewald . . . CBS Radio presents the 1000th broadcast of the N. Y. Philharmonic Saturday (23) . . . Alan King appears on the "Garry Moore Show" again on April 9 and takes over as emcee of the show on May 7, while Moore is vacationing . . . WNBC-TV salesman Mort Lubow, whose sideline is doing the play-by-play for Princeton football games, has been voted Sportscaster of the Year for New Jersey by the National Sportscasters and Sportswriters Assn. . . . Joe Franklin's "Memory Lane" this week guests actor Howard Duff, actress Vivian Blaine, "Little Me" costar Nancy Andrews and magician Milbourne Christopher . . . Mutual's Van Patrick named Michigan Sportscaster of the Year for the fourth straight time . . . Fran Lee, is slated for another "Tonight" guest shot after two appearances. She's also appearing on "Today" this week . . . Casper Citron's interview show (WRFM) has been expanded to the QXR network . . . Steve Franken, son of ex-VARIETY staffer Jerry Franken, will co-star in NBC-TV's "The Lieutenant" series next season and also appears in the present episode of "Mr. Novak" . . . Fred Robbins, back from two weeks in London and Rome taping interviews for his syndicated "Assignment Hollywood" . . . Musak-WRFM press agent Stan Warren back at his desk after a laryngectomy . . . "Today" producer-director Al Morgan wings to Sanibel Island, off the Florida Gulf Coast, with family for a 10-day vacation . . . Film producer Mark Robson guests "Today" March 25 . . . Cyril Ritchard and P. G. Wodehouse slated for "Today" visits March 26 and 29 respectively.

IN HOLLYWOOD . . .

Pamela Mason and KTTV called the whole thing off when the indie refused to tape her stripper for syndication . . . Casey Shawhan, NBC press boss, and Bee Wile, widow of Fred Wile, ex-NBC'ite, will co-chair journalism achievement awards at USC . . . Jack Douglas won tv rights to the title "Sundown" when KABC-TV's manager Elton Rule agreed not to air his early evening strip of the same title later than 7 p.m. . . . Adolph Wenland, former "giveaways sing," is getting back into it because, as he says, "things have opened up again." He has been involved in other interests . . . TV Academy will quiz the creative team of "McHale's Navy" to learn what makes a spin-off . . . Jim Aubrey and Mike Dann will be Beverly Hills residents for a week sessioning with Bob Lewine, John Reynolds and Hunt Stromberg. They're calling the Beverly Hills hotel, where most of the meetings are held, CBS West . . . Howard K. Smith due in this week for his "Portrait of Mort Sahl" and the answer to "What's Wrong With Hollywood?" . . . Claudia Bradley came out of retirement to resume her tv career . . . Jerry Schafer's live action commercial is the only entry from Hollywood now showing at Museum of Modern Art in N. Y.

IN CHICAGO . . .

WBBM Radio is enlarging its output of talk with a half-hour version of Larry Attebery's click noon hour "Current" show, going in at 6:30 a.m. That makes it three-a-day with Dan Price's similar "Composite" in the evening. Station also got the green light from AFM to do a live series with high school bands . . . Gene Hamel has moved to Fred Niles Communications Centers as ad-pub director . . . John P. Rutland joined the WFMT sales force under his former sales chief at WIND, Ben Scott . . . Tony Dino, a local boy who has had only part-time professional experience, signed on with WBBM Radio as its new male vocalist . . . Norman Ross' "Off the Cuff" moves out of its Sunday midnight berth to Fridays at same hour, next week . . . Don Lawson, WBBM Radio news director and a former announcer, assigned himself the new quarter hour newscast at 7 a.m. . . . WGN-TV notches its 15th anni this spring . . . Sun-Times tv columnist Paul Molloy, having sold his second book to Doubleday, now begins work on his third . . . WGN Radio is promoting a motoring audience by sending friendly congratulatory cards to new car owners . . . Father John Banahan, radio-tv director for the Chicago Archdiocese, will narrate a Palm Sunday program that WNBQ will originate for the full NBC-TV network. It will include the Solemn Pontifical Mass from Holy Name Cathedral, with Albert Cardinal Meyer officiating . . . Floyd Kalber narrates WNBQ's "Dateline: Chicago" seg on the issues of the upcoming mayoralty elections next Monday (25).

IN LONDON. . .

New presentation editor for BBC-TV is Ken Smith who takes over from John Cass . . . Desmond Maxwell Taylor gets the corporation's TV News deputy editorship under Waldo Maguire who was recently hiked to the editorial seat . . . Ulster TV showed spunk by inviting three key faces out of the top BBC-TV satire "TWTWTW" to make p.a.'s on its Newsview program last week . . . In the vacant Tuesday (26), between AB-TV's "No Hiding Place" folding up for the season and a new skein "Crane" bowing (April 2), the indie web is giving blanket airing to a massive three hours' tv version of "War and Peace" . . . Samantha Eggar stars with Alexis Kanner in a new Jack Pulman grossome-twosome play, "Along Came a Spider," for AB-TV March 22 . . . Next week (28) Royal Shakespeare company,

(Continued on page 56)

AUBREY, BARRY, BENNY & PALEY

CBS-TV: The Seven-Year Itch

1954

J. L. Van Volkenburg, president
Hubbell Robinson, Jr., vice president in charge of network programs
Harry Ommerle, vice president in charge of network programs—New York
Alfred J. Scalpone, vice president in charge of network programs—Hollywood
Robert M. Weitman, vice president in charge of program development

1957

Merle S. Jones, president
Hubbell Robinson, Jr., executive vice president in charge of network programs
Harry Ommerle, vice president in charge of network programs—New York
Alfred L. Scalpone, vice president in charge of network programs—Hollywood
Oscar Katz, vice president in charge of daytime programs
Robert M. Weitman, vice president in charge of program development

1958

Louis G. Cowan, president
Hubbell Robinson, Jr., executive vice president
Harry G. Ommerle, vice president in charge of network programs
William Dozier, vice president in charge of network programs—Hollywood
Michael Dann, vice president, network programs—New York
Guy della Cioppa, vice president and program director—Hollywood
Robert M. Weitman, vice president in charge of program development
Oscar Katz, vice president in charge of daytime programs

1959

Louis G. Cowan, president
James T. Aubrey, Jr., executive vice president
William Dozier, vice president in charge of network programs—Hollywood
Robert M. Weitman, vice president in charge of program development
Oscar Katz, vice president in charge of daytime programs
Michael Dann, vice president, network progress—New York
Guy della Cioppa, vice president, and program director—Hollywood

1960

James T. Aubrey, president
Oscar Katz, vice president in charge of network programs
Michael Dann, vice president network programs—New York
Guy della Cioppa, vice president, and program director—Hollywood

1961-62

James T. Aubrey, president
Oscar Katz, vice president in charge of network programs
Michael Dann, vice president, network programs—New York
Guy della Cioppa, vice president, and program director—Hollywood
Lawrence White, vice president, daytime programs

1963

James T. Aubrey, president
Hubbell Robinson, senior vice president, programs
John T. Reynolds, senior vice president—Hollywood
Alan D. Courtney, vice president, network programs
Michael Dann, vice president, network programs—New York
Oscar Katz, vice president, daytime programs
Robert Lewine, vice president, network programs—Hollywood

1963—(hopefully) '64

James T. Aubrey, president
Michael Dann, vice president in charge of network programs
Oscar Katz, vice president, network programs administrations
Vacancy—vice president, network programs—New York
Robert Lewine, vice president, network programs—Hollywood
Vacancy—vice president, daytime programs

3 CBS-TV Program Jobs Up for Grabs

With the takeover of Mike Dann of CBS-TV's top programming post, three program exec posts are yet to be filled. The vacant programming spots at the network are programming v.p.-N.Y., formerly occupied by Dann; director of daytime programming, position held by Oscar Katz; and a newly-created post of director of program development.

Dann, now v.p. of programming, won't move on filling the vacancies until he returns from the Coast, in about a week. Katz, now second in command in the programming department, is v.p.-program administration.

Exiting of Hubbell Robinson as web's program topper, also brought about the clarification of the position of Bob Milford. Milford remains in charge of all N.Y. "live" shows. Tom Loeb, recently hired, will work on all N.Y. "live" shows, reporting to Milford. Alan Wagner is director of film programming, N.Y. Bob Lewine remains in charge of the Hollywood wing of the network programming department.

Pillsbury Buys 'Mason'

Pillsbury has bought alternate half-hours in CBS-TV's "Perry Mason" next season.

Other sponsors in the vehicle include Clairol, Philip Morris and Sterling Drug.

Pharma-Craft, Others In Spring & Summer NBC Buys ($7,000,000)

NBC-TV has racked up close to $7,000,000 in prime time sales for the second and third quarters with Pharma-Craft coming in for the biggest chunk, a reported $4,500,000 covering minutes in 11 series and three specials.

Pharma-Craft has bought the web's upcoming Milton Berle and Lena Horne specials, and also will bankroll the International Beauty Contest coverage when the pickup is cleared by network execs. Show participations in the buy include "Wide Country," "Laramie," "Sam Benedict," "Andy Williams," "Price Is Right," "International Showtime," "Monday Night Movies," "Eleventh Hour," "Virginian" and the Art Linkletter and Jack Paar shows.

Other bankrollers buying into nighttime for the spring and summer include Bristol-Myers, $1,400,000; American Motors, $300,000; Jergens, $34,000; Polaroid, $300,000; Procter & Gamble, $185,000; Colgate, $250,000.

Schwartz & Dietz Salute

Songwriters Arthur Schwartz and Howard Dietz will get a two-hour salute on NBC-TV's "Today" March 22.

Schwartz will be a guest on the show that will feature the NBC orch with Skitch Henderson directing and guest singers.

IT'S A COMFORT TO FOLO SKELTON

That CBS 1963-64 schedule which CBS-TV prexy Jim Aubrey recently wrote his affiliates was all locked up was unlocked in one key segment.

But it took a Jack Benny—with a reported assist from CBS board chairman Bill Paley—to unlock it.

When Aubrey (sometimes referred to among his CBS staffers as King James The First) decreed his schedule, he slotted "Whistle Stop" in the ice cream spot (following Red Skelton at 9 p.m. on Tuesdays).

This brought protests from one of Aubrey's prize subjects—Benny—and anguished outcries from one of his largest taxpayers, Bud Barry of Young & Rubicam, representing General Foods, CBS' largest advertiser and co-sponsor of the Benny half-hour.

Barry, in what was said to be hot and cogent words, told Aubrey that he could not accept the uncoupling of the Skelton-Benny Top 15 back-to-back pairing (Benny immediately follows Skelton this season). Aubrey is said to have been annoyed at this challenge to his authority, retorted to Barry that Benny would remain at 9:30, thus following "Whistle Stop" at 9.

Word of this "conference," which pre-dated Benny's arrival east for his current engagement at the Ziegfeld Theatre, N. Y., was mysteriously and immediately winged to the Coast where the comedian was said, by those who overheard his not unrestrained remarks, to be even more emotionally involved than either Barry or Aubrey.

Meantime, Aubrey, long since schooled in the operation of unseen tv forces, took pains to protect his rear when he sold "Whistle Stop" to Procter & Gamble and American Home Products for 9 on Tuesdays, with the network's right to move the show to 9:30. While these two large advertisers understood the network's right, they also understood Aubrey's well-known intent and perseverance.

But, according to General Foods agency insiders, they did not reckon fully with the perseverance of Benny who, reportedly, stated he would not work next season unless he continued to inherit the Skelton audience. Benny allowed that, before quitting, he thought it only fair to telephone his old friend, Bill Paley.

Whether he telephoned or whether he told Paley in person, Benny, it now appears, will work next season in the 9 o'clock spot after Skelton.

Thus, Aubrey has the occasion to exercise his right to move "Whistle Stop" to 9:30, but only at the expense of some damage to his reputation as the all-powerful sovereign, King James The First.

Moral: In television a great talent, particularly if it's the most illustrious vestige of Paley's Comet, can be more influential than the sponsor's money.

'Lassie' 5-Parter Hits the Jackpot

"Lassie," which had a running story for five weeks, also had a run on the Nielsens.

For the first two weeks preceding the start of the five-part cliffhanger on CBS-TV, "Lassie" was No. 21 in the Nielsen list with a 24.8 rating.

For the first two weeks of the five-parter (Feb. 17 and 24), "Lassie" upped its Nielsen to a 28.3 the first week, and a whopping 30.3 the second week. The average of 29.3 for the two weeks put the series in the top 10 of the Nielsens, the first time its been there since March 1962.

Added item: Show's combined share of audience for the first two weeks of the multi-part story was a 46.4.

Minow: Newspapers Run Good TV Stations; Favors Expanded Ownership in 'U' Era of 4th Web

Washington, March 19.

Full of surprises, FCC Chairman Newton N. Minow expressed some personal opinions while testifying before a House subcommittee probing concentration of ownership of news media.

—He believes a fourth television network will come into being after the approaching UHF breakthrough.

—All competitive newspapers in the top 25 markets where the press battle for economic survival is the roughest, should be given the opportunity of owning a tv station, in Minow's judgment. Fuller use of UHF makes this possible, he opined.

—He thinks all major markets should have six tv channels. These, he said, would be for the four networks (assuming a fourth will become operational) and the fourth channel can be an indie until it does. There would be a fifth for educational tv. A sixth in the UHF band would be held for pay tv, in case tollvision passes the Hartford and Denver trials, Minow said.

"I personally believe," Minow stated, "that our expanding economy and population will lead to a fourth (national) network."

Minow observed that newspapers run good tv stations. He suggested that the journalism background, as contrasted with the entertainment background, is a better basis for forming high standards in broadcasting.

While radio and tv stations have greatly multiplied in number, he said, newspapers, with bitter broadcasting competition for the advertising dollar, have thrown in the towel in alarming numbers. He emphasized that newspapers need the financial shot in the arm of tv ownership in the local community to obtain (in some cases) or retain (in others) economic health.

His feeling is that the nation has already lost too many newspapers. There aren't enough left to sacrifice any more.

Minow stressed that it is wrong to assume a newspaper-owned tv station limits the amount of information available to an area. The reverse can be true, he said.

"Cross - media ties," he said, "sometimes promote a greater and more healthy diversity in the overall output of information and opin-

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NBC's Sunny Money

NBC-TV's daytime sales hit the highest week since last October's sellout with every show except the Merv Griffin and Loretta Young strips sold out for March 18 to 22.

Of the 300 minutes available during the five-day period, web has peddled 322. Griffin is two-thirds sold and Loretta Young half bankrolled.

Sellouts are the four five-minute news strips and "Say When," "Play Your Hunch," "Price Is Right," "Concentration," "Your First Impression," "Truth Or Consequences," "Young Doctor Malone," "The Match Game," "Make Room for Daddy."

Jack Webb Sets Up Participation Deal On WB-TV Shows

Hollywood, March 19.

Warner Bros. tv is embarking on a new policy of granting participation in projects to producers, writers and actors, it was disclosed by Jack Webb, newly-appointed tv production chief. First such deal has been made with Bette Davis, who will have a piece of a series project in which she will star for Warners. Miss Davis will topline an hour dramatic series being created by Fay Kanin.

Webb confirmed that this is the first time the studio has given a piece of the action to a telethesp.

Webb also disclosed he has signed Bill Conrad as a producer-director and Patricia Rainier as an actress. He is currently in negotiations for other talent, he said.

Webb and his aide, Michael Meshekoff, also revealed a deal has been set with the George Burns Co. for Burns to be creative supervisor of a comedy series starring Dorothy Provine, in which Burns will be narrator. Norman Paul and Willy Burns are among writers who will work on the show.

Webb confirmed studio is planning series based on the WB film, "No Time for Sergeants" and "The Federal Investigators." James Fritzell and Everett Greenbaum are writing "Sergeants," a half hour comedy, they said. "Investigators" is based on a tome by Miriam Ottenberg, the stories being derived from files of the State Department's Office of Security, the CID, Federal Bureau of Narcotics, Food and Drug Administration, Secret Service, and other Federal agencies. Robert Conrad will probably be one of the team of agents in this series.

Asked if WB was planning a series on "Mr Roberts," the hit theatrically filmed by Warners, Webb replied that was "premature." However, it's known the studio is working on such a project.

WB is also telefilming a pilot on an hour series, "Temple Houston," starring Jeffrey Hunter.

Webb said also he plans to star

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Treyz Exit Official

Officially announcing the resignation of Ollie Treyz as head of its tv sales division, Warner Bros. this week attributed the move to the decision to shift the major part of its tv activities to the Burbank studios on the Coast as part of its "New Look" program.

Exec v.p. Ben Kalmenson said Treyz's departure was "under the most amicable circumstances."

Treyz's future plans have not been revealed.

B'cast Div. Paces AB-PT's Peak '62

American Broadcasting-Paramount Theatres, paced by a substantial hike in revenues from the broadcast division, set a new high in gross income and operating profit during 1962. Gross income was $379,741,000 compared with $363,086,000 in 1961 while the net profit increased to $10,757,000 from $9,900,000 earned the previous year. Net per share last year was $2.46 compared to $2.29 in 1961.

The ABC Division also hit record grosses and profit. The broadcast division income rose to $274,523,000 from $254,280,000 in 1961. The hike in broadcast income, in fact, more than made up the dip in theatre revenue which fell to $75,954,000 in 1962 as compared with $83,328,000 in 1961. Merchandise sales and other income, principally from the disk and publishing companies, went up to $29,262,000 in 1962 as compared with $25,477,000.

In his report to the company, AB-PT prexy Leonard H. Goldenson stated that 15 marginal theatres were divested and two were acquired. He said the company was considering acquiring additional properties, particularly in growing suburban areas.

"THERE IS MORE CONFLICT WITHIN A SINGLE TROUBLED MIND, THAN IN ALL THE FICTION EVER WRITTEN."

—McKINLEY THOMPSON, M.D., STAFF PSYCHIATRIST, YORK HOSPITAL, LOS ANGELES.

A man with a clarinet and a stammer, goes into fits of violent rage.

A striking blond movie star is loved by everyone—except herself.

These are some of the patients who find their way to the offices of Dr. McKinley Thompson, psychiatrist. And these are some of the stories you will see on Breaking Point.

Breaking Point is a new hour-long television drama about the unconscious, uncontrollable, often illogical, self-destructive drives of troubled minds.

And of the help that comes to them through psychiatry.

There are no cliches, no couches, no Viennese accents. Problems are recognized, and the promise given of a brighter future with self-understanding.

Breaking Point, like the Ben Casey show, is produced by Bing Crosby Productions.

With great stars that build audiences. (Paul Richards plays Dr. Thompson. One show stars Oscar Homolka, Scott Marlowe, Sheree North and Millie Perkins.)

And with integrity.

Breaking Point premieres this fall – on ABC Television – along with more than a dozen other new shows.

One's a spectacular series based on a spectacular film (Greatest Show on Earth).

One is 120 minutes of unpredictability (Jerry Lewis Show).

And one show is actually two shows—Arrest & Trial. 45 minutes of chase. (The Arrest). 45 minutes of courtroom action (The Trial).

New shows, new formats and faces, new ideas—all with one thing in common.

Entertainment.

Exciting programming to attract the younger, larger families that we, and you, want to reach.

'BREAKING POINT'

ONE OF THE BIG NEW SHOWS COMING THIS FALL ●

Probers Find KMSP-TV Expose Of State Hospital Prevented a Riot

Minneapolis, March 19.

KMSP-TV's expose of alleged brutality and mismanagement at Minnesota's St. Peter, Minn., Security Hospital not only resulted in a fullscale probe of that state institution but apparently also prevented a riot planned by a number of the inmates.

Evidence uncovered by the three-member factfinding committee appointed by Gov. Elmer L. Andersen after the 20th-Fox station's documentary had disclosed "disgraceful" conditions indicated that prisoners had been preparing to rebel in protest against mistreatment.

Robert McCoy, American Humanist Assn. vice president and an appointee to the investigating group, reported that prisoners had assembled handmade weapons and had set Feb. 20 as the date for their seizing control.

Inmates of the hospital for mentally ill prisoners were permitted to view KMSP pubaffairs director Jim McGovern's tv documentary Feb. 10. Ringleaders decided to call off the proposed rumble after seeing the telecast, feeling that the program's disclosures would bring the action they were seeking. "McGovern's program unwittingly prevented a large scale commotion at the prison," McCoy said.

Gov. Andersen devoted a recent newsletter, which he issues regularly to news media throughout the state, to the St. Peter probe. "In the wake of a television show about the Security Hospital at St. Peter State Hospital for the mentally ill there have been questions, suggestions and public concern," Andersen wrote.

"Even though I had had investigations and studies of my own during the past two years and some corrective measures underway, I felt it would be well to have a special factfinding committee go to St. Peter and make a public report of just what the conditions are, what is being done to correct them, and what more should be done . . .

"In reviewing the law, a provision came to light, of a committee to screen patients in our men-

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John McCaffery's 2-Year WPIX Deal

Newscaster John K. M. McCaffery, recently replaced by Frank McGee on WNBC-TV's late-night news, has signed a two-year pact with New York indie WPIX-TV. He'll take over the 11 p.m. newscast, beginning Monday, May 27.

McCaffery was with WPIX back in 1951 handling two of the station's newscasts. He's currently host of the ABC-TV Sunday quiz show, "Alumni Fun." On PIX's 11 to 11:10 p.m. strip, he will be replacing Kevin Kennedy, who will continue with the 7 to 7:10 p.m. news.

Same time, station's news chieftain John Tillman will start April 1 with two nightly news highlight capsules, using film and stills, to be bankrolled by Gulf Oil. The "Camera" quickies will air at 8:58 and 9:58 p.m. Mon.-Fri.

ITC'S GLOBAL RIGHTS ON NBC 'ESPIONAGE'

Independent Television Corp. has worldwide distribution rights to "Espionage," the one-hour spy series scheduled by NBC-TV for next season. These rights include the U.S. after the series' network run, but do not include Canada, which will be serviced by NBC International.

This distribution arrangement is part of the agreement entered into between ITC and NBC providing for cofinancing of the Herb Brodkin-produced series.

In a report on syndication, ITC noted sales of "Supercar" to KLZ, Denver; WIS, Columbia, S.C.; among other markets. "Broadway Goes Latin" was sold to WKRC, Cincinnati, and KICU, Fresno.

UA's Economee Division Rush of Rerun Sales

Heavy sales of rerun telefilm series for the first two months of '63 were reported by Pierre Weis, v.p. and general manager of Economee, a division of United Artists Television.

In this period, the company said it chalked up over 100 sales of different series, for a total of nearly 4,300 half-hours.

"Ann Sothern," was bought by WFMJ, Youngstown; KSWO, Wichita Falls; WTVR, Richmond; WISN, Milwaukee; WBTW, Florence, putting the series in 77 markets. "Bat Masterson" was picked up by WKJG, Fort Wayne; WTVW, Evansville; KATU, Portland; WSLS, Roanoke, putting the series in 114 markets. "The Aquanauts" now is sold in 38 markets, new sales being KARD, Wichita; WTVR, Richmond; and WFTV, Orlando.

32% Desilu Gain On 9-Mo. Income

Hollywood, March 19.

A gross income of $15,704,886 for the nine months ended Jan. 26, repping a gain of 32.3% over the same period ended Jan. 27 last year, was reported by Desilu Productions. Gross for the same period the previous year was $11,867,720.

Net income after taxes and contingency reserves for the nine months ended Jan. 26 amounted to $415,812 or 34 cents a share as against $282,416 or 25 cents a share for the nine-month period ended Jan. 27, 1962. Net before taxes and reserves for the first nine months of the current fiscal year was $872,777, as against $282,416 for the first nine months of the preceding fiscal years.

Prexy Lucille Ball told stockholders "The Lucy Show" will be back on CBS-TV next season, and that Desilu has sold "The Greatest Show on Earth," new hourlong series, to ABC-TV. Desilu's "Fair Exchange," in half-hour form, returns to CBS-TV March 28. Negotiations for sale of two more Desilu series are under way.

If "The Untouchables" isn't renewed, the 118 series film will go into syndication. Desilu's live tv series, "You Don't Say," half-hour game show, begins telecasting cross-the-board on NBC-TV April 1, while its local show, "By the Numbers," continues on KTLA.

Report also said last January Desilu acquired Robert Stack's Langford Productions under a stock-for-stock deal which transferred 77,601 shares of Desilu stock to Stack for all Langford's shares in "Untouchables." Langford had 25% of that show.

Metromedia to Donate 250G for Educ'l TV If FCC Okays KTTV Buy

Washington, March 19.

Metromedia promised the FCC it will donate $250,000 for an educational tv station in Los Angeles.

A notice to Commission from Metromedia v.p. Richard Geismar said if FCC approved Metro's buy of KTTV-TV, Los Angeles, the company "will contribute the sum of $250,000 to any organization qualified under Section 501 of the Internal Revenue Code of 1954, toward the establishment by such organization of an educational VHF television station in Los Angeles."

Metromedia is buying KTTV from the Los Angeles Times-Mirror Broadcasting Company for $10,390,000.

In its application filed to Commission, Metromedia said of the total purchase price, $7,890,000 will be paid by check.

Of this cash amount, $7,500,000 will be raised by issuing Senior Notes and selling them to banks and other financial institutions on a private placement basis.

The note transactions will be

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As Len Firestone Sees It, The Big Hurrah Lies In Off-Web Properties

Four Star Distribution veepee Len Firestone, peering into syndication's own crystal ball, sees this year shaping into a buyers' market again with fierce competition on the selling line.

Firestone, whose company so far is distributing only off-web properties, says "It's possible that 20 to 30 new off-network series will be offered in syndication for the first time. Many of these properties have had four or five-year network runs. The competition should be fierce."

Feature films, he says, will be a smaller factor next season. "There aren't many full-length movies left, and the well is getting drier every week."

The ex-Ziv exec predicts slight competition from the first-run syndication product he used to champ. "Competition from off-network series have shattered this field. Producers of non-network shows can't afford the name stars and lavish production viewers demand.

"Problem with the syndie originals, says the man who should know, is that when they try to emulate network quality, they can't make a profit. "That's why some first-run syndicated shows have looked good for a few episodes, then due to short sales, the producer has had to 'cheat' and the product has become more and more shoddy. This in turn, has been reflected in low ratings and discontented sponsors."

WGA Royalty Plan (4% of the Gross) Gets New Support

Hollywood, March 19.

MGM-TV and a trio of comedy series, "The Danny Thomas Show," "The Andy Griffith Show" and "The Dick Van Dyke Show" all switched to Writers Guild of America's royalty format for scripters over the weekend, joining the majority of telefilmeries in such a move. Sheldon Leonard, exec producer of the comedy shows, said he felt the royalty percentage was best for the trio.

Wrather Productions ("Lassie") also went the royalty route.

Previously, Four Star, Revue, Screen Gems, Desilu, Shamley Productions and Bresson-Westgate Productions also decided to convert from the present residuals structure to the format whereby writers will get 4% of the gross of a telefilm, this including the foreign take, of course.

The three networks and a number of indies, and Warner Bros. and Walt Disney Productions have bypassed the royalty plan which is optional at this time. All telefilmeries must go along with it for the 1964-65 season.

Producers had until last Saturday to make their decision as to whether they would go along with the royalty plan now or later.

Since such major vidfilmeries as Revue, Four Star, Screen Gems, Desilu and MGM-TV have voted in favor of the royalty format, it means majority support for it, and WGA was busy over the weekend making plans for immediate implementation of the royalty concept.

Under terms of the 1960 pact, those joining the royalty plan now will do so retroactively to September of 1962. Procedure to collect and report and policing policy was being discussed in guild meetings over the weekend.

Ernie's Yule Special

Hollywood, March 19.

A live-action, animation hour film, "The Story of Christmas," will be put into production this week at Revue studios by Tennessee Ernie Ford's Betford Corp. Show is being readied for next Xmas.

Ford will narrate and sing some of the Yule carols. Soundtrack will be in stereo, and 10 minutes of "Story" will be in animation.

Those Steve Allen Ratings

In one of the rare instances of a taped syndicated show giving a network entry some rough competition, the "Steve Allen Show," syndicated by Westinghouse, is running rating rings around the Johnny Carson "Tonight" show on NBC-TV, in 10 key markets, according to ARB Metro Ratings.

In the most recent market-by-market ratings, the Allen show is leading "Tonight" in Baltimore, Boston, Cleveland, Pittsburgh, Des Moines, Kansas City, Los Angeles, New Haven and Dallas. In Pittsburgh, the Allen rating is double that of Carson's (Allen 12 to Carson 6). The Allen show ties with Carson in Minneapolis, Phoenix, Springfield (Mass.) and Tucson.

WBC Productions, producers of the Allen show, see a trend in the statistics. In the five Westinghouse-owned station markets, the Allen show has improved its time periods by 110% in ratings and 100% in share, chiefly at the expense of the Carson show. A similar trend, but not so marked, is also evident in non-WBC markets. The Allen show is now seen in 33 markets, the latest addition being Denver.

Dial WPIX for Tillman

Even Home Number of Vet Newsman an Open Secret To Anybody Who Counts

"John, I'm wearing my blue shirt today," is the inevitable opener from a certain New York District Attorney every time he calls WPIX-TV newsman John Tillman at home—and that's pretty often.

The blue shirt bit, of course, means the DA is ready to make another pronouncement via the electronic medium, and its important as an indicator of the prestige broadcast newsmen have acquired in the 18 years Tillman has been in tv (30 years counting radio).

Tillman was in a reflective mood last week, prompted by the recent renewal of his "New York News, Monday-Friday at 7:10 p.m., marking 14 years of continuous bankrolling by the Gotham utility—the oldest client-talent relationship on the New York tv scene.

Compared to the high officials that today carry his home phone number around, the WPIX news veteran remembers when broadcast coverage of City Hall meant sending a camera-sound crew to a room across from the Mayor's office so hizzoner could be mugged reading the press release after the newspaper men had finished their q. and a.

"Now when there's a City Hall story of consequence," says Tillman, "there are at least seven radio reporters—with tape equipment—and at least four tv crews covering the real press conference."

In fact, says Tillman, it was tv that shook radio out of its lethargy. In spite of its 30-year jump on the sight-and-sound medium, radio followed tv on the live coverage scene.

City officials, along with others on the news scene, says Tillman, have come to learn that tv and radio coverage is likely to help more than it hurts. One thing promoting their confidence, he says, is the realization, for better or for worse, that the electronic media have a built-in honesty—on camera or mike, you can't be misquoted.

As for the newsman's ever-present little helpers with a special interest, the press agents, public relationists or plain flacks (in New York city agencies they are called community relationists),

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Tar Heel B'casters Yen Daylight Saving

Greensboro, N.C., March 19.

Tar Heel broadcasters have thrown their support to legislation calling for daylight saving time in North Carolina.

E. J. Gluck of Charlotte, vice president of the North Carolina Assn. of Broadcasters, wired a telegram of support for the measure to Rep. Steve Dolley of Gaston, chairman of House Judiciary Committee.

Dolley broke a tie to give the daylight time measure a favorable report. The measure is expected to come up for House debate next week. The bill would place North Carolina under daylight time from late April to late October each year.

Balto WMAR's Hot Religioso Series

Baltimore, March 19.

Reaction to WMAR-TV's "Faith to Faith," a new slant on religious programming, has been so favorable since the series began in early January, that station is now planning to continue with 26 more of same when fall schedule begins.

Further indication that program has been well received is hope registered by WMAR programmers that series will be presented in prime time come fall.

"Faith to Faith," which began Jan. 5 and which winds up Easter week, features a Protestant minister and a Roman Catholic priest who discuss points of respective faiths from week to week.

Presentation is simple and taking part are the Rev. Doctor John T. Middaugh of the Brown Memorial Presbyterian Church and the Rev. Father Joseph M. Connolly, Curate of the Parish of St. Gregory the Great.

The format is one of teacher-pupil with one presenting facets of his faith as the other questions. Alternate weeks, their roles are reversed.

Program is in no way a debate, only an attempt to educate viewers to differences in faiths.

Mail response, to date, has been of unprecedented nature, according to Robert Cochrane, program director.

WB Syndie Sales

Warner Bros. syndication division reports sales in nine markets, hiking its deals to 36 for the first 10 weeks of 1963.

KSD-TV, St. Louis, bought three hourlong oaters, "Maverick," "Sugarfoot," and "Bronco." KTVU, San Francisco-Oakland, inked for "The Roaring 20's." WLW-D, Dayton, added "Maverick" and "Bronco"; WTVN, Columbus, added "Sugarfoot" and "Bronco"; and KOLO-TV, Reno, bought the half-hour "Lawman" series.

Michelson's Tokyo Deal

Charles Michelson, Inc., tv program buyers for overseas stations, has been appointed purchasing representative for Interlingual International, of Tokyo.

UA-TV's New Org Seeks UHF Outlets

A new company, United Artists Broadcasting, has been formed for the acquisition and development of ultra high frequency commercial tv stations in the U.S.

United Artists Television prexy John L. Sinn called the step another in the continuing diversification of United Artists in the fields of entertainment and communications. An initial application is being filed for a new UHF station in Houston and other markets are being researched.

Sinn said "We feel that in many markets with presently limited tv facilities there is a need for greater diversity in programming. Therefore, it is our intention to strongly stress local programming on the outlets we acquire."

UA-TV is a subsid of United Artists.

'SUBSEQUENT RUNS' INTO TV?

WINS Bumps Nielsen

The Nielsen rating service is running into more stormy weather on the radio front. Following a recent boycott by ABC Radio from its contract with Nielsen, WINS, the N. Y. outlet of the Westinghouse Broadcasting Co., has decided not to renew with the rating company.

In both cases, the boycotts stemmed from claims made by the radio broadcasters that Nielsen was giving the medium a short count on the dimensions of the radio audience. WINS, moreover, was particularly unhappy over the fact that Nielsen's projects its out-of-home count into its in-home program ratings. This technique according to WINS, tends to underrate music-and-news stations which figure to have a higher tune-in in cars than in homes.

Vegas TV License: A Crap Game

FCC Trying to Unravel a Maze of Financial Oneupmanship to Determine KSHO Owners

Washington, March 19.

FCC is trying to figure out who will own KSHO-TV, Las Vegas, who owns it now, and if the present and past alleged owners violated Commission rules in failing to file or misrepresenting ownership reports and contracts.

Commission has called for a hearing to review three applications and to unravel a maze of financial oneupmanship.

The first application was filed by Barry Wallenstein, receiver, Television Co. of America Inc. for license renewal.

Second application is from Wallenstein as receiver to Television Co. of America Inc. seeking assignment of the KSHO license.

The third application is for transfer of control of Nevada Broadcasters' Fund Inc., which owns 50% interest in Television Co. of America, from Reed Mansfield, Robert Hughes, Carl Halbert and Alan Gold to Arthur Powell Williams.

In 1957 with FCC approval control of Television Co. of America was transferred to Mervyn and Nathan Adelson. Television Co. was KSHO's licensee.

Commission said in Feb., 1959, Adelsons and Nevada Broadcasters contracted to transfer KSHO's control to Nevada Broadcasters.

At that time Nevada Broadcasters advanced $88,000 to keep the station operational, FCC said.

Additional funds were proferred by Reed Mansfield who eventually became the single largest stockholder in Nevada Broadcasters.

Commission alleges that through a two-year period of financial gamesmanship, control passed from Television Co. of America to Nevada Broadcasters to Howard

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WLOS as CBS Affil

Portland, March 19.

Station WLOB will become the CBS radio affiliate for Portland effective Monday (25). The radio network has been without an outlet in Maine since WGAN went indie Nov. 25.

WLOB general manager, Leon Gorman Jr., upped Walter J. Mellon from assistant to the gm to national sales manager.

FCC has issued a cp for the station to go full time instead of dawn-to-dusk. It'll start 24-hour operations as soon as engineers complete work on the transmitters.

4 Star's $1,500,000 10-Yr. 'Rifleman,' 'Detectives' Deal

Four Star Television has acquired for 10 years the Levy-Gardner-Laven interest in "The Rifleman" and "The Detectives" teleseries for a sum reported at more than $1,500,000 by Four Star prexy Tom McDermott.

Four Star Distribution currently has "Detectives" in syndication and plans call for the syndie firm to start sales of 168 "Rifleman" stanzas immediately for a next season start.

"Rifleman" winds its fifth season on ABC-TV this summer. "Detectives" completed a three-year run last year.

Four Star Distribution sales execs have been meeting on the Coast this week, with the highlight of the sessions a Four Star studio tour. Its aim is to background the salesmen who also are expected to function as programming specialists. They'll get a closeup of every phase of production and also talk to producers, actors, directors and other behind-the-camera personnel about video production problems.

Joining the company's sales staff is Dick Colbert, formerly with Ziv-UA and before that Screen Gems. Although headquartered in San Francisco, Colbert, like Four Star Distrib's other execs, will be covering markets throughout the country.

Colorado Springs, Pueblo Stations Bring $1,100,000

Colorado Springs, March 19.

Only two days after explaining that negotiations had fallen through with Tele-Broadcasters of New York for the sale of his TV, AM and FM properties, Jim Russell announced that a Kansas firm had purchased the stations for $1,100,000.

Stations are KKTV, a CBS affil, and KFMH-FM, both in the Springs, and KGHF in Pueblo. They are o&os of TV Colorado, Inc.

Purchaser is Communications Systems, Inc., whose major stockholder is Willard W. Garvey of Wichita. Garvey has extensive oil, ranching, real estate and newspaper holdings both in this country and abroad.

CBS o&o Stations Set Int'l Exchange

Third "International Program Exchange" of the CBS-TV o&o stations will get underway in May, with France, Mexico, Italy, Argentina and Yugoslavia participating to date.

Contribution of CBS o&o's to the exchange will be "The International Hour: American Jazz," to be produced by WBBM-TV, Chicago. The jazz program, in its telecasts on the five CBS-TV o&o stations, will be sponsored by Miller Brewing Co., of Milwaukee.

Following its initial American broadcasts the hour-long jazz program will be seen on the facilities of overseas broadcasters taking part in the exchange. In succeeding weeks, "The International Hour" on the five stations will present programs produced abroad for the exchange.

Jazz program, to be produced by WBBM-TV, Chicago, will feature Count Basie, Stan Getz, John Coltrane, Carmen McRae and other artists playing music from different jazz eras.

Participating countries in '62 were Japan, Australia, Mexico, Canada, Argentina, Italy, Ireland, and Yugoslavia.

THE TIME GAP DWINDLES FAST

By MURRAY HOROWITZ

Television, as the years progress, is fast becoming the "subsequent run" of motion picture exhibition.

The dramatic turn of events is underlined by the distribution experience of both non-Hollywood and Hollywood product, as the lapse of time between theatrical and electronic exhibition becomes shorter and shorter.

Pace setters in the "subsequent run" characteristic of today's tv feature pattern are the distributors of international pix, the imports, the big ones and the little ones. Not too far behind are the major studios, and the dearth of new Hollywood pix product, the need for more coin, and the appetite of electronic exhibition, is expected to continue to chop down the time between theatrical and electronic exhibition of Hollywood product.

Embassy Pictures, which handles such winners as "Divorce, Italian Style" and "Boccaccio," now puts its pix for tv exhibition from 18 months to two years following their theatrical debut.

Entrance of the networks in programming pix in prime time, week in, week out, has helped to shorten the lapse of time between the theatrical run of Hollywood pix and the tv run of the same pix. NBC-TV's most recent deal with 20th-Fox and Metro reduces the span to four years between the theatrical run and the tv run of Hollywood product.

The development surely doesn't hearten exhibitors, but it does carry an anti-toll tv message which may be welcomed by some sections of exhibition, as well as most of today's broadcasters. Commercial (free) tv currently is offering cinematics which aren't very old, compared to electronic exhibition of years ago. Prospects, too, are that the pix product will get fresher and fresher in the future. If this be so, as developments indicate, one of the lures of pay tv is being tarnished.

With the networks getting into the pix act, the potential revenues of cinematics on tv is growing. Prior to the release of the post-'48's, a Hollywood pic of "A" quality could earn about $100,000 in U. S. syndication. Release of the post-'48's upped the market-by-market gross from $150,000 to $175,000 for quality pix.

Now along comes the network deals. At first the Hollywood pix went for about $175,000, with another $100,000 seen for syndication, totaling the gross to about $275,000. The network ante, though, is still growing. In the latest deal with NBC-TV, it's understood that Metro tv secured about $233,333 per pic, $7,000,000 for a group of 30. NBC-TV, incidentally, has options for more Metro pix in subsequent years, under the deal.

Adding another $100,000 for a syndication run, Metro can forecast an earning of $333,333 per pic for a network and a once-around syndication whirl. That's tall coin, a lure for further deals, and an enticement to shorten the time lapse between theatrical and tv runs.

It's pointed out that many financing deals of motion pictures now and in the near past carry provisions inserted by the banks prohibiting the sale of the financed pic from being released to tv prior to three or four years. Such provisions, it's added, would tend to retain the current theatrical-electronic time lapse.

Maybe. However, the above provisions don't pertain to all Hollywood product. There's foreign product, international pix, and even the limiting banking provisions may change if conditions warrant.

Television today doesn't get pix product as soon as the neighborhood theatre. Medium, though, does vie with nabe houses for theatrical releases. Television today, however, is getting product, both Hollywood and non-Hollywood product, not too far behind the nabe houses. Television, in short, is entering the "subsequent run" era.

SG's Burns Mulls Potentials Of Japanese Shows for World Market

Tokyo, March 19.

"I think the worst thing that could happen at the present time is for the Japanese to export too early," said Lloyd Burns, Screen Gems v.p. in charge of international operations.

During his two-week Japan visit, Burns discussed with execs of the key stations in Tokyo and Osaka the possibility of having SG handle Japanese shows for overseas sales. He did not acquire any product, however.

"We would be conservative in selecting programs for world distribution," Burns explained. "We would want the programs to be right. Premature distribution would be a mistake. Tremendous harm can be done to the producing country if programs are exported before they are ready. Then you would be doing a disservice," he added.

Mulling the export potential of Japanese shows, Burns offered, "I would say that at the present time it's limited. But I have to believe that the expansion of the markets will throw off a lot more product for international distribution."

Discussing categorically the export value of Japanese fare, Burns said, "Documentaries definitely have a potential. The musicals are merely imitations, and sometimes inferior imitations, of American programs. But if these musicals star Japanese talent that's recognizable as such, then possibly musicals will be exportable.

"I don't want to sound critical and unfavorable," he noted, "but it's the same all over the world. The imitation is not satisfactory. You have to add something to it."

Burns saw "great potential" for the export of Japan's trademarked costume-action shows. "One of the factors here is the limiting budget," he said of the samurai sword sagas. "But if the international market can open up, there could be more money spent to make these films more attractive. I think the Japanese do wonders with what they spend, but you can still only stretch a buck so far."

Joel In From Aussie

With Joe Joel, managing director of SG of Australia and also supervisor of Screen Gems' Far East operation, Burns surveyed this market for the first time in about 18 months and was enroute to similar visits in Taiwan, Hong

(Continued on page 58)

WGN-TV Round-the-Clock

Chicago, March 19.

On the presumption that there are enough persons working the swing shift in Chi to make up at least a one-station market after midnight, WGN-TV will begin around-the-clock telecasting April 5. Indie station will do the 24-hour stint weekends only, but intends to expand to a full week eventually.

Midnight to dawn fare will consist primarily of rerun features and syndicated product with perhaps some newscasts interlaced.

Warners Off-Web May 1 Projection: $10,000,000 Sales

A forecast that Warner Bros. off-network properties would gross more than $10,000,000 by May 1 was made by Joseph Kotler, v.p. of Warner Bros.' tv division. May 1 marks WB first anni in off-network syndication.

Kotler, commenting on the whopping forecast, said that "in our first 10 months, we exceeded our most optimistic estimates, with more than $7,000,000 in sales. To this figure, we have added $1,200,000 in pre-release sales for 'Cheyenne' and 'Hawaiian Eye,' which are now available on an individual market basis for fall start. We should have no trouble passing the $10,000,000 mark by the end of the year."

"There is no doubt in anyone's mind," Kotler added, "that the trend to off-network programs will continue to gain momentum in the '63-'64 season. Frequent reports from the field indicate that stations using recently released off-network programs are not only sold out, but they are increasing their rates for participating spots within those shows."

'JAZZ SCENE, USA' OVERSEAS MARKETS

Hollywood, March 19.

"Jazz Scene, U.S.A.," syndicated teleseries produced by Steve Allen's Meadowlane Enterprises, has been sold in 12 foreign markets, it was revealed by producer Jimmie Baker. Foreign sales, made through Dick Dinsmore, Desilu sales veepee, and Peter Marriott, general manager of Desilu sales in Europe, are on a flat payment basis and cover all 26 segments.

Markets set are Cyprus, England, Finland, France, Germany, Holland, Ireland, New Zealand, Nigeria, the Philippines, Portugal, Puerto Rico and Sweden.

Domestically, series is now in 15 major city markets, but sold on 13-segment basis. Baker noted episodes were produced under $5,000 each. Filming was at CBS.

WIBG Strikers Return

Philadelphia, March 19.

Striking members of radio station WIBG, Storer chain outlet in this city, have returned to work pending resolution of final details on a new contract between the station and AFTRA, the employes bargaining unit.

Announcement was made jointly by Joseph T. Conway, station general manager, and William H Deal, exec secretary of AFTRA. Statement declared all economic issues have been resolved to mutual satisfaction of employes and station and latter are to resume regular duties while final deal is being worked out.

Strike involved 11 announcers and newsmen and has been in effect since Jan. 8.

Chi WGN on Prowl For New Stations

Chicago, March 19.

WGN Inc., the Chicago Tribune broadcast arm which has shown a yen for expansion since its acquisition of KDAL-AM-TV in the Duluth-Superior market a couple years ago, is looking over a pair of available radio properties in Los Angeles and Dallas.

Should either or both be purchased, the Chicago indie would take on aspects of a bonafide broadcast group. As of now it has a sister relationship with WPIX, New York, by virtue of the common ownership of the Chi Trib and the New York Daily News. But each is separately incorporated and, except for occasional program exchanges, operates independently of the other instead of from a common corporate aegis.

However, Ward L. Quaal, who is exec veepee of the Chicago stations, is also prexy of the Duluth properties (which have proved profitable) and is the central figure in the possible new acquisitions. Should the various stations group up under a single operational umbrella, Quaal and his immediate superior J. Howard Wood, prexy of the Tribune and WGN Inc. and board chairman of KDAL, stand to be the principals.

A decision on whether or not to purchase the western stations is expected within a week.

Powerful!

SCREEN GEMS

FRI. MAR. 22
CBS 8:30-9:30 pm

Watch Reaction To Paris TV Premiere Of a New Feature

Paris, March 10.

This week vet film producer Pierre Braunberger took what may be a historic step in electing to show his new feature "La Punition" (The Punishment) on the one-channel, state owned tv setup before its regular theatrical release. It was naturally only a one-shot, but at a prime time Sunday night spot.

Producers have lately been howling for a modus vivendi with tv and trying to get a share of production for the coming new web as well as more old feature showings, last-named to be drawn 70% from French backlogs. Braunberg feels that the results of this innovation may help bring the now divided mediums together.

He stipulates that he does not think it is a good practice for all films to be shown this way, but it may be a good thing for difficult offbeat pix that may find commercial going tough. If tv awakens enough interest and publicity it may pay in making art theatre placements easier and reaching a wider public. Braunberger intimates this type of airing could kill a film if it falls down on its tv showing.

The pic is by Jean Rouch who has made many ethnological pix and pioneered the so-called "film of truth" which tries to give a reflection of true actions. Here a girl has a fight with her fiancee and she goes out and has run-ins with several men on the make.

Though engineered, Rouch says that the girl, a non-actress, put herself in the emotional framework and the encounters were all improvised. Early reactions seemed good. This type of essay-drama seems keyed to tv and it remains to be seen what is in store for it as a commercial release.

Braunberger is also releasing another pic on tv next month which turned out to be a theatrical flop in spite of winning the top award at the Locarno Film Fest last year and the main local film critic kudo, the Prix Louis Delluc.

Pic is Francois Reichenbach's "A Heart As Big as That" and also a documentary type film which shows the daily life of a young African boxer and poet before his big fight. Film only took 16,000 admissions in three weeks at four firstrun houses in Paris.

Braunberger felt it would be better to stop its exhibition, since most subsequents follow Paris, and try a tv showing. If reaction is good he may try to re-release it. Payments for feature showings are still quite small, from $2,000 to $5,000 for one screening, on tv.

But Braunberger is banking on the repercussions from these first run and followup vid airings to see what they will mean in theatre firstruns or repeat releases. Industry is also watching this gambit.

'Dixon of Dock Green' Ends Brit. TV 8-Yr. Run

London, March 19.

When BBC-TV's "Dixon of Dock Green" ends its current run next week (23) it will join the ranks of the tv short list of alltime long runners. It was launched eight years ago as a tv followup to one of the successful films of the time, "The Blue Lamp." Writer Ted Willis, who had been responsible for the picture, was coaxed to pen a short series featuring the same cop characters led by the kindly father figure police constable George Dixon.

All these years later and still going strong—recent suggestions that the series would come to a final end have been scotched — actor Jack Warner is still playing this part, which he created in the original picture and actors Arthur Rigby and Peter Byrne are, like scripter Willis, still in their original roles. And, unmoved by the recent growth of more realistic portrayal of British policemen, the cops of Dock Green are the same — the recent, upstanding, irreproachable, unimpeachable paragons of all the virtues they have always been presented as.

Kansas City TV: A Mex Standoff

By LES BROWN

Kansas City, March 10.

Situated almost dead-centre between the Coasts with a local culture whose poles are the Old West and the new Madison Ave., Kansas City is a peaceful television market governed by three absentee-owned video stations that share almost equal popularity in the community. Each is contentedly network-affiliated, enjoying the prosperity that accrues to a market of 1,000,000 potential viewers in what the rest of show biz calls "strictly a Saturday night town." Whether it's audience or dollars, there seems to be plenty for all.

Locally, Kansas City television is faceless, lacking totally in strong resident personalities. But that's been a longtime condition and doesn't seem to distress anyone. The star of any station here is its network, and whatever it is that distinguishes one station from the others—call it identity, personality or if necessary image—it's determined by the combined genes of the affiliation and the corporate ownership.

WDAF, a Transcontinent station and the NBC affil, puts the accent on news and what it terms "adult-oriented programs." KCMO, owned by Meredith Publishing and pledged to CBS, has the best supply of feature film titles. And KMBC, the Metromedia station and ABC-TV subscriber, tends to specialize in kidshows and syndicated film. All do an average of 15-17 hours a week local live, most of it in news and pubaffairs, plus live-with-film in the kiddie periods. ("They're scared stiff to fool around with live shows," one impartial trade observer noted. "Too chancy.")

Pacing through several month's worth of rating books reveals at least one astonishing thing about the market. There is no clear-cut pattern of domination in either network prime time or in overall audience shares for the full week. Like a foot race, it seems, when one station breaks from the pack the others soon catch up. That evenness of popularity seemed borne out by a sampling of the citizenry—cab drivers, waitresses, etc. (what journalism used to call "the Kansas City milkman") — none of whom showed a preference for one station over the others.

Prime time television in K.C., the national Nielsen picture to the contrary, is virtually a Mexican standoff. Audience shares from 6-10 p.m. are broken down in the January ARB as follows: KMBC (ABC) 34%, KCMO (CBS) 33% and WDAF (NBC) 33%. Latest local Nielsen measurement from 6:30 to 10 showed only a 4% spread between the first (KCMO) and the last (WDAF) stations, but as was pointed out in the latter shop it measured the period before NBC-TV's Monday night movies began, and those are presumed to make it a different story.

To Each His Own

As for the full week, the January ARB, which KMBC admits was the best in its history, gave that station 37% of the total audience, KCMO 34% and WDAF 29%. But that's been an atypical spread this season. Each station has its own specific periods of strength and weakness (KCMO, for instance, dominates daytime; KMBC the 4-6 p.m. stretch with its juve block; WDAF, until the latest ARB pocketpiece, 10 p.m. to midnight), but overall the shares have averaged out pretty evenly.

There is one other startling thing about Kansas City tv: no station seems to "own" the news, although WDAF clearly tends to get the best of it. At 10 p.m. Mondays the news literally belongs to KMBC, coming off "Ben Casey," with KCMO running last. But on the next night, KCMO takes over via the strong lead-in from Garry Moore and dumps KMBC to last. On Wednesdays it's nip-and-tuck with WDAF owning a slight edge, and on Thursday that station has it uncontested off the strong Andy Williams lead-in.

The same capriciousness of viewing obtains at 6 p.m., even though the preceding programs here don't change from day to day. In this case it's assumed that the show following the news calls the trend, but here the news image of WDAF seems to manifest itself more clearly in winning more times than the others.

WDAF staffs more than 20 newsmen and still rides on the news momentum of when it was owned by the Kansas City Star, the town's only daily. KCMO has beefed up its news operation to 14 men and has resolved lately to make it a serious contest. KMBC, meanwhile, maintains the smallest news staff and is just getting around to doing something about it, but the motive isn't very strong since the ratings refuse to humiliate it.

Perhaps the most significant thing to happen to the K.C. market in years was Metropolitan Broadcasting Co.'s purchase of KMBC-TV from local owners some 18 months ago and Al Krivin's coincident arrival as general manager. Schooled in the Westinghouse system, Krivin is an aggressive broadcaster and admittedly cost-per-thousand minded. Said a competitor, "He's only interested in selling by the numbers; we're interested in quality and specific composition of audience."

Be that as it may, Krivin, and his station manager Mori Greiner, through defensive local programming in a day when ABC-TV was cooling off nationally, hoisted the station from a weak third position to even footing with the others — in fact, by the new numbers book, a shade ahead of them. His first act, back in 1961, was to toss off four live programs produced by local agencies because they hurt the station's overall rating position. (Along with them, he kicked off paid religion.) His object, unabashedly, has been "to get the numbers."

Krivin and Greiner built a commanding juve block in the afternoon and invested heavily in the off-network hours to a point where KMBC now has 14 of the market's top 15 syndicated shows. The station is said to own about as much syndicated film as an independent, and reputedly it programs in the manner of an indie. A giveaway gimmick was added to the cheapie feature films to hypo their ratings, and KMBC was one of the first stations to buy the "Steve Allen Show." After a slow start, but with hooscup outdoor and newspaper advertising ("we spent more to promote it than we did for the show itself"), the Westinghouse opus is SRO and has finally bested NBC-TV's "Tonight" in the new rating books.

Across town, at the base of a 1,042 foot tower that has become a city landmark, is a more reserved tv operation stewarded by broadcasting vet E. K. (Joe) Hartenbower. KCMO reached its dramatic juncture in 1956 when Meredith Publishing bought it and switched the affiliation from ABC to CBS. The result, says Hartenbower, "has been a windfall." With the network's strong daytime sked, KCMO has that segment of the day locked up, and in the December Nielsens came up with 10 of the top 11 network shows in the market (although most of the rest of the web's prime timers were off pace).

The station has the highest ratecard in town, is "by far" No. 1 in the market in local retail business, and has one of K.C.'s oldest local tv shows, "Sportsmen's Friend," with Harold Ensley, which it beams at 9:30 p.m. Mondays and feed to an 11-station network in Kansas and Missouri for Ford Dealers of the area. Hartenbower's philosophy has been to steep the station in civic affairs, not only in its programming — viz., the weekend pubaffairs shows, the special documentaries and the daily editorials yclept "Speak Up"—but also in encouraging the managerial staff's membership on organization boards and participation in committee work.

Down the street, on Signal Hill (named, as an official address, for its tower), WDAF is concentrating on proving itself the best news operation in the market, something veep-general manager William Bates deems especially important in a one-newspaper town the size of K.C. For inspiration, there's a host of past awards, both regional and national, including a pair from RTNDA.

WDAF submits it does more special programs and documentaries than the other two stations combined and has no trouble getting them sponsored. The Transcontinent anchor, which had staged gubernatorial debates well before Nixon-Kennedy, is preempting three choice periods, some in network time, for open debates between the current mayoral candidates. These, of course, won't be offered for sale.

When it kicks off a new daytime quiz show this spring, the station will be beaming a total of 19 regularly-skedded local live hours per week, greatest such output in the market and unusual for an NBC-TV affil which, with "Today" and "Tonight," carries a heavier network schedule than the others. It'll be increased even further this summer with 40 ballcasts of the K.C. Athletics.

With K.C. rated the 18th spot market, the stations estimate that national biz accounts for about 55% of their annual revenues. Between them they grossed $8,536,640 overall in 1960 and divided up net profits of $3,213,061. Both figures went up slightly the following year, and though the official 1962 tallies aren't in yet an educated guess has it that revenues burgeoned to about $10,000,000 last year.

Krivin, of KMBC, sizes up Kansas City television thusly: "It's an excellent market. We have three excellent stations, and it's not important who's No. 1 or No. 3. There's plenty of business for all, and the best salesman is going to get the greatest slice of it."

Jessie Matthews Gets Nod for BBC's 'Dales'; Now Buxom, Matronly

London, March 12.

Highkicking musicomedy darling of the '30s Jessie Matthews, now a buxom, matronly legit actress, will be the new mainstem of the BBC's longrunning daily sound sob opera, "The Dales."

Her radio-husband has also been cast—Charles Simon, 30 years actor, producer, owner, manager and author. He made his first broadcast in 1929.

WHITE HOUSE DEFERS MEDIA-GOVT. PARLEY

Washington, March 19.

The White House called off "for the time being" its scheduled media-government conference on the Administration's news policies.

The meet was to be held in nearby Virginia April 5-6.

White House said it was deferring to a hearing of Rep. John Moss (D-Calif.) on "news management" charges.

The Moss subcommittee will be calling next week many of the groups, including National Assn. of Broadcaster, which were to participate in the White House sponsored meet.

Telegrams were sent to participating media organizations noting the conflicting events.

NAB Books Romney For Chi Convention

Washington, March 19.

The NAB, in a politically bizarre action for an outfit which must get along with both Democrats and Republicans, is spotlighting a potential GOP Presidential candidate at its upcoming annual confab in Chicago.

Michigan Gov. George Romney has been booked for the luncheon address on the final convention day, Wednesday.

Since broadcasters only have to worry about equal time when they are on the air, no problem exists with other possible 1964 GOP standard-bearers, N.Y. Gov. Nelson Rockefeller, Arizona Sen. Barry Goldwater, Pennsylvania Gov. William Scranton, etc.

B'casting's Major Role in Soon-Due Canada Elections

By CHARLES LAZARUS

Montreal, March 19.

The upcoming April 8 Federal election—considered one of the most important and controversial in Candian history—has thrown a brighter spotlight than ever on the broadcasting industry, both radio and video, private outlets and the government - owned Canadian Broadcasting Corp.

Of first importance is the decision by the CBC to come up with an election campaign first, in the scheduling of four separate telecasts in which top-level reps of the four main political parties will be quizzed and challenged by a battery of newsmen and a university man.

Of lesser importance, but no less interesting, is the impact of tv on the political scene and thinking of Canadians, in the candidacies of a host of broadcasting personalities or figures who have become known to the electors through their exposure on tv and radio.

The four pre-election telecasts are pretty well assumed to have replaced the tv debate between leading candidates as a video attraction, not so much because of their lack of appeal, but rather because of their impact and usually imbalanced result with one of the participants suffering excessively, as per John F. Kennedy's shining through against Richard M. Nixon's taciturn personality, in the now-famous tv debate which is given hefty credit for Kennedy's presidential victory.

Few months ago, during a provincial election campaign in Quebec, the premier, Jean Lesage, debated the opposition leader, Daniel Johnson, head of the National Union party, on television, with a panel of newsmen on camera for the purpose of challenging the two participants.

The result was less than satisfactory, however, since the newsmen hardly had a chance to press hard with queries, because Lesage and Johnson kept challenging and answering each other.

CBC's new format, for the current election campaign, is designed to limit the appearance of one leading candidate repping a single party, to each telecast. Thus, on March 19 at 10 p.m. the panel will quiz Tommy Douglas, leader of the New Democratic Party; March 20 at 10, Robert Thompson, leader of the Social Credit Party will be the target; March 25 at 8, Lester B. Pearson, leader of the Liberals will have his chance at the camera; and March 26 at 8 has been cleared for the Progressive Conservatives, although Prime Minister John Diefenbaker, has still to give his okay.

The panelists will include Robert Mackenzie, Univ. of London; James McCook, Ottawa Journal; Arthur Lowe, Canadian Saturday Night; and Clive Baxter, The Financial Post.

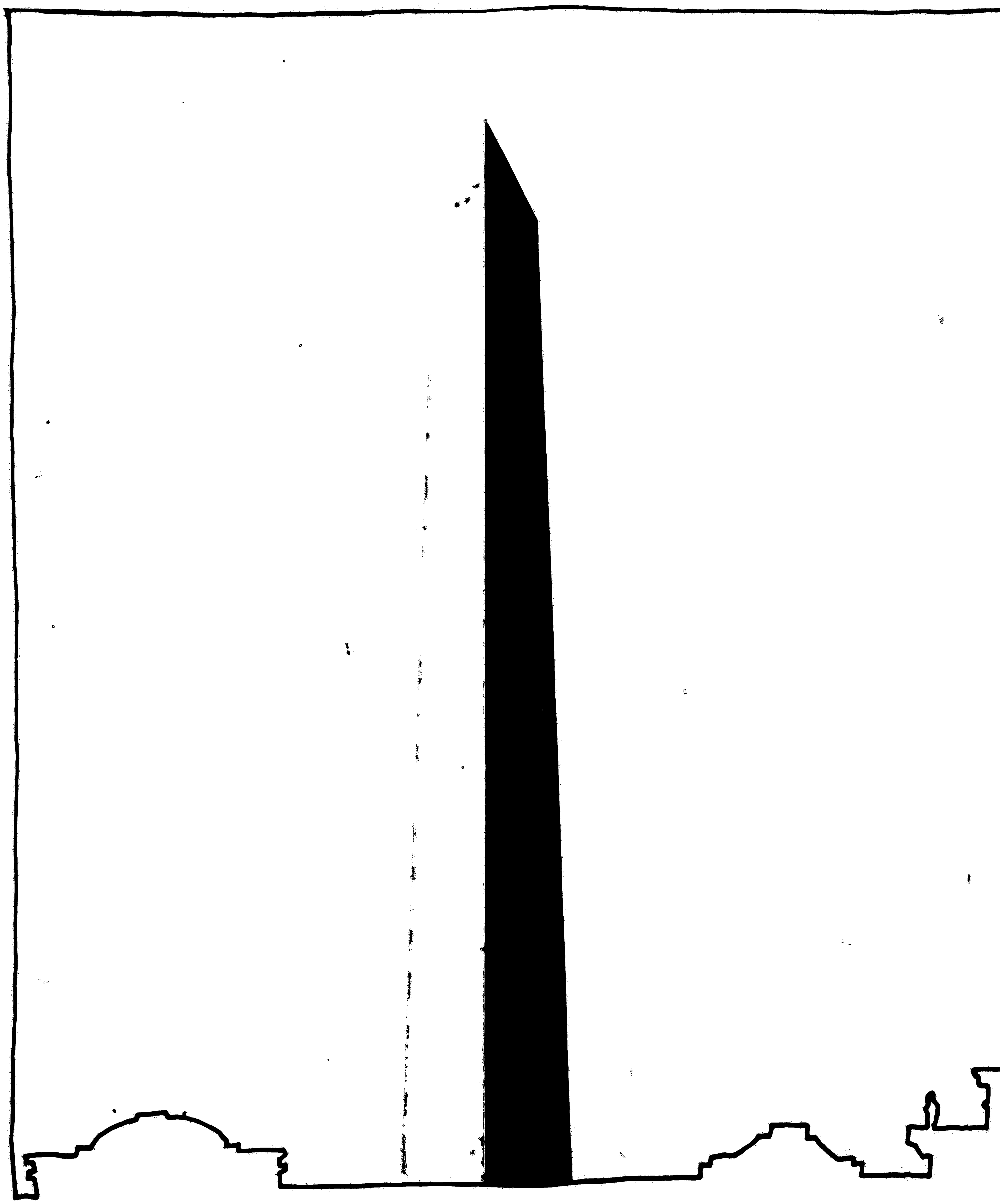
CBC's role in political broadcasting, particularly during an election campaign, is particularly touchy because the network is a Crown corporation—i.e., owned by the Government but operated by a non-partisan directorship—and depending which party is in the saddle, is subject to accusation of favoritism and axe-grinding.

Such accusations have never been proved, however, since the CBC is careful to give all sides equal if relative play, depending on the size and importance of the party.

Supporting the tv-impact theory, and the cynical attitude that thousands of viewers can pick 'em for Parliament on the basis of being able to pick the channel of their tv heroes, are the number of candidates running April 8, with video contact as their main recommendation.

There's Joel Aldred, for example, a w.k. tv announcer. Rick Campbell, a quizmaster, Danny Gallivan, sportscaster, and even Tom Patterson, the man responsible for the Stratford (Ont.) Shakespeare Festival.

The showbiz candidates are obviously hoping they can follow the example of Leonard "Red" Kelly, star hockey player, seen often on tv when he played with the Detroit Red Wings and Toronto Maple Leafs, who won a nice victory to Parliament in the last election.

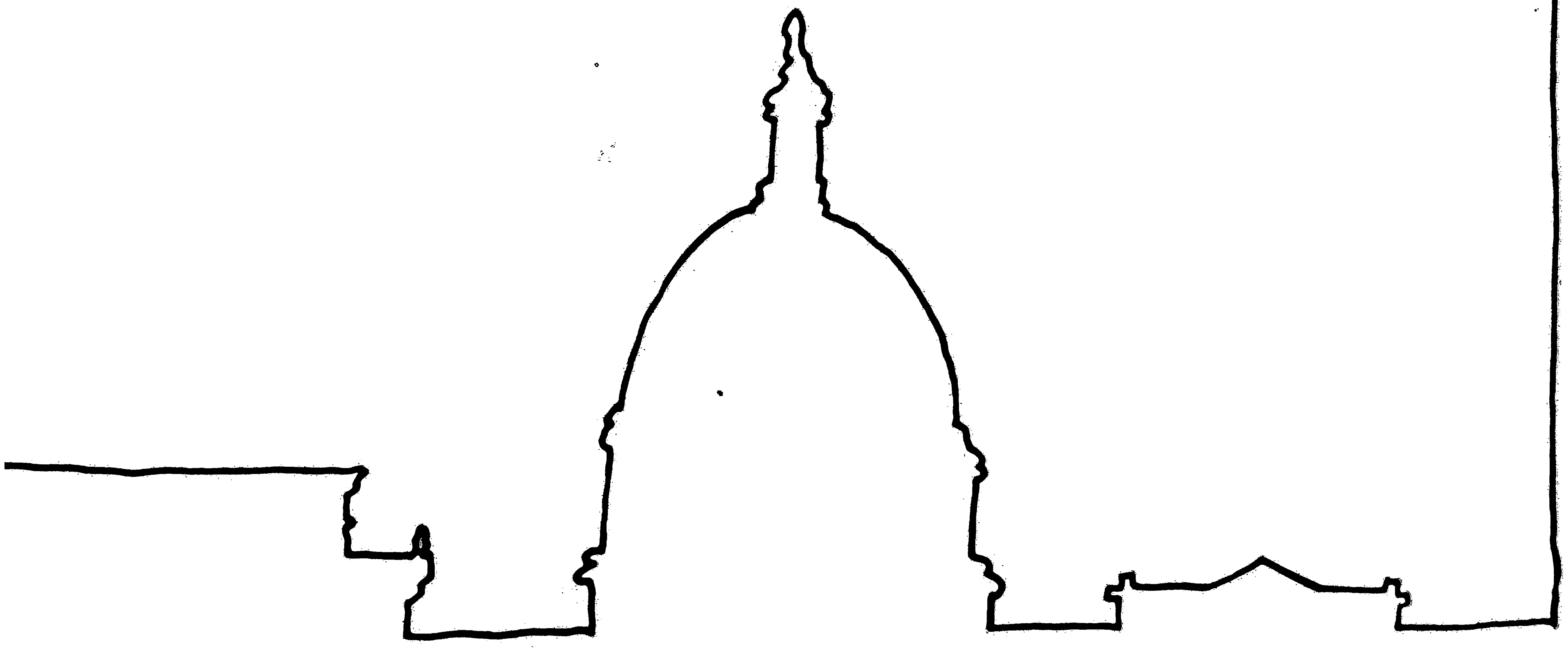


WRC-TV brings Greater Washington more hours of community-service programming than any other station in the area. Hours zeroed-in on the local life of the nation's capital, and of the people who live and work there.

Week after week, WRC-TV's *Dimension Four* focuses on local problems—ranging from juvenile crime to the overcrowded skies above National Airport. When the dangerous impurity of Potomac waters became apparent, WRC-TV alerted the community with a special series, *Our Beautiful Potomac*. Prime network time was pre-empted to present a first-hand report on modern treatment of mental illness, as cameras went into St. Elizabeths Hospital, in *There but for the Grace of God*.

Two series created by WRC-TV have become weekly favorites: *It's Academic* features the city's brightest teen-agers in quick-thinking competition, and *A Moment With.....*, offers illuminating conversations with leading national and world figures. WRC-TV's *Traffic*

as much a part of Washington as the Washington Monument



Court recently won the year's International Association of Chiefs of Police Award for its instructive re-enactments of actual court cases.

WRC-TV centers creative purpose on local issues and events, to reveal their full scope and import in dramatic terms. Like the Washington Monument, WRC-TV is an integral part of the Washington scene. This kind of community-station link is distinctive to the programming of all NBC owned stations.

NBC

WRC-TV, WASHINGTON
WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA
WNBQ, CHICAGO
KNBC, LOS ANGELES

NBC Owned. Represented by NBC Spot Sales.

Tele Follow-Up Comment

American Musical Theatre

A tribute to the late Otto Harbach was the focus of Saturday afternoon's "American Musical Theatre" salute on WCBS-TV (N.Y.) and a worthy memorial it was too. As moderator-baritone Earl Wrightson, who emcees this educational series, pointed up, Harbach was indeed one of the first gentlemen of the American theatre. In shading his characteristics, not only as librettist and lyricist but his personal mien as a man as well as a show biz giant, the reprise of the Harbach lyrics (to melodies from Hoschna, Friml and Hirsch to Kern, Gershwin and Youmans) attested to all attributes. As Wrightson said, long before Larry Hart and Ira Gershwin took lyric-writing out of its Tin Pan Alley mores, Harbach's wordage already had added to the wealth and the lore—and the ultimate mass appreciation—of poetry set to music.

Pembroke Davenport batoned the CBS Orchestra as soprano Lois Hunt, tenor Ralph Curtis and Wrightson cavalcaded the Harbach hit parade. And wotta medley it is! No wonder, intratrade, he was a giant among his peers, a much respected idol of commonplace ASCAP purveyors of the moon-June genre, and remains an olympus among these pros. Many indeed have behaved, in the presence of librettist Harbach, perhaps as would poet-fisticuffer Cassius Marcellus Clay in company of Keats and Shelley. (Harbach was long a director of ASCAP, later vicepresident and president). Wrightson handled the script well although it sounded as if Karl Hoschna came out "Hoffna" but there was nothing inarticulate in his lyrics or his professional style which, in a sense, eclipsed his guests. Miss Hunt seemed to have accelerate warmth each time out but young Curtis, despite his trained tenor, appeared not completely at ease.

In solo, duet and tutti ensemble this partial Harbach medley attests to the librettist's immortality in the American Musical Theatre: "Giannini Mia," "Sympathy," "One Alone," "Yesterday," "The Touch of Your Hand," "Rose-Marie (I Love You)," "Every Little Movement," "Lovey Mine," "Who?," "Didn't Say Yes, Didn't Say No," "Desert Song," and of course "Smoke Gets In Your Eyes." A taped flashback to the octogenarian Harbach reading his poetic lyric to "Smoke," culled from a yesteryear CBS Workshop telecast, was a good stunt. It showed the dean of the "American Musical Theatre" in his twilight years but, as Wrightson said of Harbach, the years meant nothing because he always brought the springtime pleasure and beauty in his lyrics. The lyrics, of course, are unique unto themselves — the author's poetic approach indeed made some of them tantamount to a novella or a saga of love. Whatever may have been the substance—or lack—of the yesteryear "book" values, there is no gainsaying the durability of these melodies and the equally doughty wordage that went with them, thanks to the Harbach brand of quality.

Per usual, highschool students were the outfronters at this vidtaped fleeting half-hour, supervised by Ethel Burns, produced by Ned Cramer and directed by Tony Favier, for the CBS Public Affairs Dept. in cooperation with the Board of Education of the City of New York. *Abel.*

Bob Hope Show

For his fourth NBC-TV special of the season, Bob Hope turned up Wednesday night (13) with another slick, star-sparkling stanza that rolled along strictly according to past forms, which has been very good indeed. For his latest outing, Hope had some solid name backing in Frank Sinatra, Robert Goulet, Brenda Lee and, in a lesser stint, Edie Adams. But, as usual, this Hope show hinged mainly on Hope himself for the comedy wallops.

Hope's opening monolog concluded with the line "Ask not what your comic can do for you but what you can do for your comic." This was the entree for a string of plugs by Hope for his Decca LP album, his film, "Critic's Choice," and his two sponsors, Pepsodent and Timex Watches. Hope, however, never subordinates the comedy to the commercialism and always manages to make his pluggy point with a laugh.

Hope's sketches were not the strongest he's ever done, but they were sufficiently tinged with wit and zaniness to pass muster. In one bit, Hope clowned up an Elvis Presley-type being interviewed by Brenda Lee, who played a disk jockey. In a funnier routine with Robert Goulet, who was a combination tv psychiatrist-medico, Hope ribbed network vice presidents, tv programming cycles and the Hertz' "let-us-put-you-in-the-driver's-seat" commercial. With Sinatra, Hope exchanged some inside jokes plus the usual cracks about Bing Crosby and one very ungallant comment about Lucille Ball and dyed hair.

Aside from supporting Hope, the three guest vocalists also did their own specialties. Goulet delivered "I Wish You Love" with the high polish that has made this singer such a hot show biz commodity. Miss Lee clicked with "Big Girls Don't Cry" with an important assist from a couple of sidemen from the Les Brown organization. And Sinatra projected his latest pic tune, "Call Me Irresponsible," with his customary class. A duet with Hope on "Who Takes Care of the Caretakers Daughter" did not shape up as a particularly bright choice.

As the finale, Edie Adams was on hand to introduce 12 Hollywood starlets, presumably on their up to full-fledged stardom. This routine was handled like a straight fashion show in which the girls just walked down stage in front of the camera and then off. Whether or not they have talent, they registered as very pretty on the tv screens. *Herm.*

Dinah Shore Show

There was quite a gathering of the girls on the Dinah Shore Show last Sunday (17) over NBC-TV with the Australian soprano Joan Sutherland and Ella Fitzgerald giving recitals. With three such voices, it took imaginative writing to make the show a cohesive unit and with its normally good production, the Shore session was another good stanza in this series.

Miss Sutherland, despite her longhair background, was made to feel quite at home on this display. Her arias included "Ah fors e lui" from "Traviata," "Visi d'arte" from "Tosca" and "Last Rose of Summer." Miss Fitzgerald displayed her usual smooth style in "Body and Soul," "Running Wild" and "Got It Bad." However, it was the blending of the three singers in "Three Little Maids" that the ladies showed how well they can get along together. They repeated th process in "Lover Come Back." Miss Shore, of course, was in on most of the operation and tied the show together excellently. *Jose.*

Here's Edie

Edie Adams has only herself to blame for the sixth chapter of the "Here's Edie" series shown on ABC-TV last Sunday (17). Not only was she the star of the show, but she also got "Program Concept" credit along with producer-director Barry Shear. The "concept" was along familiar variety show lines set in a Western atmosphere. There's really nothing wrong with that setup except that this half-hour emerged as a tired and unimaginative session that taxed viewer loyalty.

Miss Adams failed to bring any spirit to the proceedings and her guestars didn't do much to bring the program out of its sluggish course. Rowan & Martin's comedics fell short and even Hoagy Carmichael's ragtime pianistics were under par. Square dancing and some other western shenanigans were brought in for added flavoring but they didn't help much.

Most performers are entitled to at least one off night. This was Miss Adams'. *Gros.*

Festival of Performing Arts

Robert Casadesus caressed the piano in an all-Debussy program Tues. (19) night on WNEW-TV, N.Y. He was joined by his wife, Gaby, for an interlude, and as a duo, their musicianship was as arresting as the grace of their four hands on one piano. Chalk up the Casadesus performance as another fine outing for "Festival of Performing Arts," one of tv's finest concert series.

Devoting one hour to a single composer has its merits, as in the case of Claude Debussy. His music is full of moods, colors, movements, and imaginative conceits. It is never dull. The two artists restated that fact with verve, vivacity and disciplined sensitivity Tuesday night's show.

The program included such numbers as "Reflections in the Water," "An Evening in Granada," and a round of Debussy inspired by a variety of poems, and preludes. *Horo.*

Open End

Three vignettes from New York's "theatre of the absurd" served as a springboard for a stimulating and absorbing 90 minute gabfest on Sunday's (17) WNEW-TV "Open End." Excerpted were bits from "Rhinoceros" (with Eli Wallach and Ann Jackson); Edward Albee's "The American Dream" and Harold Pinter's "The Dumbwaiter." Combined they made a fascinating jumping off point for the panelists, who comprised Albee, Wallach, Miss Jackson, Arthur Kopit, author of "Oh Dad"; Anthony Newley, star and co-author of "Stop the World"; director Gene Frankel and critic John Simon.

Since, for the most part, these were all articulate people with deep insights into the changing trends and patterns of the theatre today, they kept the conversation piece swinging with some probing reflections on the mores of the stage and how they relate to the broader canvas of a world "searching for identity."

Obviously nothing was resolved; there were no pat answers, and consequently the ensuing byplays by an alive and alert panel made for provocative talk. *Rose.*

International Zone

Having been aired on an irregular basis during the New York newspaper blackout, "International Zone" will be returning to weekly Sunday ayem slotting via WNBC-TV and various other affils around the country beginning April 14. Caught in one of its irregular shows last Sunday (17) this United Nations-produced, half hour filmed show was titled "Congo the Way Ahead" and traced the history and recent developments in the Congo's independence struggles and the role of the UN in the situation.

Narrated by Alistair Cooke, the outing proved an interesting and graphic study of the Congo and its problems, with an emphasis on the vacuum in skilled workers and productivity left in the wake of the Belgian exodus a couple of years back. Film essayed the UN's activities in aiding the health, education, welfare and technology of the natives in attempt to bring local standards up to a productive level whereby the Congo people can be self-supporting and self-governing.

Lots of the material covered was considerably dated, but interesting nonetheless, and Cooke summed up the Congo as "a land in trouble" but noted "its hopes for the future." Like General Electric, progress is the Congo's most important product right now and the UN is trying to develop the productivity, the program said.

Although 10 a.m. might not be the best time of day, particularly on a Sunday, to delve into the problems of the world's peoples, "International Zone" is an interesting and informative documentary, slickly produced and presented. The show was initiated by the U.S. Broadcasters Committee for the United Nations and produced by UN Television. *Kali.*

The Story Of . . .

Sammy Cahn is the subject of this candid and enlightening half-hour examination of the life and times of a renowned, successful lyricist on "The Story of . . ." series. The program, produced and directed by Mel Stuart and written by him in collaboration with Al Ramrus, provided viewers with a sharp insight into the personality of Cahn, a clear perspective of his activities, and a basic understanding of the fundamental patterns of the songwriting profession. The documentary as caught on KCOP, Hollywood, was

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Foreign TV Reviews

APPOINTMENT WITH LEONARD BERNSTEIN
With the Earl of Harewood
Producer: Patricia Lagone
Director: Max Morgan-Witts
30 Mins., Tues., 10:45 p.m.
Granada TV, from Manchester

Leonard Bernstein, billed over here as a sort of musical do-it-yourself expert, was captured for this interview during his British tour with the New York Philharmonic. He was accorded Lord Harewood, Britain's leading musical fixer, as questioner, and the result was a somewhat ponderous talk which produced little that was unexpected, but had its moments of illumination.

Harewood, inclined to search the upper atmosphere for his next question, did not establish an easy rapport and allowed the maestro to ramble, which he dutifully did. He sketched in his career and explained his luck as conductor, which stemmed from his joining Rodzinski as assistant with the New York orchestra and most of the guest conductors for the season falling ill. He restated his preference for good jazz over bad Beethoven, and considered that his own composing habit and inclination was for music with theatrical overtones, like "West Side Story" and his early "Jeremiah" symphony. When Harewood referred to an early clarinet work without any literary associations, Bernstein pressed himself and thought, "it was a pleasant work."

In fact, the eclectic guy came out with much assurance, which occasionally spilled over into conceit. He seemed disappointed that his orchestral appointment had held up his composing for the last six years, but imparted that he had a choral work nearly at the ready.

It was, in fact, a police causerie, striking no sparks of controversy. Max Morgan-Witts directed skillfully, silhouetting the two heads against black backgrounds. But the outlines were not full-bodied. *Otta.*

THE BIRTH OF A PRIVATE MAN
With Tony Garnett, Pauline Letts, Jane Merrow, Vladek Sheybal, Michael Gwynn, Harry Markham, Kitty Attwood, Donald Oliver, Anne Cruger, Edward Evans, Elizabeth Proud, Frank Crawshaw, William Douglas, Ivor Salter, Derek Newmark, Jeanine Gerrard, Peter Thomas, Yola Kortan, Irene Marr, Paul Bogdan, Joanne Boyce, Charles Gronhold, Rhoda Lewis, Paul Renard.
Producer: Don Taylor
Writer: David Mercer
100 Mins., Fri., 9:25 p.m.
BBC-TV, from London

This was the last of three plays which added up to one of the boldest ventures so far in British tv drama. David Mercer attempted to show the rise and fall of socialist idealism in this country over the last 60 years, as reflected in three generations of a family. Its scope and ambitions were thus immense, and it is much to Mercer's credit that the first two plays of the cycle, "Where the Difference Begins" and "A Climate of Fear," shed a bright light on some aspects of the theme. It also made it doubly irritating that Mercer should have muffed this lengthily climax to the whole design.

Main interest was in Colin (Tony Garnett) and Frances (Jane Merrow), both in their early twenties and both steeped in the do-gooder fervor of the Waring family. But Colin was disenchanted with political action, he had been jailed for campaigning against the bomb, and could not rise to a satisfactory relationship with his working-class girl friend. Frances, on the other hand, clung to her reforming zeal, which made her narrow and belligerent. She married the Polish Jurek (Vladek Sheybal), whose Communism was little more than dedication to his country's and his own suffering under the Nazis. Their eventual union was a barren affair, for Frances could not hope to share or understand fully Jurek's experience.

Contrast to these youngsters was provided by their mother, Frieda (Pauline Letts), who also explained her feelings of personal inadequacy in terms of political failure, and by Peter Driffield (Michael Gwynn), the intellectual exponent of socialist theories. Thus Mercer brought together a group which had in common only its loss of faith in the future, and the differences between them were subtle and true. However, in a plot that cried out for realism, the script was bogged down in highfalutin language, each character feeling the urge to explain himself in improbable polysyllables instead of revealing themselves through the action. The result was pretentious. And the final scene of Colin deliberately getting himself shot on the Berlin wall, screaming his hatred of the slogans of both sides was symbolism run mad.

There were, of course, incidental pleasures in this turgid development, for Mercer is no slouch as a writer. The character of Jurek, for example, was sharply memorable, and Vladek Sheybal played it with a superbly sharp irony. Peter Driffield, too, was a shrewd study of a familiar type, and Michael Gwynn got well under his skin. Pauline Letts scored as Frieda, feeling that life was leaking away from her, and Jane Merrow was okay as Frances. Tony Garnett, with the difficult chore of handling Colin's mounting hysteria and despair, cried out for a couch rather than sympathy.

Don Taylor's production was first-rate, achieving a fine intensity in closeup. For this play, it was claimed that Mercer had worked his way through to a new style of poetic expression. If he had stuck to the old style, in which words mean what they say, would have been closer to success. *Otta.*

THE PILOTS
Producer-Writer: Richard Cawston
70 Mins., Tues., 9:25 p.m.
BBC-TV, from London

Award-winning Richard Cawston, who has a highly regarded flair for the documentary in depth, won further accolades with this searching study of the lives and attitudes of airline pilots. The strand of dawn-to-homecoming theme was based on a BOAC jet flight for Beirut and the Far East, and the program was packed with fact and comment from pilots, who described the tensions, rewards, and drawbacks of their jobs. Result was a professional closeup which surpassed in interest the earlier Cawston surveys of the law and tv.

The immense skill and care needed for takeoff and landing in all conditions was crisply illustrated by placing a camera in the cockpit. Despite all the mechanical aids to ease the pilot's responsibility, the program emphasized the qualities of judgment and experience needed to use them. The training program was covered, as well as the frequent medical and technical checkups imposed on every pilot to keep him up to the mark. In fact, the main emphasis of the program was to underline the exacting nature of the job, which brings a pilot anything from $8,000 to $14,000 a year in these parts.

But Cawston wasn't afraid to criticize. He implied that the system which left a pilot and his crew in, say, Beirut for anything up to a week, awaiting his next aircraft, left much to be desired. And pilots also sharply grumbled about Britain's earlier Comet failures, which gave the jet lead to the U. S. Internal airlines were not ignored, nor those independent operators outside the state-owned orbit.

There was nothing stuffy or posed about the on-the-spot photography, admirably carried out by Dick Bush, who covered everything from the preliminary briefing to the final lights-out, and both the script and direction by Cawston were object-lessons in the cogent treatment of a professional way of life. *Otta.*

THE STAG
With Tom Bell, Gerald James, Rachel Thomas, Henley Thomas, Gwenyth Petty, Michael Forrest, Ronnie Williams, Hubert Rees, W. H. Williams, Margaret John, Vera McGregor, Andrew Brown, Patricia England
Producer: David J. Thomas
Writer: Alun Owen
60 Mins., Fri. 9:25 p.m.
BBC-TV, from London

In the growth of tv drama with touch region l roots, Alun Owen has been a [illegible] ...fielder, and "The Stag," t[illegible] ...d in the idioms

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SECOND CITY REPORTS
With Irv Kupcinet, host; Bill Alton, Alan Arkin, Bob Camp, Severn Darden, Barbara Harris, Mina Kolb, Dick Schaal, Avery Schreiber, Roger Bowen, Tom Erhart, others
Exec Producer: Dan Schaffman
Producer: Bernie Sahlins
Directors: Paul Sills, William Friedkin
60 Mins., Fri., 9:30 p.m.
ALPO DOG FOOD
WBKB, Chicago (tape, film)
(Weightman, Inc.)

It's a tribute to the talent taking part that despite spotty production, poor tape editing, a general lack of cohesion and a few other sins that should have made it a fiasco, "Second City Reports" was still one of the most enjoyable local efforts on Windy City television in many a year. In several scenes the show reached rare comedy heights, and although the material was uneven overall, it was at no time embarrassingly weak.

Had the 60-minute special been presented more smoothly, with some judiciousness over the choice of material especially as regards taste, it would have been worthy of network exposure and could have put many a big-time video comedy offering to shame. Needed was the strong hand of a skilled tv director.

A spoof on "CBS Reports" as if done by Huntley and Brinkley (played in dandy you-take-a-line, I'll-take-a-line style by Tom Erhart and Roger Bowen), it bore the mock-serious subtitle of "The Crisis in modern Education." That was to be the thematic peg for the satirical skits, but about halfway the troupe exhausted the topic and went off on other tangents, a structural flaw that was redeemed by an off-subject skit between Barbara Harris and Alan Arkin that possibly hit the comedy high-water mark of the whole television season. He played a barely-literate beatnik folksinger, she an emotionally-constipated intellectual, both with great flair and with no rough edges. The skit was as brilliant in its conception as in its performance.

Other skits and film clips focussed on economy in education (a teacher addicted to eating pastel), parent-teacher relations (a male parent in pursuit of the femme teacher), a Great Books course for adults, a "West Side Story" rumble climaxing in a game of pat-a-cake, a teenage record hop, a tv news interview at the Berlin wall and a pair of frivolous Hollywood stars offering opinions on the weighty problems of education on a tv discussion show.

Among other things the material had to overcome was the unfortunate inclusion of studio laughter on the track, an out of character sponsor in Alpo Dog Food, and one host too many. Irv Kupcinet's gratuitous commentary on what Second City was trying to do here destroyed all sense of spontaneity and, along with the laughter, had the effect of explaining the joke. Better to have done it straight.

The Second City cabaret in Chi is less significant for its satirical social commentary, which too much of the time walks the tightrope of sophomorism, than for its incubation of talent. Arkin and Miss Harris have both spun off into the legit theatre, both ranking as hot new stars, and Mina Kolb last season was featured in the "Pete and Gladys" videories. But two of the most promising Second Cityites, Dick Schaal and Avery Schreiber, are as yet undiscovered and, as indicated by their performance in the WBKB special, are terrific prospects, being as gifted in sight comedy as in verbal wit. Second City is good for television and ought to do more of it. *Les.*

REPORT ON CUBA
With Knowlton Nash
Producer: Donald Cameron
Writer: Nash
60 Mins.; Sun., 10 p.m.
CBC-TV, from Toronto (film)

The result of pushing a country into the arms of the Soviet Union were vividly shown in this hour-long documentary made in Cuba last month by a CBC team: supervising editor Donald Cameron, Washington correspondent Knowlton Nash; a cameraman and a sound man. Believed to be the first North American reporting team permitted in Cuba since the crisis, they spent three weeks there and were allowed to take out their unprocessed film uncensored.

They were warned at the start, said Nash in his intro, that their guide was a member of the secret police, their rooms were bugged, their phones tapped and their mail

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ARTHUR GODFREY LOVES ANIMALS
With Mel Blanc, Shari Lewis, Paul Lynde
Producer-Director: Perry Lafferty
Writers: George Foster, Saul Ilson
60 Mins.; Mon. (18), 8:30 p.m.
MENLEY JAMES, QUAKER STATE OIL
CBS-TV, from N.Y.
(FC&M, K&E)

Bits of on-camera business hardly make a prime time tv special, not in these days anyhow. There was a theme in this outing, titled "Arthur Godfrey Loves Animals," but the threads were loosely drawn, and what resulted just didn't fill the entertainment needs over a full hour span.

Godfrey at his best can be fun; Godfrey at his worst can be overly coy and silly. He veered in both directions in this outing.

Shari Lewis, when she joined with Godfrey, in a duet of "Let Me Entertain You" brought some added lustre. Godfrey, in a novelty number with Miss Lewis, had a ball. The tv visit to his farm provided little in the way of entertainment. Same fault hobbled the sea lion and porpoise act at Marineland, a segment which wound up with Godfrey talking to a talking seal. Mel Blanc provided an interesting moment as a cartoon voice. The Paul Lynde horse racing skit couldn't override the forced nature of the turn, although it did have a lusty, crazy motif. *Horo.*

THE BRAINPICKERS
With Jim McGovern, others
Producer-Writer: McGovern
Director: Guy Galante
30 Mins.; Sun., 9:30 p.m.
KMSP-TV, Minneapolis (tape)

As usual in this once-a-month 30-minute documentary series the "Brainpickers" was the handiwork of Jim McGovern, public affairs director of 20th-Fox's local KMSP-TV, ABC affiliate.

He again distinguished himself in the roles of producer, writer and narrator, although this time the appeal probably was to a somewhat limited audience because of the subject matter, the harm which can result from psychological tests given high school students.

"Brainpickers" was the title for those psychologists who administer these tests which were vigorously assailed during the program as allegedly invading an individuals privacy unknown to parents and attempt to divide youths' allegiance between their God and country. It shaped up as a penetrating, illuminative and informative recital of the matter, affording controversial food for thought rather than entertainment.

Opponents and proponents alternated with brief statements and rebuttals. McGovern also stated various opinions of his own from time to time.

Like its predecessors, this documentary benefitted greatly from McGovern's producing and scripting talents and his forceful and effective narrating. A nod, too, to Guy Galante's direction. *Rees.*

EXPERT OPINION
With Louise Morgan, Mrs. Endicott Peabody, Mrs. John Cummings
Producer: Jack Lynn
Director: Jim Cameron
15 Mins.; Mon.-Fri. 9:30 a.m.
WNAC-TV, Boston

This is a new show for WNAC-TV with the attractive and ubiquitous wig-wearing glamour personality of local tv, Louise Morgan, who moderates and hostesses. Session caught of the new ladies' show featured Mrs. Endicott Peabody, wife of the governor, as guest expert. They have one of these on each show. Miss Morgan opened with an interview of the Massachusetts' first lady, then invited the guest womens' club of the day, the Fortnightly Club of Leominster to ask some questions of the guest expert.

Clubwomen seated in a three row tier make up the studio audience. Each member with a question raises her hand, is recognized by the expert, identifies herself, and asks her question. This continues for about 15 minutes. Subjects covered included pros and cons of an official residence for the governor's family, effect of politics on every day family life, how the first lady finds time to do so much, sports enjoyed most and fave charities. Mrs. John Cummings, prexy of the Leominster club, presented a fine summary of purposes and aims of the group, which is a member of the Massachusetts State Federation of Womens' clubs, and reported on the annual scholarship given to a worthy high school senior. *Guy.*

CREATIVE AMERICA
With Alfred Drake, host; Diahann Carroll, Richard Kiley, Cornelia Otis Skinner, Ossie Davis, Phyllis Curtin, Ralph Votapek, John Butler Dance Group, Alfredo Antonini, CBS Symphony
Producer: Pamela Ilott
Director: Martin Carr
Writer: Ernest Kinoy
60 Mins.; Sun., 4 p.m.
CBS-TV, from N.Y.

Little more than a series of acts illustrating the performing arts in the U.S. was offered in "Creative America," hourlong telecast Sunday (17) afternoon by CBS-TV.

Reason for the outing was the projected National Cultural Center in Washington, which will serve as a showcase for native arts. The National Cultural Center, thread, as commented by host Alfred Drake, was thin, indeed.

Writer Ernest Kinoy hammered at the obvious, that the arts in America have come of age, that the world that once looked down on the arts in America, now takes cognizance of its vigor and maturity. Once that was stated, and the performing artists did their bits and turns, there was little else, other than a not too subtle pitch for financial support for the National Cultural Center. The cause appeared very worthwhile, but the show was less than exciting.

The cultural vaude layout, as directed by Martin Carr under producer Pamela Ilott, just didn't build, delivering a whole greater than its parts.

The best fragment was fetching Diahann Carrol and Richard Kiley singing a "No Strings" number. Cornelia Otis Skinner did her "The Concert Goer" bit which missed, coming on cold as she did. Ossie Davis in recital of modern American poetry came off well, although here too the lack of a warm up was sorely felt. Young pianist Ralph Votapek, backed by Alfredo Antonini and the CBS Symphony, was a delight to the ears in his performance of Walter Piston's "Piano Concertina."

The John Butler Dance Group did a modern, improvised dance to a Duke Ellington number which was more baffling than graceful. Phyllis Curtin was in excellent voice in her solo song. *Horo.*

CALIFORNIA THE MOST
With Ed Newman, narrator
Producer: Gerald Green
Director: Fred Rheinstein
60 Mins., Thurs., 7:30 p.m.
MERCURY
NBC-TV, from H'wood (color, film)

Timed to the historic fact that California has now overtaken New York as the most populous state in the Union, this NBC News special also marked quite a number of other "mosts" which that Coast state is noted for. In ticking off these superlatives (most people, most cars, biggest traffic jams, most crackpots and beatniks, smoggiest, etc.), this hour show registered as an interesting anthropological expedition into the new frontier for geriatric America.

Ed Newman, whose natural tone is one of irony, muted this quality of his vision of California. Except possibly for some shots of a couple getting married on roller skates or one of an offbeat religioso sect, there was very little in this hour which the California Chamber of Commerce could find objectionable. On the contrary, even though Newman is clearly too sophisticated to believe it, the ultimate impression of the show was that California is verily a utopia of sunshine and higher wages.

Newman ranged over the full extent of the state, covering the boom of new defense industrial installations as well as the bust in San Diego where the local plants lost a couple of contracts. There was one sequence about the Los Angeles freeways in which Newman's commentary while behind the wheel of his car was punctuated by honking horns of other cars. It was a typical slice of Americana which could just as easily have been shot on the New Jersey Turnpike.

Newman also touched on the evolution of Hollywood from the capitol of filmdom to the center of tv production, offering one revealing shot of a studio setting of a western crumbling under a bulldozer clearing the way for an industrial development. There was also a once-over-lightly reference to the racial problems stemming from the mass influx of Negroes into California.

But, on the whole, it was an unmistakable plug summed up by the comments of the Okies of the 1930s who unanimously declared that they liked their new California location. In a sense, the show suggested, we're all Okies now. *Herm.*

HOLLYWOOD: THE GREAT STARS
With Henry Fonda, Narrator
Producer: Jack Haley Jr.
Writer-Director: Marshal Flaum
60 Mins., Wed., 10 p.m.
PROCTER & GAMBLE
ABC-TV (film)
(Benton & Bowles)

David Wolper and his pastemasters from the Hollywood vaults came up with another surefire rating grabber with this archives footage featuring more than 30 — count 'em — 30 of the top film stars of all time.

Spread, third in the film city recap with Proctor & Gamble bankrolling, began in 1910 with Mary Pickford and climaxed with Marilyn Monroe in the 60's.

In between there were scenes featuring Chaplin, Fairbanks, Flynn, Valentino, Boyars, Cooper, Garfield, Brando, Bogart, Harlow, Rogers, Hayworth, Bergman, Garbo, Taylor, Cagney, Tracy, Hepburn, Grant, Crawford, Wayne, Gable etc.

That this sort of recap has got to be sketchy was indicated in the absentees Wallace Berry, Theda Bara, Clara Bow, W. C. Fields, James Dean, Betty Grable etc; and current b.o. giants, William Holden, Rock Hudson, Doris Day, James Stewart, Gregory Peck etc. etc. Frank Sinatra was offered up among the stars of the future.

At times the runoff of scenes looked like a string of trailers for the late shows around town. (There were several plugolas for new pix, too.) There were two effective moments: a swift series of beltings and gunnings from James Cagney's long string of hood pix, winding with one of his own final gasps. Scenes of Marilyn Monroe's battle with monstrous celebration (crying and fainting during crushing press conferences, and finally entering a hospital elevator and turning her head to the wall.)

Henry Fonda's narrative was often hampered by the triteness of the script. *Bill.*

THE TURKISH QUESTION
With Jim Dolen, narrator
Exec Producers: Dick Pack, Bob Hudson
Producer-Director-Writer: Joseph Krumgold
60 Mins.
ALL WESTINGHOUSE-NET STATIONS

"The Turkish Question," a joint production of the Westinghouse chain and National Educational Television for the Intertel pool, is an outstanding documentary achievement. Focussing on a country with, for Americans, an obscure history and a tangled present, this show succeeded in illuminating the Turkish landscape with a penetrating socio-political analysis and a remarkable sensitivity for the human dimension.

Turkey was revealed as a country caught between the pulls of the 20th Century and the ties of an ancient tradition. In pictorial terms, the documentary summed up Turkey's struggle for identity in the ingenious contrast of the minaret and the missile, both pointing skywards, but with what different intentions. On the whole, the documentary avoided facile abstractions in favor of concrete images of the people and their predicament.

At the center of this show was the story of a wedding in a small village on Turkey's Mediterranean shore where the Islamic tradition operates as the most powerful tendency. Radiating from this point, the documentary moved into the broader national arena where the modernizing forces were shown fighting against the country's economic primitiveness and widespread illiteracy. In this struggle to turn Turkey towards the West, the Turkish Army was depicted as the country's main bearer of progress.

Statements by village elders, cabinet ministers, Turkish intellectuals, archeologists and foreign journalists helped to define the Turkish dilemma which, because of that country's participation in NATO and its contiguous border with Russia, gives it special significance for the U.S. The documentary also succeeded in sketching Turkey's long history via clips from a Turkish film spectacular, an insert which was highly entertaining and brilliantly apropos.

As writer-producer-director, Joseph Krumgold carried off his assignment superbly in all departments. *Herm.*

Chet's 'Com'l for a Junkie'

By ABEL GREEN

"The Legal Addict," as produced by Gerald Green, directed by Joseph Zigman and scripted by David Englander, for 30 minutes on "Chet Huntley Reports" over NBC-TV last Tuesday night (12) at 10:30 p.m., was a curious telescreed. The easy manner in which expatriate author Alexander Trocchi concedes his ability to obtain heroin under British Home Office (Dangerous Drugs Branch, Leonard Dyke, chief inspector), and the matter-of-fact manner in which he is shown giving himself a "fix"—several, in fact—makes one wonder if this telecast wasn't a commercial for the junkies, rather than an expose.

Footage of grainy but clear enough character showed Trocchi lighting the burner, sterilizing the needle as he calmly, cooly and with considerable poise and ease, chatted about his habit. It was as casual as a guy complaining about being a chain-smoker. It was done with such clinical detachment and performed so literately, as befits a writing man (Trocchi was introduced as a novelist) that one couldn't help but wonder what the "hooked" set must think about this half-hour program. Not only the hooked but the curious. Britain must be heaven for the heroin addicts.

(Coincidentally, from Glasgow, the VARIETY - man - in Scotland, Gordon Irving, had sent in this dispatch, which reported in part: "The Scottish Daily Mail, which is edited by Sandy Webster, carried a front-page story about a 'shocking television film' made in London by Jack Webster (brother of Sandy), Canadian tv reporter. According to the report, 'It stunned into silence the few people allowed to watch it as it ran for half an hour.' Film reportedly tells a 'terrifying story' of Canadian drug addicts, many of them criminals, who are fleeing to Britain.

"'And', said the Sunday Mail, 'it pinpoints a grim peril that is now in our midst. It has been made for U. S. and Canadian television to show how Britain shelters criminal drug addicts. But it will never be shown here (UK). A pledge has been given to keep secret, in Britain, the identity of the drug addict who features in it. In full view of the cameras, this self-confessed addict, with a criminal record, is seen sitting in his bedroom in a plush London hotel. He replies openly to questions as he takes a legal 'fix' of heroin, using a hypodermic. He proudly shows the doctor's prescription which enables him to live openly as a drug addict. Then he says, 'Britain is wonderful. God bless the National Health Service.'

"Report adds that this man would go to jail for life if he were caught taking heroin in Canada.")

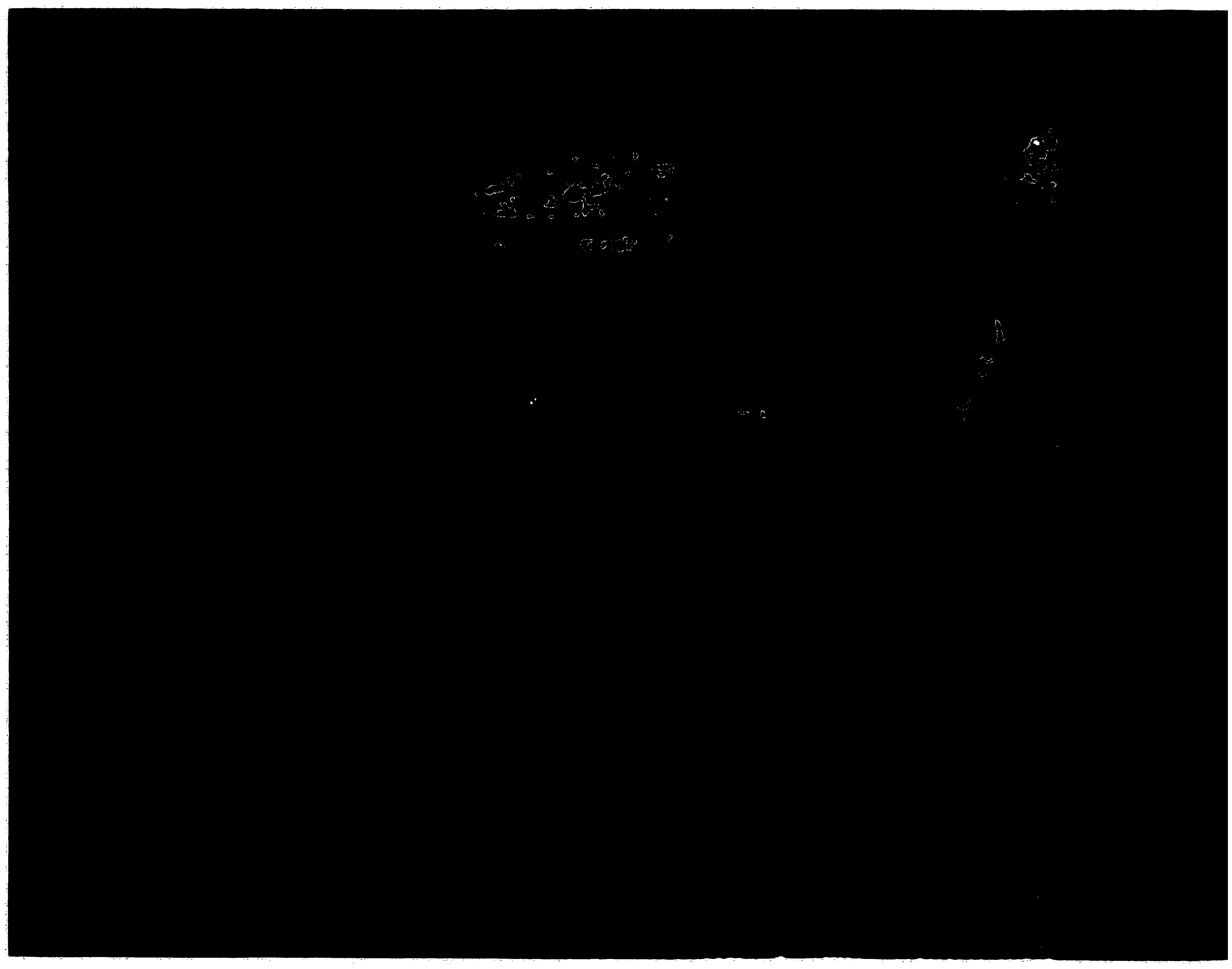
Whether this NBC teleshow is the same footage, it sounds decidedly of parallel stripe.

The unedited, completely open, cruelly realistic closeup of the junkie's skill in clenching his fist, finding the correct vein ("this is important for fullest results," or words to that effect), the droppings and drippings of the opiate, the self-administering of the hypodermic (by left hand on right forearm), and the casual explanation that, because of toxic tolerance the dosage is now on a four-times-a-daily basis, is one of the grimmest closeups on one of humankind's greatest curses. Somehow, however, because of the casual manner in which author - addict Trocchi, the subject, expounds on his addiction, it almost makes sport of a cruel habit.

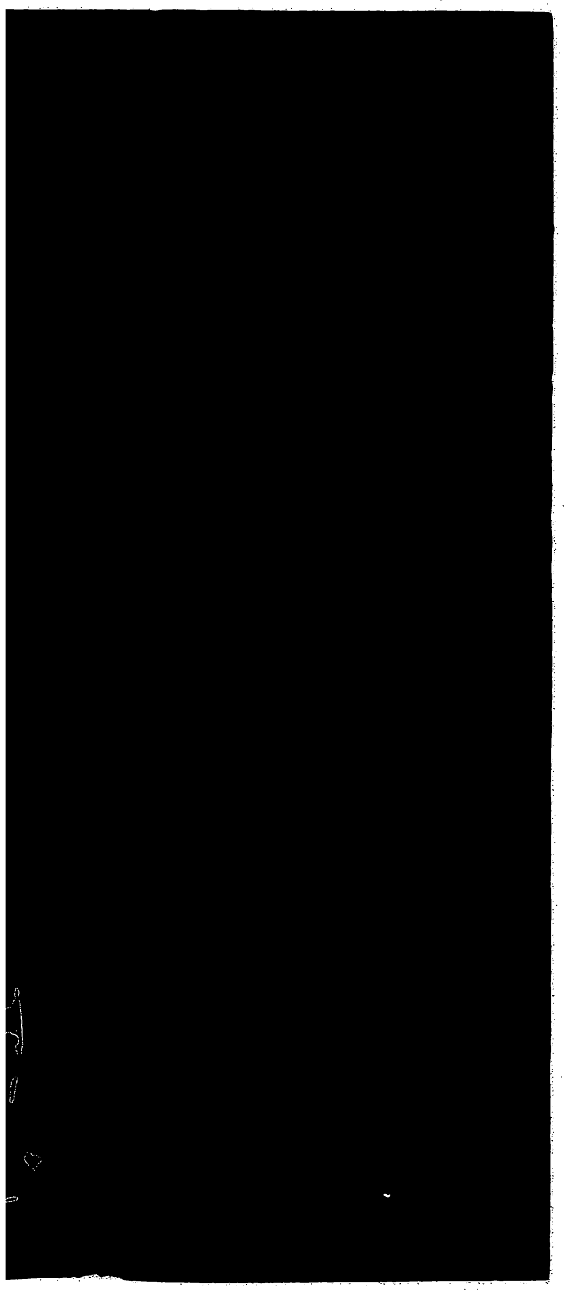
Separate and apart from any philosophizing, theory or specula-

(Continued on page 54)

HE RUNS, HIDES AN
(AND THE
COMMITTED



DODGES THE LAW NLY CRIME HE EVER AS JAYWALKING.)



This man has been convicted of killing his wife.
He is innocent.
Desperately he seeks the anonymity that will help him avoid the law, and a relentless police detective.
And with equal desperation, he searches for the clue to the one-armed psychopath, who, in fact, did kill his wife.
He is The Fugitive. An underdog in the classic tradition of Jean Valjean. The Innocent Condemned.
David Janssen plays the role of the one-time doctor, now forced by fate into being a bartender, truck driver, night clerk, soda jerk. A man who can have no friends, no future, no identity.
Roy Huggins, who developed the 60-minute format—with Maverick, created The Fugitive. Quinn Martin (Executive Producer) Walter Grauman (Director) and a roster of top writers and guest stars keep the adventure going from week to week.
We think it is destined to be one of the great hits of the 1963-64 season.
The Fugitive premieres this fall— on ABC Television—along with more than a dozen other new shows.
Among them: an authentic American saga of an engaging father and son in the Gold Rush Days of '49 (The Travels of Jaimie McPheeters).
An hour-long dramatic series of life behind ivy-covered walls (Channing) introducing an exciting new discovery, Jason Evers.
New shows, new formats and faces, new ideas—all with one thing in common.
Entertainment.
Exciting programming to attract the younger, larger families that we, and you, want to reach.

'THE FUGITIVE'
ONE OF THE BIG NEW SHOWS COMING THIS FALL●

McCarthy's Global Gleam: Increased Prices for Telepix

A world wide campaign to increase prices secured by American tv program exporters was heralded by John G. McCarthy, Television Program Export Assn prexy, who recently completed a global tour of its markets.

McCarthy said that based on his observations prices secured for American telepix in many key areas of the world are inadequate, based on such factors as set count, native profits, etc. The price boost campaign, of course, would embrace such restrictive practices abroad as quotas, dollar ceilings, buying cartels, etc.

He will call a meeting shortly of the board of directors of TPEA to consider the problem in detail and will discuss plans for corrective action, including the appointment of a special committee of foreign sales managers to work with him on a market by market basis.

McCarthy noted that Japan, one of the countries visited by him, has a registered set count of 12,000,000 but only pays from $700 to $1,000 per half-hour. He said that his conversations with the Japanese Finance Ministry was instrumental in a predicted liberalization of the present allotment of $3,300,000 for foreign telefilms. He added "we still have an outside chance of a free market."

In Australia, he pointed to the situation where a half-hour and hour vidfilm series will receive the fixed amount of $1,125 for a half-hour and $2,250 for an hour per episode no matter what the quality. Prices quoted were for the principal cities of Sydney and Melbourne. He said American exporters would have to take retaliatory measures if the fixed buying practice continue there. Final retaliatory measure, McCarthy said, would be withholding of American product.

McCarthy acknowledged that competition among American companies is a factor in the pricing situation, but what concerns him more are the limiting, restrictive practices abroad which tend to bring down all prices.

He cited New Zealand as an area in which the low price paid for American programming helps to pay for an extension of the tv service there. He said he could see the factor of helping via pricing but that it was a matter of degree.

Management in Bangkok, he observed, doesn't charge enough for commercial time, disallowing Bangkok tv the ability to pay more for American programming.

In Singapore, he said he worked out a deal whereby price paid for American programming would increase as station revenues increase.

In Italy, he cited an improved situation with the introduction of the second network. He said about $1,000,000 now is allocated for foreign programming compared to $750,000 of a year ago and $250,000 previously.

Monopoly government situations exist, he added, in most European countries, a state of affairs which brings down the price paid for American telepix.

He reiterated his estimate that American tv exporters would gross about $55,000,000 from foreign tv in '63.

$1,750,000 Gross On 'Century One' Package

20th Century-Fox TV's "Century One" package of 30 feature films was sold to KTTV, Los Angeles, last week, bringing the total number of markets to 31 and the gross to $1,750,000.

In addition to the KTTV sale, the package during the past 10 days has been sold to WTMJ, Milwaukee; XETV, San Diego; WSEE, Erie; WJBF, Augusta, Ga.; WBIR, Knoxville; and WDBJ, Roanoke.

Springfield, Mass.—Paul Rogers, sales and promotion manager of WACE here since Aug. '62, has been upped to general manager. A 12-year vet of broadcasting, Rogers pioneered in FM and stereo.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

PHILADELPHIA • STATIONS: WRCV, WFIL, WCAU. • SURVEY DATES: JANUARY 4 - 31, 1963.

WCAU Total Area Homes: 272,900 · Metro Rating: 15 · Share of Audience: 36

MONDAYS 5:30-7:00
Program: EARLY SHOW

Jan. 7 "JACK AND THE BEANSTALK"
Abbott and Costello
1952, Warner Bros., SCA, 1st Run

Jan. 14 "TARZAN'S MAGIC FOUNTAIN"
Lex Barker, Brenda Joyce
1949, RKO, Banner Films, Repeat

Jan. 21 "LOUISIANA PURCHASE"
Bob Hope, Zorina
1941, Paramount, MCA-TV, Repeat

Jan. 28 "THE LOST PATROL"
Victor McLaglen, Boris Karloff
1934, RKO, C&C Films, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye; Angeles 5:30-6:30	WFIL 284,300
News; Weather; Huntley-Brinkley 6:30-7:00	WRCV 330,300

WCAU Total Area Homes: 220,100 · Metro Rating: 11 · Share of Audience: 31

TUESDAYS 5:30-7:00
Program: EARLY SHOW

Jan. 8 "RANGERS OF FORTUNE"
Fred MacMurray, Patricia Morison
1940, Paramount, MCA, Repeat

Jan. 15 "THE BAREFOOT MAILMAN"
Robert Cummings, Terry Moore
1951, Columbia, Screen Gems, 1st Run

Jan. 22 "LADIES IN LOVE"
Loretta Young, Tyrone Power
1936, 20th Century-Fox, NTA, Repeat

Jan. 29 "EVERY GIRL SHOULD BE MARRIED"
Cary Grant, Franchot Tone
1948, RKO, C&C Films, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye; Angeles 5:30-6:30	WFIL 334,400
News; Weather; Huntley-Brinkley 6:30-7:00	WRCV 327,300

WCAU Total Area Homes: 214,900 · Metro Rating: 13 · Share of Audience: 34

WEDNESDAYS 5:30-7:00
Program: EARLY SHOW

Jan. 9 "THE ROAD TO ZANZIBAR"
Bob Hope, Bing Crosby
1941, Paramount, MCA-TV, Repeat

Jan. 16 "I WAS MONTY'S DOUBLE"
John Mills, Cecil Parker
1960, Maxwell Setton, NTA, Repeat

Jan. 23 "EMERGENCY WEDDING"
Barbara Hale, Larry Parks
1950, Columbia, Screen Gems, 1st Run

Jan. 30 "NIGHT SONG"
Dana Andrews, Merle Oberon
1948, RKO, C&C Films, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye; TWU 5:30-6:30	WFIL 306,300
News; Weather; Huntley-Brinkley 6:30-7:00	WRCV 304,400

WCAU Total Area Homes: 222,000 · Metro Rating: 11 · Share of Audience: 30

THURSDAYS 5:30-7:00
Program: EARLY SHOW

Jan. 10 "ORDERS TO KILL"
Eddie Albert, Paul Massie
1958, A. Havelock-Allan, Flamingo, Repeat

Jan. 17 "THE GOOD HUMOR MAN"
Jack Carson, Richard Denning
1950, Columbia, Screen Gems, 1st Run

Jan. 24 "THE SEARCHERS"
John Wayne, Natalie Wood
1956, Warner Bros., Seven Arts, Repeat

Jan. 31 "THE PETTY GIRL"
Robert Cummings, Joan Caulfield
1950, Columbia, Screen Gems, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye; Angeles 5:30-6:30	WFIL 343,300
News; Weather; Huntley-Brinkley 6:30-7:00	WRCV 306,300

WCAU Total Area Homes: 265,800 · Metro Rating: 15 · Share of Audience: 30

FRIDAYS 5:30-7:00
Program: EARLY SHOW

Jan. 4 "DRUMS OF TAHITI"
Dennis O'Keefe, Patricia Medina
1954, Columbia, Screen Gems, 1st Run

Jan. 11 "ICELAND"
John Payne, Sonja Henie
1942, 20th Century-Fox, NTA, 1st Run

Jan. 18 "CALIFORNIA CONQUEST"
Cornel Wilde, Teresa Wright
1952, Columbia, Screen Gems, Repeat

Jan. 25 "I'LL SEE YOU IN MY DREAMS"
Doris Day, Danny Thomas
1952, Warner Bros., Seven Arts, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye; Angeles 5:30-6:30	WFIL 344,300
News; Weather; Huntley-Brinkley 6:30-7:00	WRCV 315,400

(Continued on page 60)

Britain Divided In 14 Separate Syndie Markets

Altered situation in the tv market of Britain was noted by Paul Talbot, prexy of Fremantle, who recently completed a three-week European tour.

Talbot said that in Britain today there's really a syndication pattern developing, with the large program contractors now no longer buying telecasting rights for all England. He said the smaller program contractors currently buy their own shows and will not necessarily buy the same shows purchased by the large contracts.

In short, he said, there are 14 markets in England currently and each can be sold separately. If a show catches on in the smaller markets, it will be picked up in London and other big centers, he noted, citing the example of "Terrific Adventures of the Terrible Ten," a non-quota series produced in Australia and distributed by Fremantle.

Reporting on a coproduction Fremantle project, Talbot said that first 26 episodes of "Profile" have been completed. "Profile" is a five-minute series being produced in England and elsewhere by Martin Benson. It deals with the lives and activities of interesting people, rather than famous ones.

Bert Claster's "Romper Room," being sold abroad by Fremantle, now is playing in Canada, Puerto Rico and shortly Venezuela.

Spanish narrated version of "Biography," distributed by Fremantle abroad, starts this week in Mexico City over XEW-TV. Series there is being sponsored by [illegible] de Mexico.

As far as eastern Europe is concerned, Talbot said that certain shows can be sold in Yugoslavia, Poland, and Czechoslovakia. "They couldn't care less about new stuff," according to Fremantle, but they do go for shows such as "Movie Museum" and "Silents Please." Yugoslavian tv, though, bought "RCMP," the series based on the exploits of the Canadian mounties.

Swiss TV: Out for Swim

Switzerland, the land of the cuckoo clocks, also is the land where tv takes a vacation in summer.

This bit of incidental information was supplied by Fremantle's prexy Paul Talbot. He said tv in Switzerland for a month in the summer closes up, nothing is telecast and all tv personnel take their vacation at the same time. With one tv system in operation in the three language zones, there's no fear by the Swiss tv management, that they might lose viewers to the competition. There's only one tv service.

"Very sensible," muses Talbot.

WAST-TV 100-Yr. Study Of Negro In America

Albany, March 19.

Stanley Warner-owned WAST-TV will present a special program, "100 Years Progress — America's Challenge," on Saturday afternoon (23), in cooperation with the Mayor's Committee on the Observance of the 100th Anniversary of the Emancipation Proclamation.

Half-hour, dealing with many facets of Negro life in America over the past century, the Negro's present and future, Negro comedy, literature, the advancement of Negroes in the professions and in sports, will include exhibits borrowed from the State and from local agencies.

News Director Bernard Shusman will moderate and Joel Levy will produce.

Atlanta—Brent Hill, WSB radio announcer, has been named new operations manager of station to replace Ted Hightower, who will take a PIO job with marketing service of U.S. Department of Agriculture. Hightower came to WSB in 1950 as assistant music librarian.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BUFFALO, N.Y.

STATIONS: WGR, WBEN, WKBW. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Red Skelton	WBEN	225,500	36	1.	Honeymooners (Mon. 7:00)	WBEN	CBS Films	128,000	25	Wyatt Earp	WGR	79,300
2.	Candid Camera	WBEN	215,400	40	2.	People Are Funny (Fri. 7:00)	WBEN	NBC Films	110,000	17	Silents Please	WGR	51,300
3.	Beverly Hillbillies	WBEN	211,700	29	3.	Bat Masterson (Thurs. 7:00)	WBEN	Economee	108,000	15	Divorce Court	WGR	70,100
4.	Ben Casey	WKBW	205,400	40	4.	Hennesey (Wed. 7:00)	WBEN	NBC Films	106,500	13	Death Valley Days	WGR	73,700
5.	What's My Line	WBEN	204,800	37	5.	Yogi Bear (Mon. 5:30)	WGR	Screen Gems	91,200	16	Early Show	WKBW	63,200
6.	Lucy Show	WBEN	186,500	33	6.	Mickey Mouse Club (Mon.-Fri. 5:00)	WGR	Buena Vista	85,300	17	Jungle Jim	WKBW	87,300
7.	Garry Moore	WBEN	186,800	34	7.	Ripcord (Tues. 7:00)	WGR	UA-TV	84,000	18	Phil Silvers	WBEN	76,700
8.	Jack Benny	WBEN	182,500	34	8.	Deputy (Mon. 8:30)	WKBW	NBC Films	80,700	13	Lucy Show	WBEN	195,000
9.	Dick Van Dyke	WBEN	178,700	25	9.	Popeye (Sun. 9:00)	WBEN	UAA, KING	79,300	13	Church; Faith Israel	WGR	3,300
											Man & Problems	WKBW	3,400
10.	Gunsmoke	WBEN	177,000	36	9.	Wyatt Earp (Mon. 7:00)	WGR	ABC Films	79,300	15	Honeymooners	WBEN	128,000

DES MOINES

STATIONS: KRNT, WHO, WOI. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Candid Camera	KRNT	104,700	47	1.	Death Valley Days (Fri. 9:30)	WOI	U.S. Borax	76,100	22	Jack Paar; Tel Hr.	WHO	55,000
2.	What's My Line	KRNT	98,400	47	2.	Deputy (Sun. 5:00)	WOI	NBC Films	43,300	12	20th Century	KRNT	28,000
3.	Beverly Hillbillies	KRNT	97,800	30	3.	M Squad (Sat. 5:30)	WOI	MCA	39,000	13	Peter Gunn	KRNT	23,700
4.	Ben Casey	WOI	90,000	36	4.	Shotgun Slade (Sun. 5:30)	WOI	MCA	35,300	11	Talent Search	KRNT	42,500
5.	Lawrence Welk	WOI	89,300	23	5.	Highway Patrol (Sun. 6:00)	WOI	Economee	32,800	12	Lassie	KRNT	64,100
6.	Red Skelton	KRNT	87,300	41	6.	Roy Rogers (Sat. 10:30)	KRNT	Rogers Prod.	32,700	15	Bugs Bunny; Casey	WOI	13,000
7.	Jack Benny	KRNT	86,500	36	7.	Sea Hunt (Wed. 6:00)	WOI	Economee	32,500	11	Wea; Huntley-Brinkley	WHO	460,000
8.	Dick Van Dyke	KRNT	84,700	37	8.	Third Man (Tues. 9:30)	WHO	NTA	30,000	12	Garry Moore	KRNT	78,300
9.	Hazel	WHO	82,000	29	9.	Yogi Bear (Thurs. 6:00)	WOI	Screen Gems	30,200	12	News; Sports	KRNT	30,700
10.	My 3 Sons	WOI	79,000	21	10.	King of Diamonds (Tues. 7:00)	WOI	UA-TV	29,400	13	Laramie	WHO	87,000

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	KNXT	983,300	36	1.	Sea Hunt (Sat. 7:00)	KNXT	Economee	400,300	20	Fight; Star Bowling	KABC	388,100
2.	Defenders	KNXT	865,800	34	2.	Death Valley Days (Wed. 7:00)	KNBC	U.S. Borax	407,000	15	Big News; CBS News	KNXT	350,000
3.	Gunsmoke	KNXT	844,300	33	3.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	240,000	10	Big News; CBS News	KNXT	373,100
4.	Dick Van Dyke	KNXT	824,000	34	4.	Across 7 Seas (Tues. 7:00)	KNBC	Crosby Prod.	223,000	7	Big News; CBS News	KNXT	373,100
5.	Red Skelton	KNXT	813,000	31	5.	People Are Funny (Mon.-Fri. 7:00)	KHJ	NBC Films	223,700	9	Big News; CBS News	KNXT	300,000
6.	Lawrence Welk	KABC	791,700	31	6.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	215,400	8	Big News; CBS News	KNXT	300,000
7.	Candid Camera	KNXT	780,200	29	7.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	214,000	9	Big News; CBS News	KNXT	387,000
8.	Ben Casey	KABC	768,300	32	8.	Third Man (Fri. 10:30)	KABC	NTA	201,100	8	Jack Paar; Tel Hr.	[illegible]	502,000
9.	Lucy Show	KNXT	768,000	30	9.	Deputy (Sat. 7:00)	KHJ	NBC Films	188,000	8	Sea Hunt	[illegible]	400,300
10.	Danny Thomas	KNXT	742,000	28	10.	Deputy Dawg (Fri. 7:00)	KTTV	CBS Films	188,300	8	Big News; CBS News	KNXT	425,300

MIAMI

STATIONS: WTVJ; WCKT, WLBW. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Perry Mason	WTVJ	180,800	36	1.	Checkmate (Thurs. 7:00)	WTVJ	MCA	150,900	28	Huckleberry Hound	WCKT	63,500
											Ozzie & Harriet	WLBW	98,400
2.	Lucy Show	WTVJ	186,700	30	2.	Everglades (Sun. 6:30)	WTVJ	Economee	122,700	27	Dragnet; Pro Bowl	WCKT	54,700
3.	Ed Sullivan	WTVJ	188,100	37	3.	Death Valley Days (Wed. 7:00)	WTVJ	U.S. Borax	119,500	25	Yogi Bear	WCKT	94,100
4.	Candid Camera	WTVJ	176,800	36	4.	Surfside 6 (Sat. 6:30)	WTVJ	Warner Bros.	102,500	25	International Showtime	WCKT	116,800
5.	Red Skelton	WTVJ	176,200	37	5.	Ripcord (Fri. 7:00)	WTVJ	UA-TV	101,000	22	Quick Draw; Riverboat	WCKT	87,800
6.	Ben Casey	WLBW	174,000	35	6.	Sea Hunt; Weather (Mon.-Fri. 6:15)	WCKT	Economee	96,000	21	Spts; Wea; Rennick	WTVJ	111,400
7.	Beverly Hillbillies	WTVJ	168,300	30	7.	Yogi Bear (Wed. 7:00)	WCKT	Screen Gems	94,100	20	Death Valley Days	WTVJ	119,500
8.	Danny Thomas	WTVJ	166,000	32	8.	Hennesey (Sun. 7:00)	WCKT	NBC Films	71,000	13	Lassie	WTVJ	154,200
9.	Andy Griffith	WTVJ	162,000	32	9.	Quick Draw McGraw (Tues., Fri. 7)	WCKT	Screen Gems	70,300	19	Big Show; Ripcord	WTVJ	124,800
10.	Defenders	WTVJ	141,800	30	10.	Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	63,500	16	Checkmate	WCKT	148,300

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Bonanza	WDSU	183,500	41	1.	Ripcord (Sat. 6:00)	WDSU	UA-TV	100,800	24	Weekend Sports	WWL	38,800
2.	Beverly Hillbillies	WWL	174,200	47	2.	Roy Rogers (Sat. 10:30)	WWL	Rogers Prod.	97,000	28	Magic Midway	WDSU	25,700
3.	Candid Camera	WWL	150,100	46	3.	Yogi Bear (Mon. 5:00)	WDSU	Screen Gems	86,700	26	Dragnet	WWL	29,400
4.	Virginian	WDSU	150,100	34	4.	Marry A Million (Thurs. 10)	WWL	NTA	84,800	28	Esso Rpt; Spts, Wea	WDSU	56,600
5.	Laramie	WDSU	154,000	37	5.	Honeymooners (Wed. 10:00)	WWL	CBS Films	84,400	27	Esso Rpt; Spts, Wea	WDSU	45,600
6.	Dr. Kildare; Goodman	WDSU	147,800	38	6.	Huckleberry Hound (Thurs. 5:00)	WDSU	Screen Gems	82,000	25	Dragnet	WWL	32,200
7.	Andy Griffith	WWL	140,000	38	7.	Quick Draw McGraw (Tues. 5:00)	WDSU	Screen Gems	80,700	22	Dragnet	WWL	27,300
8.	Dick Van Dyke	WWL	138,000	38	8.	Sheena of Jungle (Fri. 5:00)	WDSU	ABC Films	75,900	25	Lone Ranger	WVUE	28,200
9.	Dick Powell	WDSU	137,700	33	9.	Mike Hammer (Mon. 10:00)	WWL	MCA	71,300	21	Esso Rpt; Spts, Wea	WDSU	38,700
10.	Hazel	WDSU	137,100	33	10.	Whiplash (Tues. 10:00)	WWL	ITC	71,100	24	Esso Rpt; Spts, Wea	WDSU	46,300

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY PERIOD: JANUARY 4-31, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WTOP	307,700	34	1.	Huckleberry Hound (Thurs. 6:30)	WTTG	Screen Gems	149,700	18	Wea, Spts; Hunt-Brink	WRC	117,600
2.	Ben Casey	WMAL	278,800	37	2.	Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	147,800	16	Wea, Spts; Hunt-Brink	WRC	108,500
3.	Andy Griffith	WTOP	265,000	31	3.	Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	144,100	17	Wea, Spts; Hunt-Brink	WRC	126,900
4.	Red Skelton	WTOP	253,200	29	4.	Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	141,700	13	Wyatt Earp	WTTG	85,000
5.	Gunsmoke	WTOP	252,000	28	5.	Mr. Magoo (Fri. 6:30)	WTTG	TV Personal.	140,700	15	Wea, Spts, Hunt-Brink	WRC	118,400
6.	Danny Thomas	WTOP	250,500	29	6.	Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	129,900	13	Love That Bob	WRC	83,000
7.	Candid Camera	WTOP	248,100	29	7.	Hennesey (Thurs. 7:00)	WRC	NBC Films	129,800	16	Newsnight	WTOP	84,300
8.	Disney's World	WRC	246,700	34	8.	Rebel (Wed. 7:00)	WRC	ABC Films	115,400	11	Wyatt Earp	WTTG	90,100
9.	Lucy Show	WTOP	244,700	30	9.	Wyatt Earp (Mon., Wed., Fri. 7:00)	WTTG	ABC Films	104,700	12	Death Valley, Rebel	WRC	138,700
											Newsnight	WTOP	77,100
10.	Ensign O'Toole	WRC	230,400	28	10.	Mickey Mouse Club (Mon.-Fri. 5)	WRC	Buena Vista	103,900	13	Rocky; Popeye	WTTG	57,400

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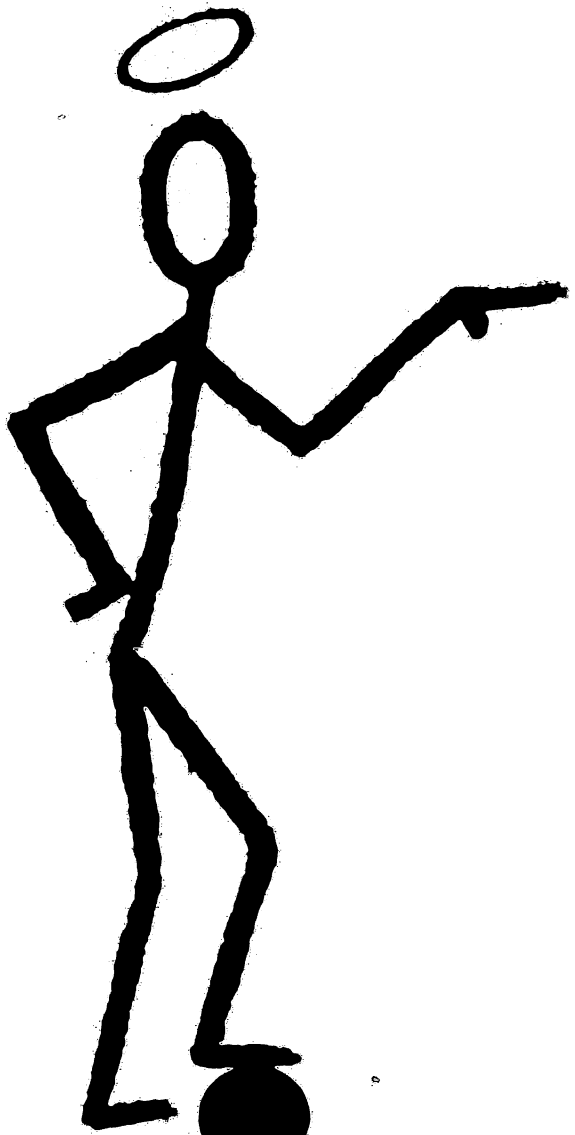

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starring

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star of "Maverick"

From stories written by Leslie Charteris, world-famed creator of The Saint...filmed in the glamor centers of the world where Charteris went for his material and backgrounds— New York, London, Paris, Rome, Nassau, Geneva, Southern Spain and more...with production that is polished and professional, meticulous down to the smallest detail...and in every episode, beautiful women who are attracted to Simon Templar—The Saint—as he is to them...

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of adventure, mystery and suspense
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novels—*35 titles with more than 60 million copies sold, translated into virtually every written language*

radio—*from 1945 to 1951, giant shares of audience coast-to-coast on NBC, CBS and Mutual networks*

movies—*10 box office hits produced by RKO with such stars as George Sanders and Louis Hayward*

mystery magazine—*five separate editions printed every month in the United States, England, France, Netherlands and Brazil.*

newspaper strip—*a regular feature in more than 75 papers with a total circulation in the millions*

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Foreign TV Reviews

Continued from page 40

and attitudes of a West Wales community, derived much of its virtue from this salty local flavor. Owen provoked a crisis when John (Tom Bell) returned home for the wedding of his brother Graham (Henley Thomas). John had settled in the U. S., where he had acquired such fashionable experiences as a broken marriage and a liking for whisky. He had grown away from his background, although he still hankered after it.

Despite John's prodding, Graham was content to accept his fate. His mind was enclosed in the life he knew, and he had not really inspected the truth of his love for his bride. Marriage was his fate, rather than his choice. This contrast between the native and the exile gave tension and emotional subtlety to the simple situation. At a bachelor party on the eve of the wedding, the resentment against John boiled to the surface, and the dying aspirations of Graham were movingly expressed. Only fault in the script was the introduction of a caricatured English girl, who received Graham's confidence and disappeared. The scene was wildly out of true, and credibility took a hard knock.

David J. Thomas's production was vigorous and well-judged, and Tom Bell turned in a remarkable portrait of the uprooted John, confidently suggesting the loneliness that came from his way of life. He was well matched by Henley Thomas as his more staid brother, and Rachel Thomas, as their mother, came up with a fine study in sturdy radiance. A sharp cameo from Michael Forrest, as one of the beer-drinking boys who resented John's difference, was also memorable.

In fact, Owen's play gave an edge to a neat theme, and allowances could be made for its single flaw. *Otta.*

Foreign TV Followup

A Golden Hour

The success of Associated TeleVision's first "Golden Hour" from London's Royal Opera House has led to a repeat dose, and this followup should have a higher rating. The opener was competing with a telerecording of the Royal Variety Show on the rival channel and couldn't survive the viewership handicap. As before, it substituted for "Sunday Night at the Palladium" and it also had as bait the great dance partnership of Margot Fonteyn and Rudolf Nureyev.

Linking came from the theatre's administrator, Sir David Webster, which clicked with many on the earlier occasion. Speaking from a box, Webster fulsomely introduced the items, but was inclined to be long-winded and imprecise. The show was launched with the dapper Sir Malcolm Sargent sticking the resident orchestra in a stirring Wagner overture, and then erred in giving too much space to the Hungarian State Dance Ensemble, a folksy outfit who would have impressed more in a rustic setting. After a couple of brief routines of a simple, but pleasing sort, they embarked on an arch and boring scene called "First Love," which consisted largely of simpering mugging from a bashful swain and a coy sweetheart. The company embellished this with naive stamping, but it seemed an item promoted beyond its station.

The program recovered thereafter, with, firstly, Regina Crespin emitting two powerful Italian arias which suited her powerful and musical soprano. The great Bulgarian bass, Boris Christoff, provided the show's singing highlight, however, in a superb account of "Ella Giammai m'Amo" from Verdi's "Don Carlos." He followed with the hackneyed "Song of the Flea" in Russian, and here and in other places, emcee Webster might have given the gist of the words, for everything, quite rightly, was sung in the original.

A stunning climax to the hour, which ran 75 minutes, was "Le Corsaire," Frederick Ashton's revival for Miss Fonteyn and Nureyev. Although both have been seen on tv before, their performances have never been so exhilarating as this. Nureyev, in particular, produced some formidable leaps and turns, and Miss Fonteyn scintillated. They had preceded this with the waltz from "Les Sylphides," made a delicate contrast.

Bill Ward's production was smooth, although he seemed hampered by the placing of the cameras. There were too many closeups of the singers at full throttle, never an endearing sight, and the folk group might also have kept at a greater distance, particularly during the coarse mime sequences. The orchestra was fine throughout under Sargent, and there should certainly be other "Golden Hours" with this middlebrow approach. *Otta.*

Suspense

"Project Survival," which made a disappointing segment of BBC-TV's "Suspense" skein, was the brainchild of Jeri Mates, an American resident in London. There wasn't much wrong with her idea, but the execution was flat, insipid, and improbable.

Said idea was that a company manufacturing nuclear shelters sent two couples and a publicity man into one for 40 days as a headline-catcher. They were subject to the conditions that would apply during an actual attack, and were thus cut off. This led to some limp squabbling as the days progressed, one couple having marriage troubles, the other (who had pretended to be wed in order to be there) indulging in amorous tiffs. There also appeared Gil (Hugh Burden), who had stowed away. He had premonitions of disaster, claiming to know that there would be a nuclear explosion any moment. He was generally disbelieved, until, at the climax, he was proved right. A bomb had been dropped, they were all cut off, and had to stay there for a further 40 days with little food left.

Miss Mate's notion had potentialities, but she had not the insight or the experience to realize them. The dialog was glib and predictable, and the characters behaved in comic-strip fashion. Hugh Burden managed to inject some feeling into the woeful Gil, but the preposterous conception defeated him in the end.

Mel Burton's production was okay, and John Carson and Angela Browne struggled capably. Margaret Peacock's idea of a shelter interior was the most convincing thing about it; there was a bigger cupboard. *Otta.*

Sunday Night at the Palladium

Judy Garland is chiefly revered not for what she does, but for what she is. She is one of those indisputable stars whose private aspects arouse immediate and sympathetic associations in an audience, and her appearance in Associated TeleVision's "Sunday Night at the Palladium" slots was timed to coincide with the local preem of her British-made movie, "I Could Go on Singing." Result was an ecstatic response from the live audience, who did not care that her voice had acquired a disagreeable rasp at full stretch. In fact, Miss Garland gave a legitimate, energetic display of personality projection which clicked with all those who had memories of her gusty career—and who hasn't?

She opened with an up-tempo "Almost Like Being in Love," complete with overemphatic arm-flailing, and then dug deep into the sentiment of "Smile," which was her most potent item, for viewers are encouraged to experience the heartbreak beneath the grin and be grateful that Miss Garland can rise above it. "From Day to Day" was hectic and inclined to tunelessness, also showing some lack of liaison between the star and Jack Parnell's band backing. She closed with the title song from the movie, which seemed to need a story context. Throughout, Miss Garland, close-cropped and sandwich thickness, took advantage of the occasion to create an emotional situation, even winning plaudits when she missed an entry. She achieved her object. Throats were dry, and her performance was not so much a triumph of artistry as a communion wit vivid recollections of the past.

The show was otherwise so-so, being launched by a slow-moving balancing routine from the Seebee Troup. The King Brothers, an agreeable instrumental-cum-warbling group, purveyed both sides of their latest waxing, "No More Kisses" and "Yes, Indeed," and made it impossible to guess which was the flip side.

Norman Vaughan emceed staunchly, and there was a sweaty bout of acrobatic twisting from the Modern Jazz Dancers, a foursome of fine rhythmic agility. Bill Ward produced with finesse, spotlighting Miss Garland in her plaintive mood to fine effect. *Otta.*

Reslow in Heated Exchange

Washington, March 28.

After admitting the reliability of his ratings depend mainly on the judgment using them, Pulse prexy Sydney Roslow ran into a harassed subcommittee buzz saw Tuesday (18).

In a prepared statement, Roslow took the subcommittee to task for not permitting him to contradict defamatory testimony about his service.

That touched off a hot and heavy exchange between subcommittee investigator Robert E. L. Richardson during which Roslow admitted the dependence of his ratings on judgment.

Most of his written statement attempted to contradict earlier testimony by Murray Worsner, WAME station manager in Miami who had questioned the accuracy of a Pulse survey there.

When he finished his elaborate rebuttal, Roslow declared "I do submit where testimony is about to be offered which can damage the reputation of a reputable business, consideration of equity would dictate the committee staff to inquire of the company to see what their side of the story is."

Thereupon Richardson machine-gunned Roslow with questions on every phase of his business, contradicting his own testimony in many cases. Roslow failed to crack under the interrogation, however.

Johnny Carson Re Ratings

Continued from page 25

torney, Richard McKenna of Washington to the stand.

McKenna asked if he could "approach the bench" and did so, engaging Harris and the investigators in whispers for about 10 minutes. When the conference broke up, Harris asked aloud:

"Is this the John F. Box Jr. we have been asking about?"

When McKenna replied it was, he and Box were excused.

Later Harris would say only "we found out what we wanted" and would elaborate no further.

Colgate's Mahoney on Stand

David J. Mahoney, executive vice president of Colgate-Palmolive Co. made an impassioned pitch for guaranteed audiences for advertisers such as newspaper and magazine readerships are guaranteed.

"If the networks insist on 52 weeks firm and high prices no guarantee of the same time period or even that the show will return, no voice in show selection, restrictive product protection virtually no billboards, then let them guarantee the audience," he stated.

Moss and Mahoney engaged in a long argument over Moss' contention that audiences cannot be precisely measured and checked like readership can.

The subcommittee spent more than an hour trying to wrench from Leo Burnett Co. media veep Thomas Wright and time buyer Mary Lou Runion admissions that ratings dominate ad agency decisions. It never did really succeed, mostly because of semantics.

Mrs. Dorothy Rebell, co-owner of a San Diego FM station, deplored FM's plight in being left out of ratings.

Highlights of Week's Testimony

Most of the points were scored by Harris last week. He ended the week on a note of hope after much hand-wringing over the state of affairs which found the rating services admitting their inadequacy and fighting among themselves.

At week's end Harris told Albert E. Sindlinger, prexy of Sindlinger & Co., Inc. of Norwood, Pa., who got a subcommittee A plus for his testimony:

"You have changed by mind a little bit. Maybe this thing can be carried on in a moral way. I was beginning to think the whole thing was a fraud on the American people."

Only the day before Harris had conjectured that it took the threat of subcommittee hearings to scare the rating services into some kind of housecleaning. Until then no move had been made in the five or six years the problem had been growing to do anything about it.

And the day before he commented that "irresponsible" raters had put tv's neck in a "hangman's noose."

Three Harris barbs punctuated testimony by five rating firms—Videodex, ARB, Sindlinger, Hooper and Trendex — which caricatured a rather sloppy portrait of the whole practice.

Subcommittee staff members told of how they couldn't even find Videodex's office much less any records of the 9,200 samples it claimed to have taken.

ARB chief James Seiler admitted his firm sampled only 240 homes in Los Angeles, an area with 5,000,000 persons in it; said raters often form their own Metro areas.

Trendex prexy Edward Hynes told the subcommittee he couldn't prove the accuracy of his samples, but knew they were right because of long years of practical experience.

Seiler said national diaries were the best practical method of surveying; Sindlinger claimed telephone interviews were far superior to any other way.

Hooper head Frank Stisser said his radio-only figures were not projectable and radio listening was extremely difficult to measure. Sindlinger disagreed, declaring people could remember what they listened to.

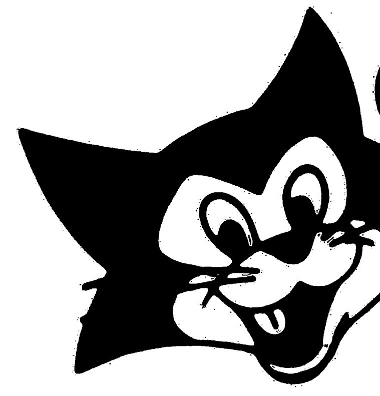
Both Seiler and Sindlinger thought the industry ought to be given the chance to police itself. But Sindlinger told the subcommittee he would have no objection to a law licensing and setting standards for rating firms.

Harris had interjected at this point the tv industry had been allowed to police itself code-wise, but that didn't prevent quiz-rigging scandals.

Despite all of this, Dr. Norbert Arkin, professor of business statistics at the City College of New York who is acting as subcommittee consultant, testified that the services were fairly successful in their attempts at sound statistical practices.

Almost everybody did agree on one thing: the subcommittee hearings were a good thing.

San Antonio—Southwest States, new owner of KITE has named Dave G. Scribner, veepee of Trigg-Vaughn Radio as the outlet's new prez. Others named in the new organization were William L. Miles, present general manager who will remain in that position, and Paul Allen, who has been named station manager.



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Minow & Newspapers

Continued from page 34

ion by both newspapers and broadcasting stations."

Minow continued:

"To take a specific example, 34 of the 60 newspapers published in the country's 25 top markets have ownership interests in tv stations located in the community where they publish. An additional six stations are owned by newspaper interests which do not publish in the same locality.

"This pattern of station ownership is largely frozen at present due to the scarcity of VHF channels.

"I believe we should try to expand opportunities for these present and hopefully future newspaper publishers in these markets who do not now have any significant interest in tv."

Minow said he was speaking for himself. He said FCC's policy remains as it has been for years. When "all things are equal" in a comparative hearing between a newspaper and a non-newspaper seeking the same channel, FCC will give it to the non-newspaper applicant.

"But," Minow added with emphasis, "I have never seen a situation like that when 'all things were equal'."

As far as he is concerned, he said, he will cast his vote for the newspaper applicant when the channel is in one of the 25 major markets and another channel in that market is already licensed to a competing newspaper.

Minow cautioned that newspaper ownership of tv has to be watched because there can be abuses, such as joint press-tv advertising rates and joint promotional practices. He said FCC is currently checking complaints on such abuses in "upstate New York" (name of city not given), Worcester, Mass., and Mobile, Ala.

Rep. Emmanuel Celler (D-N.Y.) who heads the subcommittee before which Minow testified began by telling Minow he had read Minow will soon resign the FCC chairmanship. Celler had high praise for Minow's Government service and said he hoped the report isn't true.

"The truth is I don't know myself what I am going to do," Minow said. "When I know, I will tell you."

Space Shot

Continued from page 27

coverage would probably shut down between the fifth and 15th Cooper orbit since the astronaut is slated to be asleep during that period.

[illegible] ...ried about a recent statement made by Cooper about a tv camera being stationed aboard the capsule, Darion said the pool has asked NASA to make the pictures available to the broadcasters. The camera will be transmitting to three tracking stations along the flight path and could easily be relayed into the pool lines. NASA has not yet indicated whether it will accede to the pool request.

Ides of March

Continued from page 27

rather than network is new evidence of the growing top management inclination toward market-by-market expenditures geared to sales opportunity.

Further impetus to the growing network-to-spot diversion is the continuing viewer drift to independent stations in major markets, where a flood of off-network syndicated shows together with lower rates are attracting growing advertiser allotments.

Thus the tv industry observes its 1963 Ides of March when impending competition, buyer resistance and heavy unsold inventory was never more worrisome.

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COMING TO YOU HOME
$10.00 Per Hour
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WSTV Scraps Ballcasts

Pittsburgh, March 19.

After five seasons of carrying 30 or more Pittsburgh Pirate baseball games, WSTV-TV, Steubenville, has decided against any more baseball.

Explaining the station's position, promotion man George Wilson said, "Not only was the Pirates' schedule being telecast by a Pittsburgh station (KDKA-TV) as well as by our station, but the other station (WTRF-TV) in the Wheeling-Steubenville market, was carrying weekend baseball."

He said that viewers were getting tired of too much baseball.

Knoxville — Bob Yeague, program director of WATO-radio at Oak Ridge has been named sports director of WRFC-radio at Athens, Ga. His new assignment will place him in charge of coverage of Univ. of Georgia athletics.

KMSP-TV

Continued from page 34

tal hospitals, that has never been used. I have directed Mr. Hursh (state welfare director) to activate such a committee and have them review every case in the Security Hospital to be sure no one is there who should not be there.

". . . Just as the television show that focused on the St. Peter State Hospital shocked many deeply, so a television show could be produced showing excellent facilities, fine treatment, before and after testimonials and a presentation of the best side of our mental health program. Be assured, outstanding work is being done . . ."

Protracted investigation was still going on last week with evidence of lack of both psychiatric and medical treatment already uncovered by the probers.

Collins to House: You're a Chump If You Ban Committee Hearing B'casts

Washington, March 19.

Le Roy Collins played to Congressional ego in urging the House of Representatives to drop its bar against broadcasts of committee hearings.

The National Assn. of Broadcasters prexy noted the Senate has allowed broadcast coverage of its committee hearings.

He subtly told the House Rules Committee that Senate proceedings "and those engaged in them have been made better known to the American people than proceedings of comparable importance before House Committees."

The crustily conservative Rules Committee which is weighing a resolution of Rep. Oren Harris (D-Ark.) to open committee hearings to broadcasters didn't seem overly impressed.

Rep. James Delaney (D-N.Y.) questioned whether broadcasters would give a fair report of controversial issues.

Collins said he was sure the industry would render responsible coverage.

Rep. B. F. Sisk (D-Calif.) praised Collins's statement. He then added he was opposed to the resolution.

Collins demonstrated, that even after three years as NAB prexy, he still remembers from his own political experience what moves fellow members of the breed.

His basic pitch, to the Rules Committee sans the usual soliloquies on Jeffersonian democracy,

(Continued on page 60)

pitch

The pitchman has largely vanished from broadcasting, but the memory still lingers on: something for nothing, quick results with minimum effort, mechanical formula instead of creative ideas. Very strange. Especially since those television and radio stations determined to maintain the highest standards seem to enjoy the greatest success. People watch. People listen. People know.

[illegible]

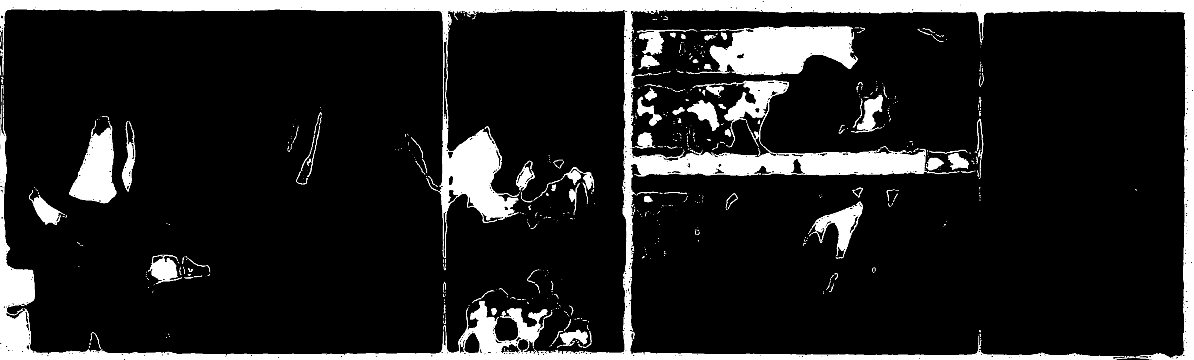
HAWAIIAN EYE

134 HOURS OF SPELLBINDING MYSTERY-ADVENTURE

Using HAWAIIAN EYE as their firm name, a team of private investigators—Robert Conrad, Anthony Eisley and Grant Williams—find excitement and romance in the never-ending variety of characters who rendezvous in exotic Hawaii. With their friends—Troy Donahue as the handsome Special Events Director at a resort hotel, Connie Stevens as the lovely singer-photographer, and Poncie Ponce as the fun-loving taxi driver—the bachelor investigators are constantly involved in spine-tingling suspense and action.

Now in its fourth season on the network, HAWAIIAN EYE against strong competition compiled an average *20.4 rating* and a *31.2 share of audience** during its first three full seasons. Available on an individual market basis—for fall start.

*Nielsen Multi-network (Oct.-Apr. averages)



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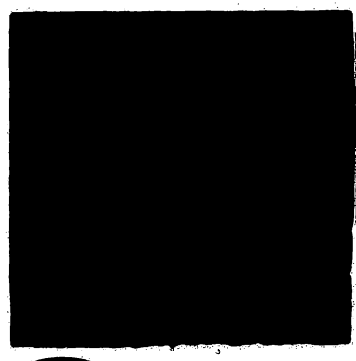
CHEYENNE

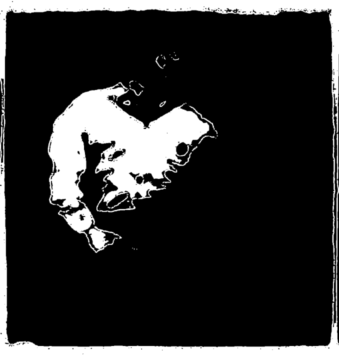
107 HOURS OF ACTION-PACKED WESTERN DRAMA

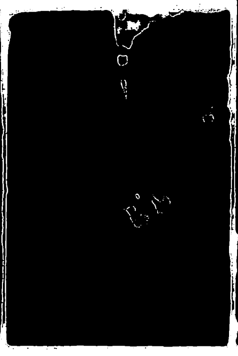
Starring Clint Walker, CHEYENNE is the first of the great Warner Bros. western hours—and one of the greatest in television history. Standing six-feet-six-inches in height, Walker as Cheyenne Bodie presents a towering figure of strength. A figure that inspires warm thoughts among the beautiful...admiration among the lawful... and cold fear among the lawless. To a man like Cheyenne Bodie, no obstacle is too big to tackle, no danger too big to risk, in his efforts to break the lawless spirit of the west to the halter of peace.

In its six full seasons on the network, CHEYENNE won an average Nielsen National *rating of 24.8*, good for a *38.6 share of audience.** Now available on an individual market basis—for fall start.

* Oct-Apr. averages







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Israel Parliament Okays TV On Experimental Instructional Basis

By JOSEPH LAPID

Tel Aviv, March 10.

Following a political battle that went on and off for more than half a year, the Knesseth (Israeli parliament) finally approved of an experimental project of instructional television. The Government-sponsored resolution, presented by Minister of Education Abba Eban was adopted by 35 votes against 43. The experimental project will constitute the first tv in Israel, of any kind.

The experiment will be entirely financed by the Rothschild Foundation, whose President, Lord Victor Rothschild, expressed his gratitude to the Knesseth for accepting the offer.

A small tv station will be built, with a radius of about 20 miles and schools in that area will be provided with tv sets. The station will work on high-frequency, which makes necessary adjustment of sets, but it won't be on closed circuit.

The initial project calls for an investment of less than $1,000,000. Later on, if the experiment proves successful, the Government may take over and widen instructional tv to cover the entire country.

However, approval of instructional tv does not mean that general tv will soon be adopted. Eban said in the Knesseth, that in case the Government decides to introduce general tv, the proposition will be brought up for separate approval. Though the approval of the instructional experiment is considered to be the first step in this direction, it may take a couple of years before general tv will become part of the Israeli scene.

The fight for approval of the experimental project was prolonged because of dissension with-

(Continued on page 50)

Tokyo-N.Y.

Continued from page 31

and American wrestling, boxing and bowling are runnerup.

Japan is very sports-minded generally but with the Olympics coming up, the country is even more so. There is considerable building apace for housing and to ease the traffic problems with the anticipated influx of global visitors for the 1964 games.

TBS copped the Japanese Emmy for the best tv film the past two years; director Nakagawa's "Hotaru" and director Tsuburaya's "Angels in the Smoke" were the prizewinners. They, along with Kamatsu, are covering the networks; Ed Sullivan hosted them a week ago Sunday when Japanese songstress Izumi Yukimura was on his vaudeo.

After N.Y., they go to Washington, Las Vegas, L.A., Frisco and Hawaii. They plan to return to Hollywood and Hawaii for some filming; both have large Japanese populations. Kaz Matsuo is in fact an Hawaiian-born, California-educated Japanese and his broad show biz knowledge is now being interpreted via his Orient Television Industries. He and his family were long dominant in Hawaiian theatres, nitcries, restaurants, concert hall etc.

During their Coast trip the apparently sportsminded Japanese video execs have a highlight memory apart from their survey of the film and tv studios of a visit with MGM's Eddie Mannix and Joe Cohn to Santa Anita where they saw jockey Willie Shoemaker gallop home with a $100,000 purse.

Metromedia

Continued from page 31

handled by Kuhn, Loeb & Co. of New York.

The other $400,000 of the cash payment will come from Metromedia's general funds.

Another $2,500,000 will be paid in 60 quarterly installments of $41,666.66 each.

Metromedia listed its net income after taxes as $1,[illegible] in 1960 and $1,141,[illegible] in 1961.

TV Followups

Continued from page 41

absorbing, substantial, tautly constructed and well-filmed.

Cahn's own sentiments and observations about his trade, his work, his colleagues and some of his glamorous clients were especially rewarding. Among his revealing comments were his contention that "a song lives by its melody; you never heard anybody hum a lyric," his admission that "once, during a bad period in my life, the well ran dry for almost four years" and that "there's no time to waste; songwriting is a tough business and you have to hold your position on the ladder," his observation that he gets a kick out of writing novelty lyrics for charity events ("it's good for me") and, in a lighter vein, his assertion that "Frank Sinatra would like to be Van Heusen ('a prodigious ladies man'), but Frank would never pass the physical."

Threading through the show was an illustration of the process by which Cahn & Van Heusen prepared Juliet Prowse's nitery act, culminating with her Vegas opening. A number of other celebrities associated with Cahn were caught by the cameras as they followed him through his daily pursuits and revealed him to be a serious and dedicated craftsman with a witty and personable social streak. On all counts, a job well done by the Wolper staff and crew.

Tube.

New York Illustrated

An upbeat show on that popular public affairs theme, juvenile delinquency, has an obvious difference. That's what WNBC-TV's "New York Illustrated" turned out to be Monday (18) in a stanza titled "Cops & Kids."

Under study was the Youth Division of the New York City Police Department. While the YD is concerned with both crime detection and crime prevention, the emphasis throughout was on the latter.

Show had a sharp public service angle. The camera story of the Youth Division of the 40th Precinct in the Bronx, tracing the activities of youth patrolmen and showing the deep involvement of plain citizens in the program, should certainly have stimulated active interest in viewers from elsewhere on Manhattan.

While a Youth Division official in interview with show host Edwin Newman admitted that the prevention program's results were very difficult to measure, the exposure of its actual work could leave no doubt of the abstract benefits to innumerable kids.

Bill.

W. German TV

Continued from page 31

$45,750,000 goes to the Federal Post Office for maintenance of the transmitters and sending equipment.

The new Second German Television in Mainz, which starts on April 1, will collect 5.75% of the total taken in last year, and get $16,125,000 for getting its project going.

The rest, 77.75%, totalling $216,-750,000, goes to the country's radio and television stations which make up the First Radio & Television Net.

By 1970, it's anticipated there will be 20,000,000 radio set owners and double the present count of tv sets here, or 14,500,000. And if the radio and television outlets maintain their agreements to limit the time for commercials, even so the annual income to the stations should be at least $[illegible].

Since the new tower,* KOVR CHANNEL 13, Sacramento-Stockton:

...Moved from third to first place in early-evening (5-7:30 pm, Mon-Fri) metro-area share with an increase of 75%

...registered a 131% increase in total home coverage for this time period

...achieved its most efficient cpm (your Metro TV Sales or KOVR representative has the details)

Do we have to draw you a picture?

*ARB JAN '63 VS. NOV '61 (CURRENT REPORT VS. LAST REPORT BEFORE START OF TELECASTING FROM THE NEW 1,[illegible]-FOOT TOWER)

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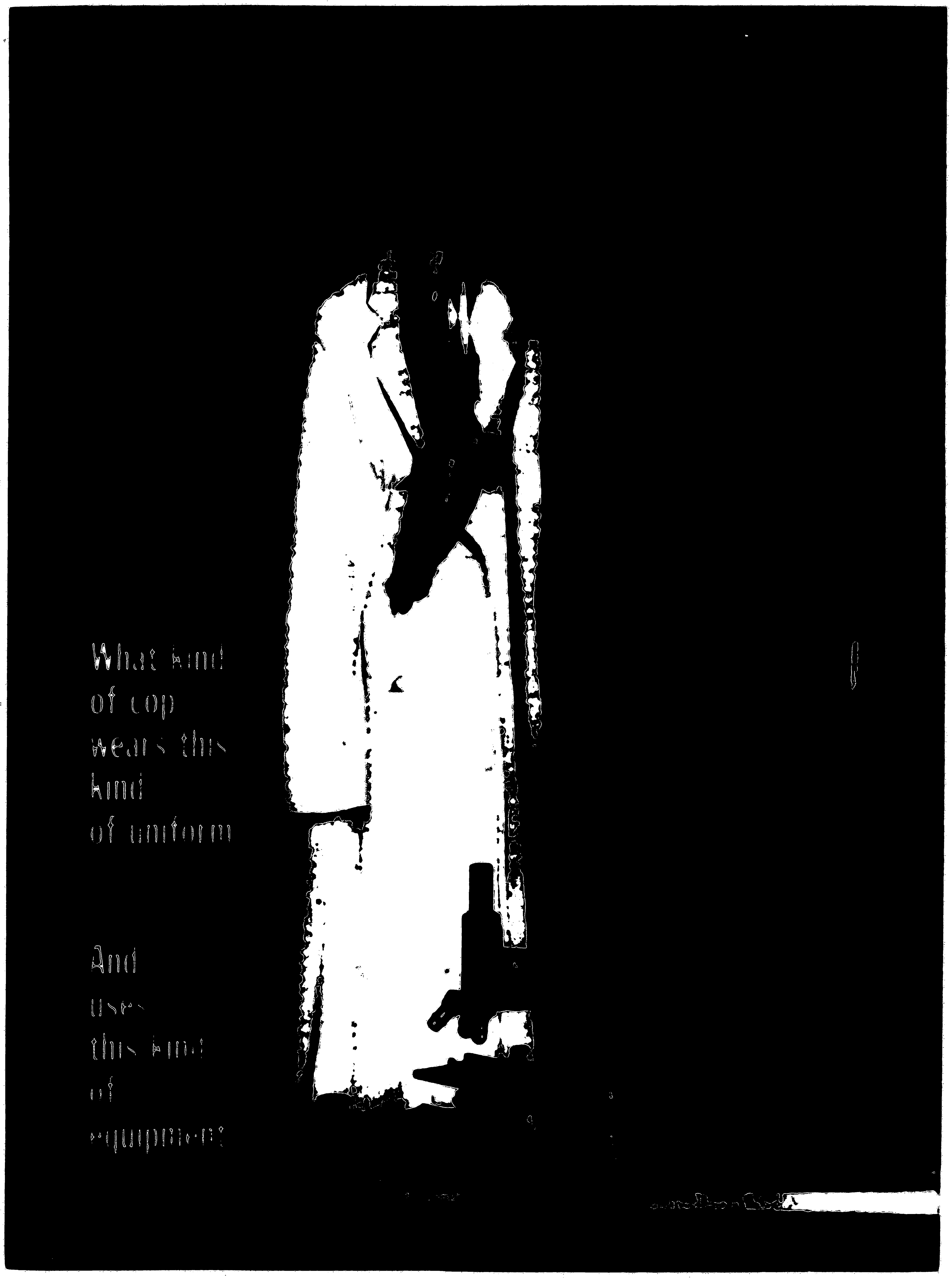

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A new one hour syndicated show about a new kind of cop opens a new kind of audience. THE NEW BREED, starring Leslie Nielsen, is a completely different approach in a detective series: the inside story of a special elite police corps, armed with brains as well as brawn. Guest stars like Eddie Albert, Keenan Wynn, Tina Louise, Vic Morrow, Wendell Corey and the sure touch of Quinn Martin (Executive Producer of this as well as of "THE UNTOUCHABLES") made THE NEW BREED a real network power: Kansas City, 42 per cent share*; Miami, 37 per cent share*; Philadelphia, 39 per cent share*; Seattle, 47 per cent share*. THE NEW BREED is the show that cuts across your competition with a new, compelling, high quality twist. 36 hours now available to increase your ratings and sales in your market. **ABC FILMS, INC.**

1501 Broadway, New York 36, N.Y. LA 4-5050

*N.S.I. Reports 360 N. Michigan Ave., Chicago, Ill.—An 3-0800/190 No. Canon Drive, Beverly Hills, Calif.—Ne 3-3311/P.O. Box 653, Covington, LA-737

Television Reviews

Continued from page 48

spread. Nash found Cuba "a complete Communist state, an intellectual prison—but in some ways apparently improved from Batista days; the poor are at least as well off, perhaps better; and most of the people apparently support Castro." Later he said Castro was by no means a Moscow messenger to Latin America, and that his brand of Communism seemed closer to China's than Russia's. Over shots of a visit by representatives of both countries he noted that the Chinese got somewhat heavier applause than the Russians, and later that the Chinese are opening a textile plant in Cuba.

Baseball is still Cuba's national game, as demonstrated by shots of both sandlot and Cuban World Series games. Contrasting was part of a newly made Cuban film of a military display, remarkably well ordered and impressive, but without goose-stepping. At a Russian exposition in Havana, Nash noted wryly, tunes played included "Balling the Jack" and "When the Saints Go Marching In." Oddly, about the only non-smiling Cubans seen were some intellectuals described as receiving rations several times as great as the general public.

Nash got a rare interview with "Che" Guevara, Castro's right-hand man, while he was toiling for a fortnight in the cane fields to show he is a worker too. After a crack about "the pressure of American imperialism," Guevara said, "In general, we do not think about the United States. If they attack us we will defend ourselves; if not, fine . . . We would like to see resumption of trade between the United States and Cuba."

Nash also talked to a girl who'd lived three years in Florida and a young man who'd lived 13 years in N.Y. and three in Florida. Latter admitted missing some of the things he'd enjoyed in the States, the girl claimed she didn't. Both wanted to visit Russia to see what actually went on there. Nash also talked to "scores of Castro opponents," but naturally couldn't film any for fear of reprisals. He found them "unorganized—and perhaps of political help to Castro, because their efforts are turned to propaganda use in helping drum up fervor." He couldn't discern any likelihood of either a counter-revolution or an invasion.

Tone of this striking documentary was dispassionate and it was very revealing—though, remarkably, it showed very little of Castro himself. Special kudos go to Bill Cunningham for effectively editing the three weeks' shooting into a compact, arresting 30 minutes excluding credits. Camera and sound work were generally excellent.

McStay.

Israel TV

Continued from page 34

in the Government coalition. The National Religious Party feared that tv will be used for secular education only. Therefore it refused to join its partners in the Government on the project until provisions were made to sponsor special programs for religious schools. Also it was agreed, that nothing that might hurt somebody's religious feelings may be used on tv. This forecasts some future misunderstandings between the "fundamentalist" Religious Party and the others as far as teaching of evolution, etc., is concerned.

Though the Rothschild Foundation is financing the project, the educational aspect will stay under full control of the Ministry of Education, which will provide the teachers and approve the material.

Vegas TV

Continued from page 34

Johnson and his Granite District Radio Broadcasting Co.

Nevada Broadcasters indicated in its circulars offering stock and debentures to the public that it had acquired control of KSHO before it filed with FCC for transfer.

FCC alleged that through a series of deals control of the Nevada Broadcasters holding company and the station itself passed to Johnson and his Granite company.

Granite is the licensee of KNAK, Salt Lake City. It also owns 70% of KBLI Inc., licensee of KBLI, Blackfoot, Idaho and KTLE-TV, Pocatello, Idaho.

Using KBLI, Inc. and KNAK as conduits, Granite gained control of Nevada Broadcasters and KSHO, FCC alleged.

From April, 1960, to March, 1961, FCC continued, KBLI advanced $46,517 to Television Co. of America and Nevada Broadcasters to keep KSHO in business.

Included in the pains off FCC said were authorizations by Granite that KSHO was to use the money to pay off creditors, among those a network, the county government, a film producer and a distributor.

An official of Granite was also party to action as an administrative advisor to Nevada Broadcasters who would sign or countersign checks and handle all station contracts.

FCC alleged the Adelsons and KBLI entered into a contract which they didn't report to Commission.

The contract was an attempt to settle a hassle between the Adelsons and Nevada Broadcasters.

It said, according to FCC, that KBLI, Inc. owned 50% of KSHO's holding company stock, and KBLI agents were to operate and finance the station.

Manfield told Commission he withdrew from KSHO in March, 1960 and didn't realize he was listed as an owner in reports filed by KSHO to FCC.

Johnson has denied allegations by FCC that he or his corporations ever controlled Nevada Broadcasters or KSHO at any time.

Britain TV's Bid For 20% Quota

Hope of American tv exporters that the British quota of 14% might be modified rose in the wake of moves by two top British commercial contractors.

Associated Rediffusion and Associated Television made their moves in the form of a resolution to the powerful Assn. of Cinematograph Television and Allied Technicians (CTAT), which meets this weekend (23).

The resolutions seeks to hike the present quota from 14% to 20%, according to a report of the tv film export committee of the Motion Picture Export Assn. of America. Under the present quota only 14% of the total schedule of a commercial contractor can be allocated to foreign material.

American exporters expect a big fight at the CTAT union meet, with the outcome problematical. From the viewpoint of American tv exporters, the modification of the quota would not only be a help in the important market of Britain, but would also increase U.S. chances for a meaningful tv clause in the General Agreement

Inside Stuff—Radio-TV

Judgment was entered last Friday (16) by Emil K. Ellis as lawyer for the plaintiffs, in an award of $184,300 to Al Zugsmith and Arthur B. Hogan. Award was the outcome of a brokerage commission suit brought by Zugsmith and Hogan in arranging for the sale of the Consolidated Radio-TV Network in 1956 to Crowell-Collier. Although deal never went through, N. Y. Supreme Court ruled they were entitled to brokerage fees for that amount.

WBBM-TV, the CBS o&o in Chicago, is publishing in leaflet form the results of its survey via-the-airwaves on commuter attitudes towards mass transportation in the Windy City. Station expects to mail a total of 800 copies to local transportation offices and to interested parties out-of-state who have requested it. The findings were aired last Friday night (16) in a special telecast, "The Strangling City—Part II." Part I went on a month ago, introducing the survey and instructing viewers on how to fill out the ballot WBBM-TV had published in the newspapers that day or handed out in person at key commuter terminals.

The survey was developed and conducted by Dr. Gary Steiner, psychologist and U. of Chicago professor who authored the recent book, "The People Look At Television" (Knopf). Steiner saw the project as "an experiment in two-way communications" between tv and the viewer. Station got more 13,000 returns on the ballot.

Television Information Office this week distributed to its sponsoring stations a complete index and guide to info put out by the org since Sept. 1960.

Index is so laid out that broadcasters can find quickly references to more than two dozen major subjects about video. Topics include advertising, censorship and freedom of communication, kids tv, critics, paytvee, programming, public taste, rating techniques and services, regulation, viewing habits etc.

For the first time in the web's 27-year history, Mutual Broadcasting had to have runoff voting in the election of candidates for the Mutual Affiliates Advisory Committee.

Ties resulted in voting on three posts for the 25-man Committee. On a second ballot, the chairs went to Roger Beane of WSSV, Petersburg, Va.; Gene Trace, WBBW, Youngstown; and Sherwood R. Gordon, KSDO, San Diego. They represent Districts 3, 5 and 11 respectively.

Two daytime serials, "As the World Turns" and "The Edge of Night" begin their eighth year on CBS-TV, April 2. "As the World Turns" is tv's highest rated daytime program. Among the original cast members still playing the roles they created are Don MacLaughlin, Helen Wagner, Rosemary Prinz and Santos Ortega. "Edge of Night" is consistently in the top 10 daytime program list. Both programs will broadcast their 1,80?th performance on April 2. Also on that date, each will have accounted for a total of 913 1-2 "live" hours of programming.

Dr. Bergen Evans, radio-tv personality, and Draper L. Daniels, former executive veepee of the Leo Burnett agency and now coordinator of export expansion for the Dept. of Commerce, will be the principal speakers at the annual midwest spring conference co-hosted by Chicago Federated Advertising Club and Women's Advertising Club of Chicago. Sessions will be held at Sheraton-Chicago Hotel, March 29-30.

'Sam'l for Junkie'

Continued from page 48

tion on how some impressionable youngsters or "hooked" oldsters might seek solace—or, worse, perchance a new "kick"—in this casual exposition, there is the show itself.

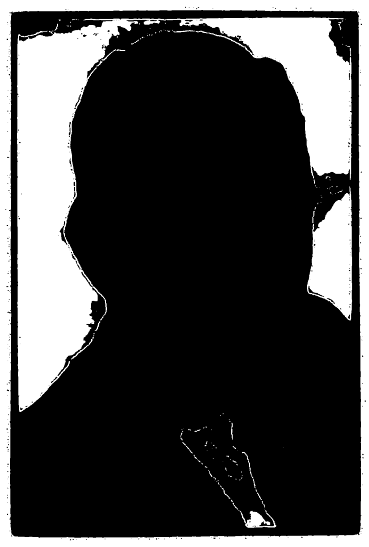
"Chet Huntley Reporting" as this, "The Legal Addict," could loosely qualify under the umbrella title because that's all he was doing—reporting.

There was no conclusion. There were closeups of staid and serious, lean and paunchy men (Harry J. Anslinger was among the latter) who pro'd-and-con'd on the drug habit, how to cope with it, how not to cope it, how it works in England (allegedly there are only under 500 registered drug addicts who get their "fixes" legally by doctor's prescription), and whatever on the theory of eliminating the middleman, the pusher, and the criminal element. The aforementioned Chief Inspector Leonard Dyke participated, along with Dr. Ellis Stungo, psychiatrist and secretary of the English Society for the Study of Addiction; Harry J. Anslinger, former commissioner, Federal Bureau of Narcotics, currently the U. S. representative to the UN Commission for Narcotic Drugs; Dr. Henry Brill and Dr. Granville W. Larimore, deputies from the N. Y. State Dept. of Mental Health.

And of course the titular "Legal Addict," Alexander Trocchi, who found refuge in U. S. and Britain's "socialized medicine" program which permits him his four-a-day "fixes" at nominal fee. (There was an Alexander Trocchi who edited Merlin, a Paris literary review in the early 1950s, who authored "Cain's Book" — about drug addiction—and supposedly got "hooked" when he researched his subject). Xerox (photostat process) was the sponsor.

It took a strong stomach for the looker to watch the detailed closeups of the drug administering. It took a clearer soundtrack (also better scripted prose by the pundits) to make clear what the professorial and disciplinary experts said or wanted to say. Somehow this aspect had been neglected, seemingly, because there was no clearcut conclusion on the solution of, much less the panacea for, "The Legal Addict." The conclusion here appeared to be, as the Scottish Sunday Mail, per above, feared—that Britain is the junkie's heaven because he can get it quick and easy—and at a bargain.

Cleveland—Frank Gibbons, vet sports columnist, quit newspaper business to handle exclusive radio series for Schaefer Brewing Co. of Ohio and KYW. Writer and commentator is now in Arizona covering activities of Cleveland Indians baseball team in spring training in Tucson. His five-minute taped reports and interviews, which began last week, are aired every morning Monday through Saturday in the 7:30 a.m. slot.



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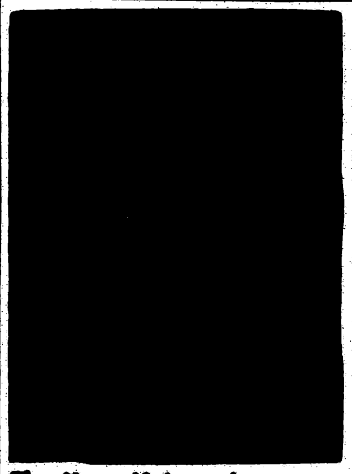

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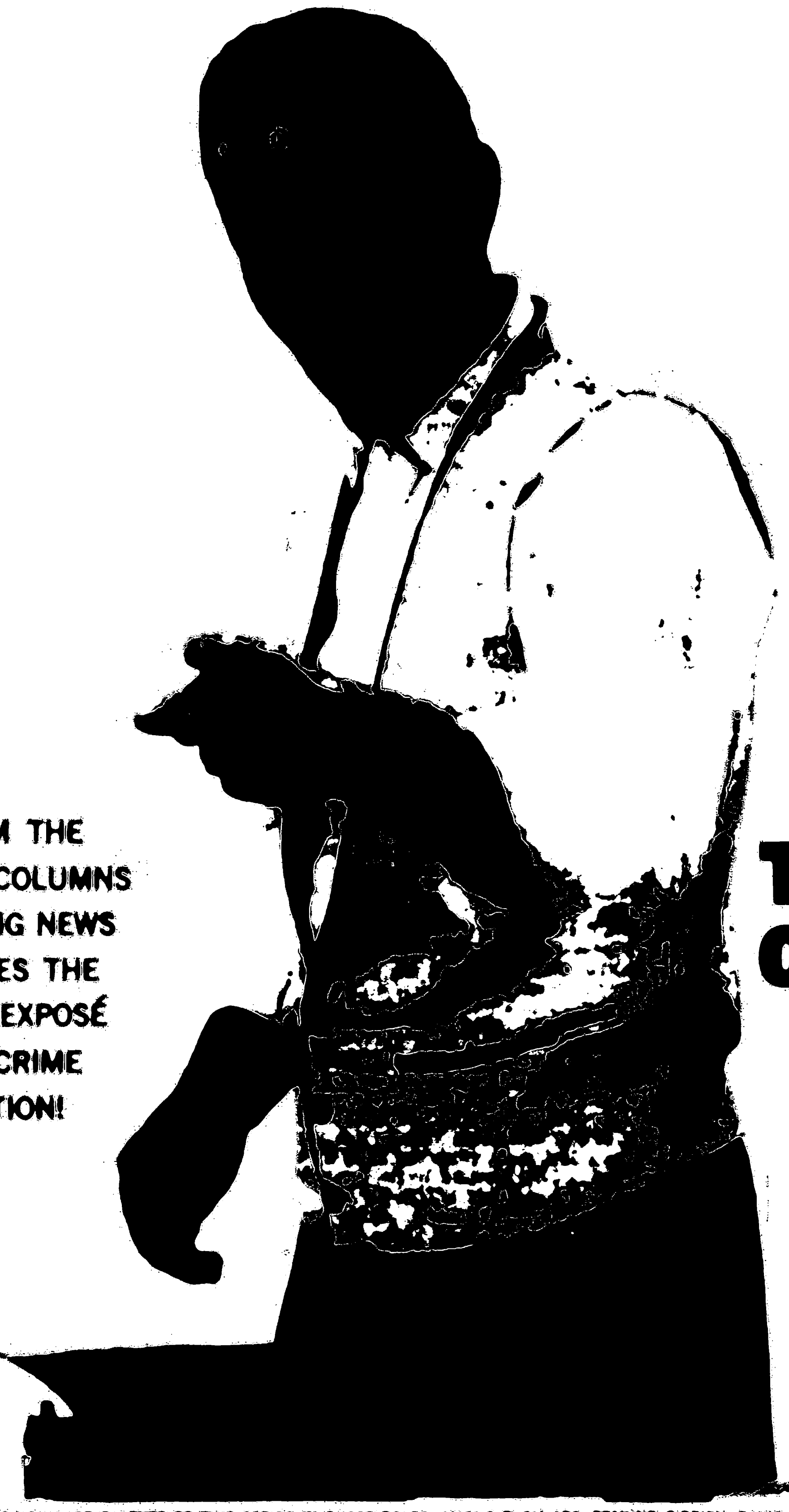

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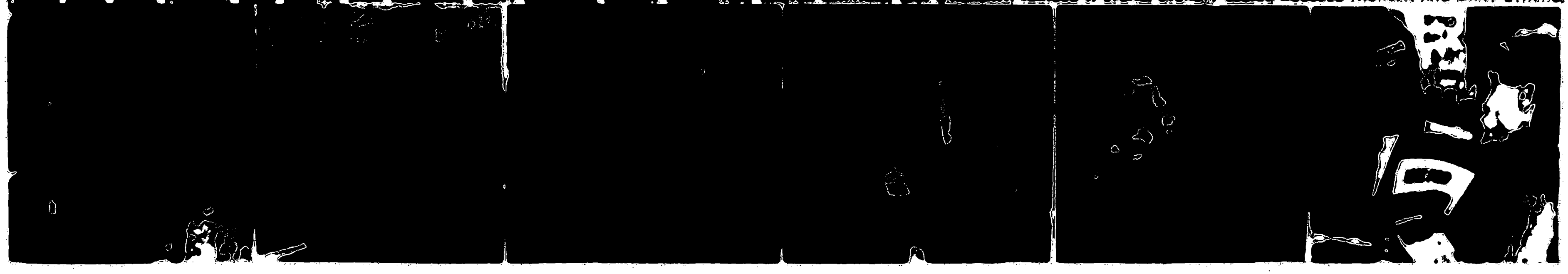

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Here is one of the most timely and exciting series available for television today. TARGET: THE CORRUPTORS is authentic and has the impact and immediacy of tomorrow's newspaper. It focuses attention on the cunning men behind organized crime and corruption.

Steve McNally brilliantly portrays the role of a dedicated newspaper columnist and brings action, suspense and drama to each episode as he exposes corruption and corruptors at every level of politics, labor and business.

TARGET: THE CORRUPTORS will perform a great public service for your station and at the same time bring dynamic television entertainment to your viewers.

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ALSO IN DISTRIBUTION: STAGECOACH WEST/THE DETECTIVES/THE LAW AND MR. JONES/DICK POWELL'S ZANE GREY THEATRE

From The Production Centres

Continued from page 38

starring Vanessa Redgrave, Patrick Allen and Max Adrian, air the second of their exclusive shots for BBC-TV, this one "As You Like It" . . . BBC-TV airing "The Hot and Cold Wars of Allen Dulles" in a shortened and retitled version, "America's Master Spy." It goes out March 21.

IN WASHINGTON . . .

Four local juves will discuss teen years with a psychiatrist on WTOP-TV's "Teens These Crazy, Mixed-Up Years" . . . Don Beethman, midnight to dawn disk jockey for WGMS, recently reached semi finals in Metropolitan Opera auditions . . . WWDC radio for 22d year is sponsoring "Miss Washington" talent and beauty contest . . . WRC-TV has chosen 28 finalists for its TV beauty school . . . WTOP-TV crowing over nabbing D.C.'s biggest advertiser, the Hecht Co. for a concentrated exclusive ad campaign for the store's 67th anni . . . NBC's Ned Brooks among one of the vocalists at the annual Gridiron Club dinner here. CBS prexy Frank Stanton among those who came down from N.Y. for the feast, which also includes a show lampooning bigshot politicos . . . Ben Flynn, associate producer of CBS "Washington Report," flew to Morocco March 16 to supervise filming for a CBS "Eyewitness" program on King Hassan. Show will be telecast March 29 during his majesty's state visit to the U.S.

IN DETROIT . . .

Shirley Eder, WJBK's show biz reporter and NBC's Monitor rep here, is off to Hollywood to cover the Academy Awards, with some pre-Award interviews on the schedule . . . WXYZ radio veepee and general manager John O. Gilbert newly appointed by the Detroit Board of Education to serve on the Citizens Advisory Committee for the upcoming financing drive . . . Robert E. Van Cleave added to the tv sales department of CKLW . . . WXYZ radio news director, Ed Hardy, will broadcast special news reports on Detroit's progress before the Olympic Games Site Committee in New York this week . . . WXYZ-TV's Ricky the Clown gets a new weekly Saturday morning show presented against a circus background with a "peanut" gallery of children, animals, etc., as an added attraction . . . WJBK has petitioned the FCC for an increase from the present 10,000 watts daytime power to 50,000 watts and the present 1,000 watts nighttime power to 5,000 watts. If granted, the station's area of service will be increased by more than 3,000 square miles.

IN ST. LOUIS . . .

Central Broadcasting Corporation—a Madison Tenn. firm—has filed an application with the FCC for a license to operate a Ch. 30 UHF station in St. Louis which would aim programs "particularly" at the area's Negro population. Application for the proposed new UHF'er states the station would have a staff of 17, plus Negro performers and "will emphasize programming of particular interest to the very substantial Negro population of the area with Negro personnel used especially on entertainment and religious programs." Central Broadcasting is owned equally by Martha White Mills Inc., of Nashville, a flour and grain processor, and H. Calvin Young Jr., also of Nashville. Central Broadcasting also operates radio station WENO at Madison, and recently purchased station KWIX-TV in Los Angeles . . . Radio station WEW will celebrate its 42d anniversary on April 26 and station officials are planning a number of on-the-air gimmicks to mark the occasion. Among them will be the playing of records cut by vocalists and musicians who were born or got a start in showbiz in St. Louis . . . KPLR-TV will air three specials of experts' bridge play from the National Contract Bridge Championships being held at the Chase-Park Plaza from March 16-24.

IN PITTSBURGH . . .

Gerry Udwin has come in from WIND, Chicago, to take over as news director at KDKA . . . WTAE has placed an order for RCA color equipment, making it the only station here to transmit locally originated color films and color slides . . . Tapes of John Reed King's interviews with celebs on his KDKA-TV morning show have been added to "Program PM" on KDKA . . . Joe Tucker back on WWSW for the third straight year for Brookline Bank . . . A grant from West Penn Power enabled WQED, Pitt's educational station to televise the quarter final PIAA tourney game between Norwin and Johnstown . . . Robert Weede, one of the stars of "Milk and Honey" helped Don Riggs kick off his new show on KDKA-TV, "Career." Show deals with careers of famous people and questions are asked by college and high school students . . . Erroll Garner, who was first heard on KDKA at the age of three, has been seen and heard on practically every radio or tv station in town in connection with his appearance at the Horizon Room.

IN SAN FRANCISCO . . .

Gov. Edmund G. (Pat) Brown spent five and a half minutes on KCBS radio last week (12) in a rebuttal to the station's editorial opposing his income tax withholding proposal . . . KQED (Channel 9), community TV, had sound trouble while telecasting a discussion of State School Superintendent Max Rafferty on a controversial textbook plan. Tube blew; program was telecast later . . . Seymour Whitelaw, sales manager of KCBS radio for the last five years, is new v.p. of KOL-AM-FM, Seattle, newly purchased by Mark Goodson and Bill Todman . . . Norman G. Andrus Jr., formerly with Oakland Tribune, has joined KTVU as an account exec. Channel 2 is in the midst of celebrating its 5th anni . . . Don B. Curran, general manager of KGO radio, has been named S.F. chairman of the Broadcasters' Committee for Radio Free Europe . . . Statistic from Cadillac: Over 50% of customers here now ask for FM radios in their new Cadillacs . . . "The Giants of San Francisco" have been immortalized on tv film by S.F. Federal S & L through Compton Advertising. Hour show on KRON April 4 will get a repeat April 7, and includes footage from '51, '54 and '62 Series, as well as '54 and '62 Giants-Dodgers playoffs . . . Don Alexander's amateur opportunity hour is back on KTVU after a three-week layoff.

IN PHILADELPHIA . . .

Although Dick Clark's show will continue daily on WFIL-TV, all five programs will be taped on one day-Saturday. This move frees Clark from being tied to the studio all week. Record promotion men have been notified that all guest star appearances are to be made on the single day . . . John Downey, CBS veepee and general manager of WCAU, named to the general committee of Singing City . . . Philly's oldest continuous radio series for in-school listening the "WFIL Studio Schoolhouse" now adapted for use by Kol Yisrael, national broadcasting service of Israel . . . AFTRA lost its NLRB-sponsored election at WPEN by a vote of six to five among deejays and announcers . . . Tom Brookshier, for the past seven years defensive half back for the Philadelphia Eagles appointed sports director for WCAU. He kicks off as anchor man on new series "Open Line" . . . Lew Klein, WFIL-TV program manager, to Florida to produce film promos of Phillies spring training.

IN CINCINNATI . . .

Educational station WCET-TV is conducting a series of 10 Wednesday night classes in salesmanship produced on a grant-in-aid from the Western & Southern Life Insurance Co. Course is narrated by J. Norton Dunn, regional sales training manager of Reuben H. Donnelley Corp. and is open to all viewers. Top students will participate in the sixth and 10th programs . . . To check on myths of radio ratings, Bernie Pawlus of the Farson, Huff & Northlich ad agency is conducting a survey of audience preferences with aid of colleges . . . Listeners of daytime WZIP were permitted to direct questions to Eugene Frey, president of Local 1, Musicians Union, while he discussed demands of Cincy Symphony players for a pay boost . . . WLW's traffic helicopter added to its flood information to motorists by aiding the Civil Air Patrol of Kenton County, Ky., in giving emergency treatment to an aged farmer stricken with pneumonia while marooned in his home by overflow from Eagle Creek near Glencoe, Ky.

IN DALLAS . . .

KRLD will again air home games of the Dallas-Fort Worth Rangers baseball team . . . J. W. (Bill) Astell, KRLD promotion director, to Houston for two-day seminar for stations that will carry some of the Houston Colt .45s games of the National League, also . . . Mike Shapiro, WFAA-TV and radio general manager, to Gainesville, Fla., to be guest moderator at U. of Florida's "Broadcasting Day" . . . Mark Wilson, star of ABC-TV's "The Magic Land of Allakazam," here to stage a magic show at a theatre for a YMCA youth drive . . . Local Federal Judge Sarah T. Hughes guested in New York on afternoon segment of CBS-TV's "To Tell the Truth" . . . WFAA-TV preempted ABC-TV net shows Friday (15) to carry live playoff basketball game of NCAA midwest regional playoffs at Lawrence, Kan., between U. of Texas and Cincinnati U., with WFAA sportscaster Charlie Jones doing the play-by-play.

IN MINNEAPOLIS . . .

Former U. of Minnesota All-American gridder and Major League pitcher Paul Giel appointed sports director of WCCO Radio. He will also handle the CBS affiliate's ayem and nightly sports segs. One of the top sports celebs in this area, Giel has been serving as asst. biz mgr. of the Minnesota Vikings pro football team . . . Actor Jack Ging in town last week plugging NBC-TV's "Eleventh Hour" in which he co-stars . . . Sir Howard Beale, Australian ambassador to the U.S., was guest of Time-Life's WTCN-TV and Radio last frame. Diplomat appeared on WTCN's public affairs series, "The World and You" . . . KSTP sports director Al Tighe in Florida this session covering Minnesota Twins' spring training . . . WTCN-TV televising Minnesota state high school basketball tournament, starting Thursday (21), for sixth consec year. Sports director Frank Buetel will do play-by-play with Larry Fischer handling sideline observations. Production manager Lloyd Bellman directs the three-day coverage . . . Bill Carlson's Saturday show, extended to 30 minutes by WCCO-TV, featured Smothers Brothers last Saturday (16).

Jack Webb

Continued from page 31

WB-TV pactees Troy Donahue and Connie Stevens in specs, and is considering specialized tv packagings for other pactees such as Efrem Zimbalist Jr., Diane McBain, Edward Byrnes and Louis Quinn.

The exec said the studio hasn't as yet been notified whether any current series will be renewed. As for Warner's longtime romance with ABC-TV, he conceded that he has come to an end although it served a useful purpose for both the network and studio for a long time. It will be healthier for Warners to do biz with all three networks, Webb opined.

The production chief said Warners hopes ultimately to have five hours and two one-half hours of tv programming.

Agents for Fritzell and Greenbaum, announced as writers on "Sergeant," said later no deal has been set for them to pen this property. Frank Cooper agency, repping Fritzell, and Artists Agency Inc., repping Greenbaum, said a number of writers had been discussed with WB for the project but it never got beyond the discussion stage as far as Fritzell and Greenbaum were concerned. No deal was made nor was money discussed, they said.

Canada's Landry Retires

Ottawa, March 19.

Lieut.-Col. Rene Landry, v.p. and assistant to the pres., Canadian Broadcasting Corp., has retired but will continue parttime as consultant to CBC.

Col. Landry had been in broadcasting since 1933, joined CBC in 1936 and was chief broadcasting censor for Canada during World War II.

Seattle—Seymour Whitelaw has been named veepee of Seattle Broadcasting Co. and general manager of KOL-AM-FM, Puget Sound area outlet recently bought by video show packagers Mark Goodson and Bill Todman. Whitelaw is currently sales manager of KCBS, San Francisco, where he has been for the last five years.

Radio Review

MOTHER SETON STORY
With Michael Prelee, others
Producer: Sy Silver
Director: Frank Amadeo
Writer: Prelee
60 MINS., Sun. 1 p.m.
WHN, New York

This was a show of singular interest to Catholics presented on St. Patrick's day concurrent with the beatification of Mother Elizabeth Bayley Seton in Rome, the first American to receive the honor.

Show was thorough with a number of remotes and interviews covering Mother Seton's career (she was a convert and established the first free Catholic school in the U.S.).

Besides Cardinal Spellman and other church dignitaries, there were interviews with Sister Mary Alice Fowler, whose prayer efforts directed at Mother Seton were credited with curing a young girl with terminal lukemia. The cured girl was present in Rome Sunday (17) for the beatification. Mutual web's Rome correspondent Milton Davis handled the Rome interview.

Bill.

SG's Burns

Continued from page 36

Kong, Bangkok, Singapore, Manila and Australia on his six-week swing.

While here, he also talked about prospects for SG to produce or co-produce a series with Japanese locations. Mentioning "The Honorable Stones," a projected family comedy that hopefully was to have its pilot lensed here this spring, Burns said, "We have made a limited amount of progress. We haven't ironed out all of the problems."

The third purpose of Burns' visit, of course, was to advance the sales of SG product in this territory.

Weighing the changes here since his last trip, he said, "I think the market has become more competitive. The domestic product certainly has improved and there definitely is more foreign product being offered here. I think the improved price structure has brought more foreign distributors into this market," he added. "There's no doubt that the average distributor who may not have had an interest in distributing here before is making attempts to get a piece of the market."

Commenting on the price structure, which is soon expected to be doubled from the present total allocation of $3,300,000 for all imported telefilms exclusive of newsreels and special event shows, Burns said, "You're never satisfied with it. You can't be. You never think you're getting enough for your product. But I do think that not only has progress been made over the past few years, but also that during the next fiscal year certain liberalizations will help us to attain a more proportionate share of the income that a station derives from its time and programming. We certainly are optimistic that during this coming season we'll sell more shows and that our top shows will command more money," he offered.

"Words like liberalization have a great deal of appeal for us," Burns cited with a smile. "We are anxiously awaiting the decision of the Finance Ministry (for terms of the next fiscal season, which begins April 1)."

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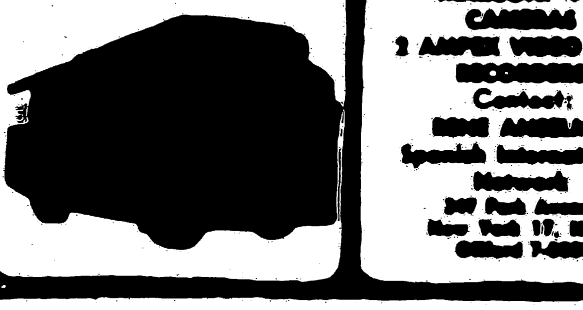
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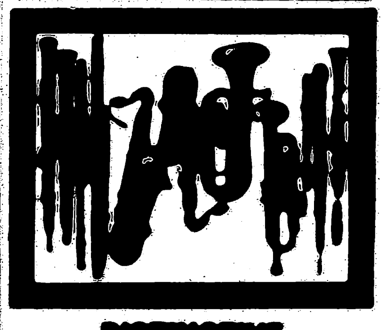
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is proud to bring to your attention the four awards for best British television writing in 1962 presented on Wednesday March 13, 1963 by the

Television and Screen Writers Guild

Best Original Teleplay	**Produced for**
David Mercer "A Suitable Case for Treatment"	BBC tv
Best Dramatic Television Series	
Troy Kennedy Martin, Allan Prior and John Hopkins "Z-Cars"	BBC tv
Best Light Entertainment Series	
Ray Galton and Alan Simpson "Steptoe and Son"	BBC tv
Best Documentary Script (Television or Film)	
Ken Russell "Monitor—Sir Edward Elgar Profile"	BBC tv

BBC tv

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Trinidad's Syndie Calypso

Continued from page 35

Sunday night, when the calypso king contest, biggest event of the season, went under lights before a crowd that ran into five figures in the country's biggest meeting-place for pleasure-seekers: Queen's Park Savannah. Winner of the contest was the Mighty Sparrow, whose compositions not only won the acclaim of American tourists, but that of a panel of judges. Sparrow sang "Kennedy Is The Man For Them" and "Old Time Education." The tune which kept him in the No. 1 bracket of the judges' (and American visitors') notebook, was "Kennedy." It was a warning-in-song to Nikita Khrushchev, to the effect that U.S. President Kennedy was quite capable of handling any Red Aggression in the Caribbean . . . or anywhere else!

Sparrow sang:

"I have confidence in Kennedy,
Khrushchev ain't mean nothing to me,
But I bet he will regret;
Kennedy is a genius,
Bald head Khrushchev was too contentious;
Always talking tough,
Finally Kennedy called his bluff."

The chorus, which dealt with the recent Cuban crisis, had lyrics that fell right into the laps of the Communist-hating audience:

". . . But they turn their ships in the opposite direction (refrain;
Kennedy can take care of them!).
It's a lucky thing Russian used discretion!
Search them, or sink them in the bottom of the ocean;
So, let em hear if you second the motion."

The favorite calypso, "Kennedy" continued to issue a warning to Russia. It stated, to the delight of U.S. listeners:

"Worldwide Communism they want to spread,
My mother said, she'd rather be dead
Than live in a world of Communism;
She said 'Uh uh,' she'll drink poison;
But poison isn't necessary,
Not as long as we have Kennedy.
Together with Canada, Britain and France,
Nikita Khrushchev ain't stand a chance."

And he ends with a warning to Fidel Castro: "Castro, try and remember; It's America; not Batista. So, don't be too quick to fight; try and see, you're taking too much of a big bite; Khrushchev is a madman, but still he wouldn't die for no Cuban; he'll give you weapons, that is all and when you die, he'll send a wreath to your funeral!"

It was the second time, in two years that Sparrow won a standing (10-minute) ovation from the crowd after singing his Calypso-King challenge song. Last year, he chose the same U.S.-tempered angle: a tale about being called back home from the United States to compete in the Calypso King Contest, because 'home' calypsonians had little, or nothing to offer.

It was something of a triumph too, for the U.S. over Britain; for Lord Kitchener, a brilliant creator of calypso tunes had come back to Trinidad after 15 years in the United Kingdom and he was odds-on favorite to win the $1,000-plus bargaining powers award that go with the title of Trinidad and West Indies calypsonian. Sparrow's American-inclined belted beat the British 'contender.'

Collins

Continued from page 34

was "wouldn't you like to be on tv too?"

Collins also appealed to the members' love of their parliamentary body which stands second only to the love of themselves.

He compared the coverage between House and Senate, noting the Senate seemed to garner more than the lion's share.

A case in point, he said, was the testimony of five Cabinet members on President Kennedy's Youth Employment bill.

The quizzical performance before the House went virtually unnoticed, Collins said.

The same performance before a Senate committee a week later was widely covered, Collins continued.

"The broadcaster reported their appearance and presentations for the American people to see—a picture which vividly impressed everyone with the strength and significant posture of the Congress as the important institution of American government it actually is.

This type of dialog usually leaves Congressmen ecstatic.

The Rules Committee, however, after hearing Collins took up other business and gave no word on future action for the resolution.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 40)

WRCV Total Area Homes: 603,500
Metro Rating: 26
Share of Audience: 50

SATURDAYS 9:00-11:00
Program: SATURDAY AT THE MOVIES

Jan. 5 "DECISION BEFORE DAWN"
Richard Basehart, Gary Merrill, Hildegarde Neff, Oskar Werner
1952, 20th Century-Fox, 20th C-F TV, 1st Run

Jan. 12 "THE SUN ALSO RISES"
Tyrone Power, Ava Gardner, Mel Ferrer, Errol Flynn, Eddie Albert
1957, 20th Century-Fox, 20th C-F TV, 1st Run

Jan. 19 "WOMAN'S WORLD"
Fred MacMurray, June Allyson, Clifton Webb, Van Heflin, Lauren Bacall, Arlene Dahl, Cornel Wilde
1954, 20th Century-Fox, 20th C-F TV, 1st Run

Jan. 26 "DEADLINE U.S.A."
Humphrey Bogart, Ethel Barrymore, Kim Hunter, Ed Begley, Martin Gabel
1952, 20th Century Fox, 20th C-F TV, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-10:00	WFIL 544,000
Gunsmoke 10:00-11:00	WCAU 434,000

WFIL Total Area Homes: 842,100
Metro Rating: 31
Share of Audience: 41

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Jan. 6 "SOLOMON AND SHEBA"
Yul Brynner, Gina Lollobrigida
1959, United Artists, United Artists, 1st Run

Jan. 13 "INHERIT THE WIND"
Spencer Tracy, Frederic March, Gene Kelly
1960, United Artists, United Artists, 1st Run

Jan. 20 "CAST A LONG SHADOW"
Audie Murphy, Terry Moore
1959, United Artists, United Artists, 1st Run

Jan. 27 "ON THE BEACH"
Gregory Peck, Ava Gardner, Fred Astaire
1959, United Artists, United Artists, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World 8:00-8:30	WRCV 400,300
Ed Sullivan 8:30-9:00	WCAU 410,000
Bonanza 9:00-10:00	WRCV 400,300

Philco Vs. NBC

Continued from page 33

of these NBC and Philco's explanations:

1. Ford and Philco said their withdrawal will release executive personnel to reestablish them as a major competitive force in military and civilian products.

"In our view this consideration is directed to the perfectly proper private interest of Ford and Philco—not the public interest with which the Commission is concerned," said the FCC.

2. NBC said that Philco's withdrawal will permit its earlier ouster from WRCV as directed by court.

"It would appear inappropriate for the Commission to base its decision on the fact that Philco's withdrawal might shorten the hearing process by several months," the commission said.

The 4-3 ruling concluded by urging Philco to make up its mind quickly whether to proceed with its application to operate WRCV.

In the commission split, Chairman Newton Minow and Commissioners Robert T. Bartley, Frederick W. Ford and E. William Henry were the majority. Commissioners Rosel Hyde and Robert E. Lee dissented. Commissioner T. A. M. Craven abstained.

Neither Philco nor NBC offered comment on the ruling.

NBC has until June 30, 1964 to vacate WRCV.

Tillman

Continued from page 34

Tillman notes considerable backwardness re tv. He says the city commissioners, or agency heads, almost always are more alert to tv than their pubrelations aides, who are practically all heavily background in print relations.

He also considers labor's press reps generally way ahead of business and industry flacks. During the extended New York newspaper strike, he says, the unions from the start were ready and available for interview. Initially, the Publisher's Assn. was most uncooperative, but, says Tillman, they came around finally and during the last couple of weeks been almost as eager as the union to tout their case.

An example of union savvy to press relations, says Tillman, is Mike Quill's Transport Workers Union has a regular outside p. r. firm, and important meetings are covered by a film crew hired by the union. Complete footage on the meeting—or any event involving the union—is available to tv newsmen.

Tillman, who was the first local tv newsman out on the street with camera and crew for on-the-spot coverage (the demolition of the Third Ave. elevated, May 7, 1956), predicts that the technical advantages that have made current location coverage much easier and better will continue to facilitate tv news. He sees the day soon when tv newsmen will be using a small, light portable tv camera (like the 16m cameras of today) that will allow for videotape news coverage by mobile units.

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LAWRENCE LAURENT
Washington Post

"COMEDIAN BACKSTAGE"

Was The

DuPont Show of the Week

NBC-TV March 10th

"Portrait of Shelley Berman really digs deeply. It was a brilliant piece of work!"

CECIL SMITH
Los Angeles Times

"Television truly showed up at its best in NBC-TV's 'Comedian Backstage'... This was an exciting hour with lasting impact. Television needs and could do many more hours like 'Comedian Backstage'..."

ARLENE GARBER
Citizen News

" 'Show of the Week' was a remarkable portrait of a man in the tensely-building moments of a show —a portrait of Shelley Berman that was not particularly flattering, but which for its honesty amounted to a television show that was simply terrific."

RICK DuBROW
UPI

"So tremendous has the nationwide reaction been to the unvarnished profile, producer Fred Freed is already negotiating Berman, whom he says 'has more guts and integrity than any performer I've ever met,' for a second Du Pont documentary next season."

HANK GRANT
Hollywood Reporter

"Comedy is a serious business. The hours are tough and long, pressures build, tempers grow short and sometimes things go wrong. Courtesy of Shelley Berman and NBC, we spent 24 hours yesterday with the comedian as he prepared for a night club engagement in a big, ornate Florida resort hotel. The program was unusual, perceptive and fascinating."

CYNTHIA LOWRY
AP

"It was altogether a remarkable graphic and honest TV portrait."

BOB WILLIAMS
N.Y. Post

"Comedian Backstage" on "The Show of the Week" is a remarkable look at the Shelley Berman the public doesn't see. A fine bit of real-life television.

PITTSBURGH PRESS

SHELLEY BERMAN

CMA CREATIVE MANAGEMENT ASSOCIATES LTD.

Nero's 'Hail,' 4 Preps' 'Campus' Pursell's 'Winter' Top New LPs

PETER NERO: "HAIL THE CONQUERING NERO" (RCA Victor). Pianist Peter Nero takes his keyboard on a global junket for this package spotlighting, once again, his keen styling and giving the set a wide melodic scope. He's backed by a rich, arch sound that shows up clear and clean in Victor's Dynagroove system. "Midnight In Moscow," "Never On Sunday" (Greece), "Mack The Knife" (Germany), "Granada" (Spain), "When The World Was Young" (France) and "Anna" (Italy) are some of the stops on his tune trip.

THE FOUR PREPS: "CAMPUS CONFIDENTIAL" (Capitol). The happy exuberance that usually attends a date on a campus is excellently transplanted on to disk in this "on the spot" LP. It was captured during an engagement in the Student Union of California's UCLA and both the mood and the entertainers were in high gear during it all. The Four Preps contributed an assorted bag of songs, patter and humor and everything worked. The album is sure to go over just as the "live" show did.

BILL PURSELL: "OUR WINTER LOVE" (Columbia). Bill Pursell fingered his way to a single disclick piano instrumental in recent weeks with "Our Winter Love" and he should do the same with this similarly titled album. Even though he's a key instrumentalist on the Nashville scene, his style has a spread that covers the disclick belt and the pop field with equal impact. The repertoire placed in this package to accompany the familiar "Our Winter Love" theme is built along the same romantic and languorous lines, and with a lush arch backing his keyboard, Pursell makes the LP an all-around winner in the instrumental sweepstakes.

MAURICE CHEVALIER: "PARIS TO BROADWAY" (MGM). Maurice Chevalier's recent one-man show at New York's Ziegfeld Theatre wasn't put into the groove but this is the next best thing. It's a mixture of English and French repertoire that includes some of the songs he did in the show and others that fit neatly into his familiar but continually captivating style. "Louise" and "Mimi" lead off each side and following are such tasty dishes as "A Jug Of Wine," "Speak To Me Of Love" and "Fascination." It's a package loaded with charm and a good sales potential.

THE "ORIGINAL" INK SPOTS: "GOLDEN FAVORITES" (Decca). Decca's morgue is full of "live" stuff which they've dressed up in a new packaging series called "Golden Favorites" and sent to market for another sales and spinning run. This "revival" of the Ink Spots has a strong chance to make the grade. In the package are the original versions of "If I Didn't Care," "My Prayer," "To Each His Own," and "I Don't Want To Set The World On Fire." It's nostalgic, of course, but surprisingly enough, it all holds up.

"SING ALONG WITH JACK" (Colpix). The sing along bit has been lifted from Mitch Miller, the folk song parody bit from Allan Sherman, and the JFK mimicry from Vaughn Meader, but it falls far short of any of the originals. The album is based on a paperback book of the same title issued by Pocket Books and the tieup should help stimulate sales as will some of the parodies like "Viva La Dynasty," "I Dream Of Jackie With The Bouffant Hair," "And The Stocks Came Tumblin' Down" and "Go Away Dixie Land" created by Milton Schwartz. The patter lead-in to each song throw the tune parodies that follow off-balance because they are trite and tired. The dull palaver makes it heavy goings. Chuck McCann is okay as "the voice" as is his aide, Jay Stanley. Manny Albam has arranged this sing along with a frisky beat.

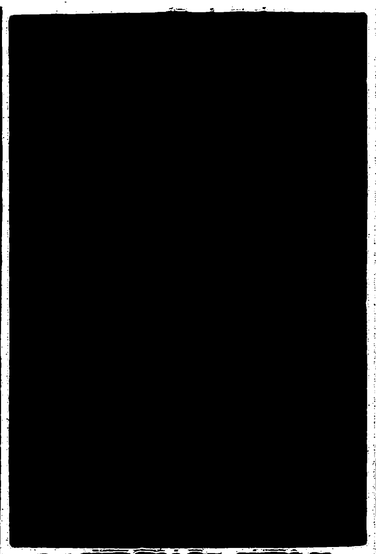
FELIX SLATKIN: "OUR WINTER LOVE" (Liberty). This is an often lush, sometimes bouncy orchestra & chorus session, waxed under the baton of Felix Slatkin whose musical background includes everything from the concert stage to concertmaster of the 20th Century-Fox studios. The result here is a highly-listenable background music outing, right for mood music programmers and homes that like the lush background touch. Bob Florence has arranged the tunes which include "I Left My Heart In San Francisco," "What Kind of Fool Am I," "Lollipops and Roses," "Days of Wine and Roses" and others.

SHIRLEY HORN: "LOADS OF LOVE" (Mercury). This is a big and stylish showcase for thrush Shirley Horn. Backed by some groovy arrangements by Jimmy Jones, and waxed under his baton, this outing essays a variety of tempi and reveals the various swinging qualities of Miss Horn's smart style. On ballads she displays a wispy and tender feel while on the uptempo material she digs in for some solid swinging. Always giving close attention to the lyrics, she gives a nicely-phrased performance here that should catch the ears of many a listener, as she essays a variety of songs including showtunes and old pop faves.

MARK MURPHY: "THAT'S HOW I LOVE THE BLUES" (Riverside). When Mark Murphy attacks a blues session it can be figured that an expressive and hip platter will result. That's what's happened here, as the singer, backed by some hefty arrangements by Al Cohn, puts his all into an array of blues flavored tunes. Emphasizing the lyrics with dynamic phrasings, Murphy gets a strong emotional feel out of each number that makes this outing a strong example of sophisticated blues treatment. It should draw attention from the nightlife jazz sites for its hip and swinging sound and feel.

THEODORE BIKEL: "ON TOUR" (Elektra). One of the more consistent folk performers, both as a disk seller and concert performer, Theodore Bikel herein gives his followers more of what they have come to expect from him—a spirited and versatile performance. The languages and origins of his songs are varied, and his patter in this session, recorded at Town Hall, N.Y., has a humorous tinge that's sure to please. It's a slick session, the 10th he has recorded for Elektra Records, and probably has the widest range of any. Bill Lee backs solidly on bass.

WILLIE MITCHELL: "IT'S DANCE TIME" (Hi). A steady blues beat runs throughout this LP, giving it a easy-going feeling with an earthy quality as well. Willie Mitchell is a trumpeter and leader of this septet, but Mitchell never upstages the ensemble sound of the group, thereby allowing a steady and ef-



LAWRENCE WELK

In His Newest Dot Album Salutes "1920's EARLY HITS"

festive tone to prevail. The session has a nice rhythmic feel, right for easy terping, topped off by an uncomplicated sound that will please. Tunes include "Sunrise Serenade," "Stardust," "Twilight Time," "The Wayward Wind" and others.

LENNY HERMAN & THE OLD-TIMERS: "DANCING & LISTENING TO THE GOLDEN OLDIES" (Diplomat). Lenny Herman and his vocal-instrumental group have herein styled an array of oldies, fashioned in the genre of their original presentation. Nothing for the hipsters, the set has a pleasant manner of yore and is right for fox-trotting etc. and maybe even singing along with. Tunes include "Do Do Do What Your Mother Did," "I'm Just Another Sweetheart," "I'm Going To See You Sue," "All Alone," "My Little Girl" and others.

'The R&H Story'

"The Rodgers & Hammerstein Story" by Stanley Green (Day; $4.50), is short, comprehensive treatment of celebrated combo of American musical theatre by an author whose earlier book, "The World of Musical Comedy," eminently prepares him to treat the subject.

Paring info to bare essentials, while still writing with full appreciation for status of composer Richard Rodgers and late lyricist Oscar Hammerstein 2d, Green follows their careers from early Columbia U. collaboration to their final Broadway entry, "The Sound of Music." Solo ventures of each man are treated, as well as their associations with other writers (particularly the late Lorenz Hart, in the case of Rodgers). Book carries useful appendix checklist and several illustrations. A handy, accurate guide to an important segment of lyric stage. *Rode.*

Longplay Shorts

The RCA Victor five-disk package of Richard Wagner's "Die Walkure," released in the special Soria Series, copped the French Grand Prix International du Disque 1962 of the Academie Charles Cros . . . Folk singers Addis & Crofut, currently winding up a concert tour with Stan Getz, will hit Toronto April 10 for a four-day engagement at the Purple Onion . . . RCA Victor has initiated a monthly newsletter, called "Inside Red Seal," to furnish dealers with the activities of Red Seal artists and the recordings available. The first issue featured Jascha Heifetz as the artist of the month. Upcoming are features on Artur Rubinstein, Leontyne Price, Robert Shaw, Arthur Fiedler, Lorin Hollander, Erich Friedman, Julian Bream, Leonard Pennario, Erich Leinsdorf, Sergio Franchi and Anna Moffo.

Anita Bryant, currently out on a Columbia LP, "Anita Bryant's Greatest Hits," is set for a summer stock season playing opposite Bert Parks in "The Music Man" . . . Bobby Vinton, Epic disker, begins a week's stand at Palumbo's, Philadelphia, next Wednesday (27) . . . Arthur Fiedler, who conducted the Washington's National Symphony Orchestra for the first time last Saturday (16), is staying on in Washington this week for a meeting of the U.S. Advisory Commission of Information's Music Advisory Panel, of which he is chairman.

Henri Rene now in London for recording sessions for the "Reader's Digest" recordings produced by RCA Victor. The title of the album will be "Music for Listening and Relaxation," and it will be released this fall . . . Jackie Davis' first LP for Warner Bros., since leaving Capitol, will be "Easy Does It," featuring Barney Kessel, guitar; Earl Palmer, drums; Joe Comfort, bass; and the maestro's Hammond organ . . . Gene McDaniels, Liberty disker, will cut an album in New York during his engagement at Brooklyn's Elegante . . . A two-volume package of last year's Philadelphia Folk Festival will be released by Prestige in mid-April.

Carol Bath's first light classical album for MGM, "Vienna Yesterday . . . Vienna Today," was launched in San Francisco (her hometown) Monday (18) with a special reception. Co-hosting the reception were the Honorable Karl C. Weber, Austrian Consul; George C. Killion, member of Metro's board of directors, and Jesse Kaye, Coast veep of MGM.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JIMMY DEAN .... **THIS OLE HOUSE**
(Columbia) .... **Mile Long Train**
Jimmy Dean's "This Old House" (Hamblen†) brings back this Stuart Hamblen country number in a fresh version with a bounce and brightness that'll grab spins on all levels. "Mile Long Train" (Coach & Four†) is an okay western song with a pleasing sound.

* * *

TOMMY EDWARDS ......
SOMETIMES YOU WIN, SOMETIMES YOU LOSE
(MGM) .... **May I**
Tommy Edwards' "Sometimes You Win, Sometimes You Lose" (Edent†) is a sharply written number with a catchy beat and a good lyric which this singer handles for solid impact. "May I" (Edent†) is a pretty ballad with a lilting quality that could give it considerable spinning impetus.

* * *

THE MARCELS .... **THAT OLD BLACK MAGIC**
(Colpix) .... **Don't Turn Your Back On Me**
The Marcels' "That Old Black Magic" (Famous) rolls down a click groove which this combo has used before in its workover of other oldies. "Don't Turn Your Back On Me" (Gilt†) is another strong ballad with good chances among the teeners.*

* * *

XAVIER CUGAT ORCH .... **WATERMELON MAN**
(Mercury) .... **Swingin' Shepherd Blues**
Xavier Cugat Orch's "Watermelon Man" (Ariest†) is a solidly swinging instrumental with a beat and a sound that should give this vet organization a good crack at the pop turntables. "Swingin' Shepherd Blues" (Benell†) is an okay slice of a past instrumental hit with an arresting flute sound.

* * *

TOMMY ROE .... **THE FOLK SINGER**
(ABC-Paramount) .... **Count On Me**
Tommy Roe's "The Folk Singer" (Painted Desert†) is a switch on the current trend of kidding the folksingers. This is on-the-square ballad with a romantic lyric which the teenagers will understand. "Count On Me" (Leeds) bounces along in a familiar rocking groove but is handled very well by this singer.*

* * *

HARRY SIMEONE CHORALE .... **PEACE IN THE VALLEY**
* **(20th-Fox)** .... **The World Is Waiting For the Sunrise**
Harry Simeone Chorale's "Peace In The Valley" (Hill & Range†) gives this religious standard a stirring workover that will grab spins on all levels. "The World Is Waiting For The Sunrise" (Chappell) is another fine oldie but this slice is somewhat marred by ill-fitting modernistic flourishes.*

* * *

PETE FOUNTAIN .... **THE GRASSHOPPER**
(Coral) .... **Lonely Little Tune**
Pete Fountain's "The Grasshopper" (Mills) is a charming little melody perfectly tailored into a commercial pipe by this clarinetist's light touch. "Lonely Little Tune" (Duchess†) is a slow-tempoed blues number that's also pleasing all the way.*

* * *

LOVELACE WATKINS .... **TENDER LOVE**
(Groove) .... **Ma Cherie Au Revoir**
Lovelace Watkins' "Tender Love" (Leeds) is a lilting slow-tempoed ballad delivered with a contemporary blues feeling that will give this entry wide play. "Ma Cherie Au Revoir" (Premier†) is another arresting slice by a flexibly-piped performer.*

* * *

JACKIE KANNON .... **I WILL FOLLOW YOU**
(Stage) .... **Bobby Baby Ya Ya**
Jackie Kannon's "I Will Follow You" (Leeds) is a socko rocking ballad with a powerful beat and excellent lyric delivered in excellent style by this performer. "Bobby Baby Ya Ya" (Main Street Songs†) is a so-so song tribute to U.S. Attorney General Robert Kennedy.*

* * *

JUDY GARLAND .... **HELLO BLUEBIRD**
(Capitol) .... **I Could Go On Singing**
Judy Garland's "Hello Bluebird" (Remick), from the upcoming pic, "I Could Go On Singing," gives this oldie an excellent ride in this songstress' distinctive style. "I Could Go On Singing" (United Artists*) is an okay pic title ballad.*

* * *

BILLY MURE & 7 KARATS .... **DIAMONDS**
(Riverside) .... **String of Guitars**
Billy Mure & The Seven Karats' "Diamonds" (Robbins) is a striking instrumental production featuring some driving guitar playing on a melody that has been piling up a lot of wax versions. "String of Guitars" (Heatherfield†) is a smooth showcase for this guitarist and an excellent small combo.*

* * *

SONNY TIL .... **HEY, LITTLE WOMAN**
(Charlie Parker) .... **I Miss You So**
Sonny Til's "Hey, Little Woman" (Marmaduke) registers as a toe-tapping rocker delivered in crackerjack style by this singer and the Orioles. "I Miss You So" (Leeds*) is a slow-tempoed entry also handled with savvy by this blues combo.*

* * *

ADAM CHARLES .... **SOMEBODY ELSE'S GIRL**
(Dot) .... **How Many Times**
Adam Charles' "Somebody Else's Girl" (E. B. Marks†) shapes up a strong possibility for the teenage market via a highly effective rendition by this singer. "How Many Times" (E. B. Marks†) is an okay uptempo entry in a familiar pattern.

* * *

ELMER BERNSTEIN .... **TO KILL A MOCKINGBIRD**
(Ava) .... **Terasina**
Elmer Bernstein's "To Kill A Mockingbird" (Northern), pic title song, shapes up as a very pretty melodic entry dished up in an excellent orch and choral arrangement. Could be very big. "Terasina" (Columbia Pictures*) is a Latin flavored instrumental with a fine sound.* *Herm.*

*ASCAP. †BMI.

TEENS TAKE TO SURF SOUND

Cap, Cadence Join Off-B'way Beat With Backing, Cast Album Deals

Capitol and Cadence Records have become off-Broadway angels. Capitol is making its financial fling with the revival of "The Boys From Syracuse" and Cadence is backing the revival of "Best Foot Forward." Original cast album rights go along with each deal.

Cap, without revealing figures, says its putting up a substantial amount of coin in the "Syracuse" production. It's understood that Cadence has a $10,000 stake in "Best Foot Forward."

"Syracuse," a musical by Richard Rodgers & Lorenz Hart, was originally produced on Broadway in 1938. There was no original cast album made then, of course, but in the mid-1950's Goddard Lieberson produced a "recreation" of the musical for the Columbia label. The revival is being produced by Richard O. York with the "blessings and guidance" of Rodgers. It features Ellen Hanley, who appeared on Broadway in "Fiorello," tuner to which Cap also had original cast album rights. It's set to open at Theatre IV in mid-April.

"Best Foot Forward," the Hugh Martin-Ralph Blane musical, was originally produced on Broadway in 1941. The Cadence package will be its first complete score grooving. The album was cut Sunday (17) and will be released simultaneously with the off-Broadway preem, now scheduled for the first or second week in April. The revival will star Liza Minnelli, Judy Garland's daughter. Cadence already has begun the campaign on the show with the release of a single by Miss Minnelli. The sides are "What Do You Think I Am" and "You Are For Loving." Latter tune was written by Martin & Blane for the revival. "Syracuse," incidentally, will use the same book, music and lyrics as in the original production.

The hitch-on to off-Broadway by Cap and Cadence marks a noticeable upbeat in diskery interest. London is already out with an

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Could Start a Trend

Love knows no disk rivalry. The record company version of the Montague-Capulet affair is being played by Leslie Nussbaum, copywriter for Epic Records (a Columbia subsid), and Paul Rubenstein, advertising manager of RCA Victor's Red Seal division.

Wars of speed and sound between the two disk companies, notwithstanding, Miss Nussbaum will marry Rubenstein on April 6 in Jackson, Miss., her hometown. Rubenstein is the son of pianist Artur Rubinstein, who records for RCA Victor.

Selvin Stays on Bike After RCA Retirement; Mulls Disk Projects

Ben Selvin was retired from RCA Victor last week but not from the music/record business. Selvin, who reached the 65-year retirement age set by RCA, has several irons in the fire; a recording deal with United Artists Records are among them. Until the record biz deals are resolved, Selvin still has realestate interests in Roslyn, L.I., to take care and he's also serving as musical consultant to the Top of the Fair Inc. at the N.Y. World's Fair.

Selvin, who had been artists & repertoire manager for Victor's Custom Record Division for the past 10 years, was feted at a retirement dinner last Thursday (14) at N.Y.'s St. Moritz Hotel by the music and record industry. Selvin had been in the business for over 50 years as a violinist, bandleader, radio director, professional manager and recording manager.

Approximately 200 people were at the dinner including reps from the American Federation of Musicians, the music publishing and record industries, and all departments of the RCA Victor Record Division and RCA. Among the speakers at the dinner were Norman Racusin, Victor veep-operations manager, and Jack Burgess, Victor veep for commercial sales. Master of ceremonies was Ralph C. Williams, manager of custom records division at Victor.

Among the mementoes carried away by Selvin were a tea set, a clock, and gold record for his disking of "Dardanella" which was awarded without certification by the Record Industry Assn. of America.

Selvin's post as head of artists & repertoire for the custom record division will now be handled by Drex Hines.

AFM Spells Out Jobs Losses Due To New Tax Rule

Sounding off against the excessively restrictive tax regulations by the Internal Revenue Service on business good-will entertainment, Herman Kenin, president of the American Federation of Musicians, told the Joint Congressional Committee on Internal Revenue Taxation last week that it's resulted in "critical and continuing job losses for musicians since Jan. 1."

Kenin's plea to Chairman Wilbur D. Mills and members of the committee was for a restatement of Congressional intent with respect to the "expense account" section of the 1962 tax law that would be "truly defined by IRS regulations." He blamed the decline in hotel, restaurant and club employment, in part, on a businessman "fear psychology" growing out of tardy and still incomplete definitions which he challenges, in their present form, as being a "true reflection of intent of the 87th Congress."

Kenin said his projection of a current spot survey of job losses directly attributable to the IRS preliminary definitions, suggests a loss of one-third to one-half of present musicians employment in hotels, restaurants and other affected establishments.

In support of his plea for Congressional relief, Kenin cited the following findings as typical and reflecting, from all points of the national compass, "a new and growing crisis in live music employment."

Upwards of 100 Philadelphia musicians have been laid off since Jan. 1; in Los Angeles, 66 spots

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UA MUSIC TAKES ON GOLD, DEUTCH, LAUBER

With a stepup in activity at United Artists Music, exec veepee Michael Stewart added three execs to the organization last week. They are: Jack Gold, exec producer in charge of creative projects; Murray Deutch, general professional manager, and Kenneth Lauber, exec assistant to Stewart.

In addition to the new appointees, Stewart said that Eve Sacks would continue as head of the copyright department; Sidney Shemel will serve as legal counsel, and Simon Maal as controller.

Gold, who recently sold his publishing firms to UA, is also a disk producer. Deutch resigned his post of veep-national promotion manager at Jubilee Records to join the new UA team. Lauber, a composer-musician, has been an indie record producer for several major firms.

With the alignment of key personnel now set, Stewart is planning a trip to Europe to visit the firm's affiliates as well as contacting producers of UA films now in production on the Continent.

LOTSA LABELS GET IN SWIM

By MIKE GROSS

A new musical fad is sailing in from the Coast. It's called "surfing music" and it's expected to take hold of the teenage market on a national scale within the next few months.

Right now the surf beat is strongly entrenched on the Coast where the indie diskers have been pouring out streams of singles and albums aimed at the beach buffs and their aquatic sport. The majors have been approaching the surf trend cautiously but it's expected that they'll soon be getting their feet wet and follow the lead taken by Capitol Records, which has just launched a national campaign for its recent acquisition, Dick Dale, and his album, "Surfers' Choice."

It is Capitol, in fact, that claims a clean beat, on the major company level, for the surf sound. Back in June, 1962, Cap released a single by The Beach Boys titled "Surfin' Safari." It sold about 300,000 copies and the surf wave was on. Cap followed the single click with a similarly titled LP by Beach Boys, and it, too, sold well in the Coast market. Cap is now readying another Beach Boys' package tagged "Surfin' U.S.A."

Surf music, according to some artists and repertoire execs, is nothing more than rock 'n' roll with title, lyrics and album covers centered on the surfing sport. And, its followers are just teenagers who've exchanged the hot rod for the surf board. Some surfers say that surfing has become "a way of life" and the surf sound is a way for them to identify with music.

In addition, the surf set has a costume and a language of its own. White levis and parkas are part of the uniform and words like "ding," "woody," "hose," "gremmie" and "hot dogger" are part of their language.

The surf fad is said to have started in Hawaii and then taken over by the teenagers in Southern California—Balboa Beach is the surfers' headquarters. Several disk execs, in tracking this new sound wave, predict that it will soon be taking hold in Florida and then move up the east coast as the weather gets warmer and beach-going gets into full swing. With surfing sound echoing from both coasts, the diskers are also sure that it will win over in the midwest despite the teeners' dry-land surroundings.

In addition to Cap, the other majors stepping into the tide, although on a smaller scale, are Decca with an upcoming release by a group called The Surf Riders, and RCA Victor, with a tune called "Banzai Pipe Line" in a soon-due Henry Mancini LP, "Uniquely Mancini." The title, "Banzai Pipe Line," pertains to a popular surf strip in Hawaii. Columbia, via its Epic subsid, is also planning to dive into the surf wave within the next couple of weeks.

Even with Capitol's step-up of

(Continued on page 64)

Name Len Levy Epic Gen'l Mgr.

Len Levy has been upped to general manager of the Epic label. Levy, formerly Epic's national sales manager, will report directly to Bill Gallagher, vicepresident in charge of marketing for Columbia Records, Epic's parent company.

In his new post, Levy will continue to be responsible for all phases of the sales operations of Epic and Okeh Records, including the development of merchandising programs through the district sales managers and distributors of both lines.

Levy was appointed Epic's national sales manager in October, 1961, after stints with Modern Sound Inc. and Top Rank Records.

Columbia Pics in Major Music Biz Bid Via $2-Mil. Buy of Nevins-Kirshner

ECM Too Political?

The music biz has finally gotten around to Europe's Common Market. The tune, titled "The Common Market," was a joint cleffing effort between Larry Douglas, working in Paris, and Walter Bishop, out of New York.

Douglas had trouble getting a disking on the tune in Paris, as the idea, they told him, was too political. Bishop did a rewrite on the lyrics putting them in a lighter vein and Douglas hopped over to Sweden, where he nabbed a recording deal with Karusell Records in an etching by singer Betty DuBois. Bishop is now submitting the tune to U.S. diskers.

Flip side of "The Common Market" in the Swedish disk, is "The Russian Rocka Bossa," another Douglas-Bishop collaboration.

Columbia Pictures broadened its diskery and music publishing operations via negotiations for the purchase of Aldon Music and Dimension Records from Al Nevins & Don Kirshner. Barring a hitch, final papers should be signed shortly.

Although the purchase figure was not revealed, it's understood that Nevins and Kirshner had put their combine in the market at about $2,000,000. In addition to Aldon, which is a BMI affiliate, the picture company also acquires the Nevins-Kirshner firm, an ASCAP affil.

The film company began stepping up its music publishing activities in June, 1962, when it hired Marvin Cane to head its newly formed BMI affil, Gower Music. Columbia also has Colpix Music, an ASCAP firm, and a 50-50 partnership with Shapiro-Bernstein in Columbia Pictures Music, also ASCAP. On the record end, Columbia has as its subsid, Colpix Records and May Records. The personnel setup in the newly acquired firms has not yet been revealed but it's figured that both Nevins and Kirshner will continue to head their operations under a five-year contract to Columbia Pictures.

The buy of Aldon climaxes one of the most successful indie publishing operations in recent years. Within a comparative short span of about five years, Aldon developed into a "hot" outfit that racked up a constant stream of hits and record coverage. Last year, for example, the firm racked up 10 Broadcast Music Inc. awards and placed about 300 publications with disk companies.

Aldon also has a solid stable of writers who'll continue their pacts with the firm. Among them are Jerry Goffin, Carole King, Barry Mann, Cynthia Weil and Howard Greenfield.

The Dimension label was launched a little less than a year ago and clicked with Little Eva's "LocoMotion," The Cookies' "Chains" and Carole King's "It Might As Well Be Spring." The diskery also uses such indie producers as Jerry Goffin, Jack Keller, Charlie Koppelman and Don Rubin.

Columbia Pictures has been using its publishing to hold the rights to the music in its films and the tv product released through Screen Gems, another of the picture company's subsidiaries.

Capitol Disk Club Goes Outside For 'Gypsy' Pic Track

Capitol Records, for the first time, has stepped outside its own doors to bring another company's product into its record club. The out-of-family disk that has been brought into the Cap club is the soundtrack album of "Gypsy" on the Warner Bros. label.

The move by Cap was made despite the fact that there's been nothing settled yet in the recent investigation by the Federal Trade Commission into the Columbia Record Club. One of the main points in the FTC hearings was the handling of outside lines by the Col club.

Don Bonbright, president of the Capitol Record Club and vice-chairman of the Capitol board, said that the deal for "Gypsy" does not constitute a change in the club's general pattern of releasing only Angel and Capitol disks. He did indicate, though, that the club would continue to review desirable recordings as they come up.

The only other major company involved in a club operation is RCA Victor, which is handled by the Reader's Digest. So far, the Victor club handles only Victor product.

The "Gypsy" track features Rosalind Russell, Natalie Wood and Karl Malden. The score was written by Jule Styne and Stephen Sondheim. Columbia has the original Broadway cast album of "Gypsy" starring Ethel Merman.

NORM FOLEY SETS UP OWN ASCAP-BMI SHOP

Norman Foley, longtime professional manager at the Big 3, has set up his own shop. He's launching Reliance Music (ASCAP) and Stride Music (BMI).

Foley expects to work closely with writers in the film and legituner fields as well as with the pop cleffers. His firms will be based in New York.

Biz Off, So Goodwin Folds Tune-Dex Service

George Goodwin has thrown in the towel on his Tune-Dex card file operation. He ran the system, which was a radio, tv, recording and entertainment service, for 21 years.

Subscriptions to Tune-Dex began to fall off in the early 1950s, about the time the pop music publishers discontinued printing professional material, Goodwin said that he carried on at a loss until "his dough and patience ran out."

Jackie Mills to Prexy Astaire's Ava Diskery; Has Showtune Project

Jackie Mills has taken over the presidency of Fred Astaire's diskery, Ava Records. Herman Pan, who had been diskery's prez since it was launched two years ago under the Choreo tag, will continue to work with the company in an exec capacity. Astaire, is chairman of the board.

Mills, who had been promoted from exec veepee, was in New York last week setting up recording sessions and lining up new personnel. In the latter matter, Bert Haber was set as diskery's eastern rep. The firm is based on the Coast.

On the recording end, Mills has lined up a project that will result in eight LPs over a three-year span. The series will be an anthology of the American musical theatre prepared by Betty Comden, Adolph Green and Richard Lewine. Miss Comden, the only one of the trio who'll appear on the disks, cut two LP sides last week. One side features songs from "Chee Chee" by Richard Rodgers & Lorenz Hart and on the flip is the George & Ira Gershwin tuner "Treasure Girl." This LP is set for July release.

Also upcoming on Mills' program for Ava is an album of Soviet jazz prepared by Victor Feldman. Mills also expects that Astaire will do some recordings for his label.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	7	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
2	3	72	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	2	10	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
4	4	10	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
5	6	47	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
6	5	22	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
7	7	24	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
8	13	6	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
9	9	8	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
10	8	21	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
11	10	10	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
12	17	8	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
13	18	22	BENT FABRIC (Atco) Alley Cat (33-148)
14	14	6	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
15	11	48	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
16	16	11	KINGSTON TRIO (Capitol) New Frontier (T 1809)
17	12	22	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
18	31	5	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
19	19	16	VAUGHN MEADER (Cadence) First Family (CLP 3060)
20	15	16	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
21	25	9	GYPSY (Warner Bros.) Soundtrack (B 1480)
22	20	134	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
23	21	17	OLIVER (Victor) Original Cast (LOCD 2004)
24	33	3	LAWRENCE OF ARABIA (Col Pix) Sound Track (CP 514)
25	20	20	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
26	23	10	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
27	27	7	LIMELITERS (Victor) Our Men in San Francisco (LPM 2609)
28	27	27	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
29	42	17	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 3800)
30	24	20	ROBERT GOULET (Columbia) The Two of Us (CL 1885)
31	34	10	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3061)
32	26	9	VENTURES (Dolton) Telstar and Others (BLP 2019)
33	36	4	STAN GETZ (Verve) Big Band Bossa Nova (V 8494)
34	30	3	ROOFTOP SINGERS (Vanguard) Walk Right In (VRS 9123)
35	—	2	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
36	40	2	FOUR SEASONS (Vee Jay) Big Girls Don't Cry (LP 1056)
37	22	3	VINCE GUARALDI (Fantasy) Jazz Impressions of Black Orpheus (8089)
38	32	10	CHUBBY CHECKER (Parkway) Limbo Party (P 7020)
39	41	4	NAT KING COLE (Capitol) Dear Lonely Hearts (T 1838)
40	29	21	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
41	39	19	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-435)
42	—	1	DAVE BRUBECK QUARTET (Columbia) Bossa Nova U.S.A. (CL 1998)
43	—	1	PAUL & PAULA (Philips) Songs for Young Lovers
44	38	6	MUTINY ON THE BOUNTY (MGM) Soundtrack (1E4)
45	35	40	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
46	46	4	BRENDA LEE (Decca) All Alone Am I (DL 4370)
47	43	4	SAMMY DAVIS (Reprise) At The Cocoanut Grove (R 6063/2)
48	47	6	BOBBY VEE (Liberty) Golden Greats (LRP 3245)
49	44	10	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
50	48	4	THE SHIRELLES (Scepter) Greatest Hits (507)

Lee Herschberg Joins Decca's Coast A&R Staff

Charles (Bud) Dant, Coast artists & repertoire director for the Decca and Coral labels, has brought in Lee Herschberg as his assistant. Recently, Herschberg was engineer and mixer for United Recorders. Prior to latter association, he held same post with Decca for five years.

Herschberg will assist Dant in the recordings of Rick Nelson, Pete Fountain, Vincent Edwards and Earl Grant, among others.

Surf Sound

Continued from page 63

surfing activity, the Coast indies still have a lock on the new beat. In fact, Cap had to buy its new surf-rider, Dick Dale, from the indie Del-Fi label. Del-Fi, incidentally, is well-stocked on the surf sound. The diskery, which is headed by Bob Keene, has already released four surf-pegged albums this year. They are: "Surf Rider" by The Lively Ones; "Surfers' Pajama Party" by Bruce Johnston's band; "Big Surf" by The Sentinels, and "Wipe Out" by The Impacts.

This week Del-Fi is shipping a fifth LP featuring 12 different surfing musical groups. This album is called "Battle of the Surfing Drums." It will be followed next week by a new album recorded by The Lively Ones. Keene also has four more albums in the works for recording sessions this month.

Other Coast indies riding the surf crase are Vault Records with "Lloyd Thaxton Goes Surfing With the Challengers" and "Surf Beat" by The Challengers; and the Crescendo label has an album recorded by Bob Vaught and The Renegades titled "Surf Crazy."

Job Losses

Continued from page 63

have closed or eliminated live music at a cost of 161 jobs; compared to January, 1962, Washington (D.C.) musicians have lost $137,280 in payrolls; two Nashville clubs have discharged their bands due to declining business; in N. Y., 36 establishments have either closed or reduced substantially their live music requirements, affecting jobs for 71 musicians, while even the better class hotels are sharply reducing music personnel; in Chicago seven spots have either closed or have reduced substantially their live music requirements, denying work to 24 musicians; in Seattle, six major hotels and restaurants have enforced layoffs totalling 230 man-hours weekly for musicians; Detroit reports a 5% payroll reduction in major clubs, with employers pleading a "tremendous" falloff in business.

Previous independent studies made for the information of the Congress, documented the fact, Kenin said, that for every musician denied work by an out-moded taxing policy such as the so-called "cabaret" tax, some five and one-half waiters, cooks, bartenders and service help also are "thrust back into the mounting stream of unemployed."

Cap, Cadence

Continued from page 63

original cast set of John Jennings' musical, "Riverwind," and Columbia has issued an original cast recording (not musical) of the recently closed "Brecht On Brecht."

Cap's original Broadway cast effort so far this season has been "Beyond The Fringe." The company is now waiting for the Steve Allen musical, "Sophie," in which it has a financial interest. The Allen tuner is currently in its out-of-town tryout. Cap's only other off-Broadway excursion was "Little Mary Sunshine," which was released several years ago.

"Best Foot Forward" is Cadence's first crack at an original cast set of a legitimer. The diskery, however, hit the market last week with the original cast album of "Dime A Dozen," Julius Monk's nitery revue at New York's Hotel Plaza.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	8	5	OUR DAY WILL COME — Ruby & the Romantics	Kapp
2	1	8	WALK LIKE A MAN — Four Seasons	VeeJay
3	2	9	RHYTHM OF THE RAIN — Cascades	Valiant
4	7	6	END OF THE WORLD — Skeeter Davis	Victor
5	3	9	YOU'RE THE REASON I'M LIVING — Bobby Darin	Capitol
6	6	7	BLAME IT ON THE BOSSA NOVA — Eydie Gorme	Columbia
7	4	9	RUBY BABY — Dion	Columbia
8	17	4	HE'S SO FINE — The Chiffons	Laurie
9	9	5	ONE BROKEN HEART FOR SALE — Elvis Presley	Victor
10	5	10	HEY PAULA — Paul & Paula	Philips
11	11	10	WILD WEEKEND — Rebels	Swan
12	12	5	IN DREAMS — Roy Orbison	Monument
13	15	3	SOUTH STREET — Orlons	Cameo
14	13	7	WHAT WILL MARY SAY — Johnny Mathis	Columbia
15	14	11	FROM A JACK TO A KING — Ned Miller	Fabor
16	19	5	ALL I HAVE TO DO IS DREAM — Richard Chamberlain	MGM
17	18	4	LET'S LIMBO SOME MORE — Chubby Checker	Parkway
18	21	6	OUR WINTER LOVE — Bill Pursell	Columbia
19	27	3	CAN'T GET USED TO LOSING YOU — Andy Williams	Columbia
20	16	10	WALK RIGHT IN — Rooftop Singers	Vanguard
21	26	5	LET'S TURKEY TROT — Little Eva	Dimension
22	24	4	BOSS GUITAR — Duane Eddy	Victor
23	16	7	GREENBACK DOLLAR — Kingston Trio	Capitol
24	44	2	DO THE BIRD — Dee Dee Sharp	Cameo
25	36	2	LAUGHING BOY — Mary Wells	Motown
26	28	2	OUT OF MY MIND — Johnny Tillotson	Cadence
27	—	1	YOUNG AND IN LOVE — Dick and DeeDee	Warner Bros.
28	20	6	ALICE IN WONDERLAND — Neil Sedaka	Victor
29	23	10	YOU'VE REALLY GOT A HOLD ON ME — Miracles	Tamla
30	22	9	MAMA DIDN'T LIE — Jan Bradley	Chess
31	48	3	TWENTY MILES — Chubby Checker	Parkway
32	25	7	YOUR USED TO BE — Brenda Lee	Decca
33	47	2	FOLLOW THE BOYS — Connie Francis	MGM
34	41	5	HITCH HIKE — Marvin Gaye	Tamla
35	42	2	DON'T SET ME FREE — Ray Charles	ABC-Par
36	37	6	YAKETY SAX — Boots Randolph	Monument
37	32	7	I WANNA BE AROUND — Tony Bennett	Columbia
38	31	8	GYPSY CRIED — Lou Christie	Roulette
39	—	1	DON'T SAY NOTHIN' BAD — Cookies	Dimension
40	—	1	PUFF — Peter Paul & Mary	Warner Bros.
41	36	3	CAST YOUR FATE TO THE WINDS — Vince Guaraldi	Fantasy
42	30	4	BUTTERFLY BABY — Bobby Rydell	Cameo
43	—	1	MR. BASS MAN — Johnny Cymbal	Kapp
44	—	1	PIPELINE — Chantays	Dot
45	50	2	ALL OVER THE WORLD — Nat King Cole	Capitol
46	34	10	LOOP DE LOOP — Johnny Thunder	Diamond
47	39	2	WHY DO LOVERS BREAK EACH OTHER'S HEARTS — Bob B. Soxx	Philles
48	40	12	DON'T MAKE ME OVER — Dionne Warwick	Scepter
49	—	1	THE BIRD — Dutones	Columbia
50	—	1	BABY WORKOUT — Jackie Wilson	Brunswick

Inside Stuff—Music

The subject of sales was taken up last Tuesday (12) at the sixth session of the NARAS-NYU course in "The Art of Recording." With MGM president Arnold Maxin presiding as moderator, Jack Loetz, of Columbia, and Larry Newton, of ABC-Paramount, agreed that they couldn't do much with a disk unless the artists & repertoire department supplied them with saleable material. Neither claimed that his sales force could create a hit. "Sales can contribute to a degree," added Loetz. In discussing the difference between singles and albums, Loetz said of the former, "It's a perishable vegetable. You can't stay with it too long."

In reply to Maxin's query whether promotion should be part of sales or a&r, Loetz selected sales, "because we need to control it. We have to know who is contacting whom." Newton, however, felt it belonged with a&r, "Up to a certain level. The trouble is, though, that the a&r man always feels this is the greatest thing he's done since yesterday." Maxin then added, "The problem's not so great with a small a&r staff." Re promotion, Newton came out strongly against forced sales. He said, "You may sell 20,000 to 40,000 records that way, but they'll all come back to you some day." Newton also added that there aren't enough trained personnel in the industry. "The record business needs a school where people can really learn what it's all about."

No benefit shows will be necessary for the families of the five "Grand Ole Opry" entertainers—Patsy Cline, Hawkshaw Hawkins, Cowboy Copas, Jack Anglin and Randy Hughes—who recently died in plane and auto accidents in Tennessee. All were well-insured and their beneficiaries are left in "good financial shape," according to a Nashville source. Too, royalties from their records will continue to be paid their estates. Patsy Cline, for instance (heeding the advice of her late manager Hughes), took out a $100,000 insurance policy last October—and had previously purchased a Nashville apartment house and invested in securities.

The Alan Jay Lerner-Frederick Loewe musical, "Brigadoon," has been invited to the White House. The New York Light Opera Co. will give a performance of the tuner for the President and Mrs. Kennedy, the King of Morocco and other guests at a state dinner and reception on March 27. The cast, headed by Sally Ann Howes, Peter Palmer and Edward Villella, will perform an abbreviated version of the musical. Julius Rudel will conduct. The Sam Fox Publishing Co. has published the score in 23 countries in over 20 various pop, educational and symphonic arrangements.

Stig Anderson, music publisher based in Sweden, made a first-time visit to the U.S. last week for huddles with the American firms he represents in the Scandinavian countries and to scout additional tieups. Among the U.S. firms represented by Anderson are Ivan Mogull Music, Broadway Music, Spencho Music and Dolmar-Rembod Music. He returned to his Stockholm base last Saturday (16).

Lawrence Wright, Vet Brit. Music Man, Gets Special Award in 1962 'Novellos'

London, March 19.

After nearly 60 years in the publishing business Lawrence Wright, a young 75, has just been honored by a profession he has served for a lifetime. Today (19) he was given the Ivor Novello "Special Award" for outstanding services to British popular and light music, an honor that in the last eight years since the awards inception has been regularly bestowed upon young boxoffice stars.

Wright, who composes under the name of Horatio Nicholls, wrote his first ditty when he was only 17—"Down By the Stream." Today he is still an energetic publisher and composer.

Said an official of the Songwriters Guild of Great Britain, which sponsors the awards each year: "It was long overdue, a recognition for really stupendous and quite dedicated service to the British music business."

Rest of the awards—announced today (19) by the Guild—reveal no undue surprises. They are as follows:

Class 1, the most performed work of the year: "Stranger on the Shore," published by Sherwin Music Co., and performed by Acker Bilk;

Class 2, song with the highest disk sales in 1962: "Telstar," written by Joe Meek, published by Ivy Music and issued by Decca;

Class 3, year's most outstanding song "My Love and Devotion" published by John Fields, sung by Matt Monro and written by Howard Barnes, Joe Roncoroni and Harold Fields;

Class 4, outstanding light non-vocal composition: "Nicola" published by Mills Music, written by Steve Race;

Class 5, outstanding original jazz composition: "Outbreak of Murder" published by Chappell, written by Gordon Franks;

Class 6, year's outstanding score of a musical show or film: "Summer Holiday," published by Elstree Music and the score written by the combined efforts of Cliff Richard, Bruce Welch, Stanley Black, Brian Bennett, Peter Myers, Ronnie Cass, Hank Marvin and Mike Conlin;

Class 7, year's outstanding composition in film, radio or tv production: "Old Ned" (theme of "Steptoe and Son" BBC-TV comedy

(Continued on page 68)

Add Robert Gregg To Epic A&R Staff

Robert Gregg has joined the disk-producer staff at Epic Records. As an associate producer of pop artists & repertoire, he'll be responsible to exec producer Bob Morgan, in the production of singles and albums for Epic as well as the Okeh line.

Artists already assigned to Gregg are Richard (Popcorn) Wylie, Erma Franklyn and Frank Hunter. Gregg has been in show biz for the past 15 years working as musician, singer, actor and record producer.

Motown Label In Pitch for Bigger European Sales

Berry Gordy Jr., president of Motown Records Corp., a Detroit-based diskery, is swinging through Europe to arrange for overseas exploitation and distribution for the diskery's Motown, Tamla, Gordy, Melody and Workshop Jazz labels. He's being accompanied by Mrs. Esther Edwards, firm's veepee, and Barney Ales, veepee in charge of sales.

The trio will be abroad for about six weeks visiting Holland, France, Belgium, Italy, Germany, Norway, Sweden and England, where Motown's products are already distributed by Oriole Records Ltd. on the Oriole (Motown Series) label.

Gordy also plans, while overseas, to set up tv, theatre and nightclub engagements, as well as personal appearance tours for his artists.

The Motown execs will also explore the possibilities of setting up a music publishing business in Europe. Gordy, who is active in U.S. publishing through his Jobete Publishing Co., plans to arrange agreements, centered around European copyrights controlled by Jobete, with established publishers abroad. The plans also call for setting up jointly-owned companies with overseas publishers.

Tin Pan Valley

By RED O'DONNELL

Nashville, March 19.

Reports persist that Frank Sinatra is coming to Nashville to discuss sessions for his Reprise label—and probably a side-counter to Lynchburg, Tenn.

Columbia artist Marion Worth signed as regular with "Grand Ole Opry." Her more recent sellers include "Go On Home" and "Shake Me, I Rattle."

Jim Denny, who owns and operates a talent agency and a music publishing firm (Cedarwood), slated for his second surgery session. Denny's been on the ailing list for past three months.

Minnie Pearl completed manuscript of her non-fiction; non-fact book, "Christmas at Grinders Switch." It's due off the presses in August — with foreword by Tennessee Ernie Ford (published by Abingdon Press, which primarily produces religious publications).

Jerry Bradley, son of Decca exec Owen Bradley, wed the former Gwynn Hastings, and went into the music publishing business on a recent weekend. The youngster's partner in latter operation is his uncle, Harold Bradley.

Come Summer, Mercury, Tree Publishing and Broadcast Music Corp. are moving their offices and headquarters to the territory from uptown.

Jimmy Hyde's improvements at his downtown Carousel Club include an acoustics-arrangement for recording sessions. The Printers Alley nitery—which features entertainment by such disk artists as Chet Atkins, Bill Pursell and Boots Randolph, et al., and is the after dark meeting place for Music City tradesters—is to be equipped with a control and engineering booth for recordings.

Choreographer Dick Barstow, who produced The Casuals act here the past December, is returning in early April to prepare a new act for Brenda Lee. Miss Lee, currently in Europe, checks back into Nashville the latter part of this month. The teen-age songstress has bookings lined up this spring at the Deauville in Miami Beach and New York's Copacabana. The Casuals (6) will back up Miss Lee in both appearances, according to Dub Allbritten, who manages both.

Ike Cole (Nat's brother) into uptown Voo Doo Club for fourweeker. He'll also do some recording while on the scene.

Timi Yuro and Liberty's a&r man Ed Silvers in to discuss recording material with Tree Publishing Co. vice president Buddy Killen.

Minnie Pearl has a comedy album out on the Starday label. She has sung on previous records but this is her first monolog type disk.

ASCAP plans to open its Nashville office via a party Friday (22). Guest list includes Gov. Frank G. Clement and Mayor Beverly Briley, plus press and local music and entertainment business figures.

Starday prez Don Pierce signed country & western artists Jimmie Skinner and Leon Payne to recording contracts.

'Oscar' Show's Brush of Song Nominees Buckling Under Coast Cleffer Bleats

Hollywood, March 19.

Arthur Freed, producer of the "Oscar" show, yesterday (Mon.) consented to meet with songwriters who have rebelled, because vocaling of five best song nominees has been dropped from this year's presentation in favor of an Irving Berlin Medley by Ethel Merman and past song winners by Eddie Fisher. Despite fact that Freed advised them "script has not yet been written," songsmiths demand an assurance they won't be left out.

Producer observed that with Motion Picture Academy's music branch commanding Oscars in each of three divisions, leading all other branches, they were hardly in position to feel "slighted" or "disenfranchised" as wire alleged.

Wire urged Freed to "reconsider" his decision to change Oscarcast format, asserting that "elimination of the performances of five nominated songs from Academy Award show comes as distinct shock to many people in industry."

Wire further asserted "because of changes in motion picture industry there are fewer and fewer original musicals, consequently theme and title songs from dramatic pictures have become virtually the representatives of the songwriting art. These songs speak eloquently for the product to which they have been linked and which they have frequently helped to popularize . . . thus your decision removes from the presentations five representatives of a proven and most important public relations medium for the industry."

Protest wound with "therefore we strongly urge you to reconsider your decision."

Paul Francis Webster, one of the group's leaders, termed the action a "spontaneous uprising and something of a crusade." He took issue with report Freed's move was prompted by sub-standard song crop. "No man should sit in judgment on a thing like that."

Songwriter also voiced objection to line in DAILY VARIETY which asserted "to all appearances one of prime movers in the maneuver was Paul Francis Webster who has two nominations in the current campaign." Webster said implication that he was furthering his own private interest with beef was invalid.

Roster of signatories to wired complaint would have included many more luminaries of the tuneworld such as Richard Rodgers and Alan Jay Lerner, asserted Webster, but that due to time limitations, they couldn't be contacted. "I'm sure they would share our sentiments," he stated.

John Hammond Can Say: My Son, The Folksinger

There's another John Hammond moving in on the music business scene. He's John Paul Hammond, son of the vet record man John Hammond, a disk producer at Columbia Records.

Young Hammond, 20 years old, is a folk-blues singer and already has been tagged by Vanguard Records. His first LP will be out in mid-April. He's winding up a two-week stint at New York's Folk City this Sunday (24).

Meantime, the elder Hammond, who's already caught the act, took off for a three-week holiday on the Riviera. He expects to catch the San Remo Jazz Festival (March 26) as a business-pleasure exercise.

3 Chi Ballrooms' Joint AFM Pact Ups Tooter Jobs

Chicago, March 19.

The three major ballrooms in the Chicago area have signed their first collective contract in history with the Chicago Federation of Musicians — and it's an unusual one. The musicians have agreed to extend their nightly work period by a half-hour in exchange for a written guarantee of 7,000 player jobs in the next year. The latter could amount to over $1,000,000. The ballrooms involved are the Aragon, the Willowbrook and the Melody Mill.

The trade of an extra half-hour of work nightly for $1,000,000 worth of jobs over the year might seem, on the surface, to be inequitable to the owners. As it stands now, the bands play only three hours—from 9:00 p.m. to midnight. At that point the crowd leaves. Under the new contract, the orchs will play the same three hours, take a half-hour break, then return to play another thirty minutes.

It's the intermission that's crucial to the ballroom ops, since that's the time when the terpsters make for the bar, and the owners are the first to admit that it's the booze that currently makes the difference between red and black ink in the dance hall ledgers.

There were other aspects to the settlement that the union and the owners consider encouraging. It was the first time that the owners have gotten together to share business problems. It is also the first time that a change in work rules has been actually negotiated between the ballrooms and the union. Under the previous (Petrillo) AFM regime, all changes in hours and pay scales were handed down as faits accompli.

AL GALLICO ENDS 10-YEAR TIE WITH S-B

Al Gallico has severed his 10-year tie with Shapiro-Bernstein. He was the music firm's general professional manager and vicepresident of its BMI affiliate, Painted Desert.

Gallico expects to spring back into action with a new affiliation within the next couple of weeks. Meantime, S-B is scouting the field to fill the vacant post.

Aberbachs Invade Nashville With Perrin

The Aberbach Group is setting up a branch in Nashville. It will be headed by vet music man Jack Perrin.

Perrin is opening the Nashville shop immediately and Warner McPherson already has been designated as his aide. The Aberbach Group is headed by brothers Gene & Julian Aberbach and includes the Hill & Range firm in the combine.

Mills Adds New Staffer

Joan Christianson has been added to Mills Music's educational department on the Coast. She is currently attending the series of Music Educator National Conference regional meetings in the western and northwestern states.

Meantime, the firm has moved to larger quarters in L.A. and Harry Holden continues as Coast sales manager.

This Boy Grew Older

By H. ALLEN SMITH

Fla., is a young American composer and conductor named Thomas B. Briccetti. He is now 26 years old and from all I have been able to find out, he will one day be a personage of considerable stature in American music.

Young Briccetti got his bachelor of music degree from the Eastman School of Music. He did graduate work at Eastman and Columbia, and he was writing symphonies when he was 20. In 1959 the Italian Government awarded him the Prix de Rome and that same year he was composing music for the famous Goldman Band in New York. He is presently guest conductor in residence with the Pinellas County School System and he conducts the Youth Symphony Orchestra there. He is on a fellowship from the Ford Foundation.

This boy is going places. And I for one am eager for him to reach the very pinnacle of fame and fortune in the world of music. When he does, then I will be able to tell a little story about him—a story that no one else knows. It wouldn't be appropriate to tell it now, of course. This is the way it goes.

The young composer is the son of Tom Briccetti, who owns the leading electrical appliance store in Mount Kisco, N.Y. I have known Tom Briccetti Sr. for 19 years, and traded with him all that time. About 15 years ago he installed a record department in his store and one day I went in to have a look around. There was this young boy, working as a clerk, and I noticed him because he was being so efficient, so businesslike, so grown-up, as he waited on a woman customer. She had asked about a certain record and this boy—yes, it was Young Tom—found it for her, and she glanced at it, and then said, "What's on the other side?"

He flipped it over expertly, and I heard what he said. "'Sweetheart'," he told her, "'of Sigma [illegible]'."

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Cap Builds Jazz Roster; Groove Grabs Nash; Other Disk Deals

Marian Montgomery, a new jazz vocalist, and Charlie Shavers, vet trumpet man, have been signed for Capitol Records' "Dimension In Jazz" line. Both have been recorded in New York recently under the joint artists & repertoire supervision of Dave Cavanaugh, director of Cap's album repertoire, and Bill Miller a&r producer. Shaver's upcoming album is titled "Excitement Unlimited" in which he's backed by a seven-piece band. Miss Montgomery's first LP will be tagged "Marian Montgomery Swings For Winners And Losers." Her vocals are backed by Dick Hyman's arrangements played by a small combo.

Groove: Johnny Nash, Others

Johnny Nash will now record under the Groove banner, a subsidiary label of RCA Victor. Victor artists & repertoire producers, Hugo & Luigi, are currently mapping plans for the singer's first Groove sessions. For a time, Nash recorded for ABC-Paramount.

Also joining Groove last week were Justin Tubb and Lovelace Watkins. Tubb, son of country & western singer Ernest Tubb, is a singer-composer on the Nashville scene, where he's regularly featured on "Grand Ole Opry." His first Groove single is titled "Take A Letter Miss Gray." Watkins, who is a comparative newcomer on records, will debut on Groove with "Tender Love." He's set to play an engagement at New York's Latin Quarter in May.

RCA Victor: The Group

The Group, a new singing trio, has been added to the RCA Victor stable. Their first album for Victor, simply titled "The Group," has already been recorded and is scheduled for release in April. The Group, comprising tenors Larry Benson and Tom Kampman, and soprano Ann Gable, made its New York nitery debut at the Village Vanguard last night (Tues.).

Reprise: Roy Castle

Roy Castle, a regular on Garry Moore's CBS-TV show, has been tagged to the Reprise label. He cut his first album late last week and the diskery has scheduled it for a "rush release."

Del Reeves, signed by Frank Sinatra's Reprise Records as part of planned expansion into country and western music, will tee off with "The Only Girl I Can't Forget" and "The Love She Offered Me."

Singer, formerly with Decca, had two hits, "Be Quiet Mind" and "He Stands Still," on c-and-w disk charts last year.

King: Earl Bostic

Earl Bostic has signed a new exclusive recording pact with the King label. Bostic, a top jazz alto saxophonist, has never waxed for any other label except King and DeLuxe, the latter being a King subsid. He had a 1,000,000-seller disk several years ago in "Flamingo." Bostic is now making his headquarters in L.A., where he owns the Red Fox Bar & Restaurant and is active in the real estate business. He's been on the King label for over 10 years and has 17 albums on the market. His next LP will be "Songs Of The Fantastic Fifties—Volume 2."

United Artists: Marv Johnson

Marv Johnson has signed a new longterm agreement with United Artists. He was one of the first top artists to join the label when it was initiated and racked up a gold disk a few years ago for his etching of "Move Two Mountains." He's currently represented on the market with an album of spiritual songs.

Mercury: John Madara, David White, Aran Boornazian

Mercury Records has signed the indie a&r team of John Madara, David White and Aran Boornazian in a move to beef up its teenage talent stable. The trio, under the aegis of MWB Productions, Philadelphia, have been responsible for such major teen sellers as "At the Hop," "Rock & Roll Is Here to Stay" and "The Fly."

Five singles produced by MWB will be released shortly on the Mercury label.

Laurie: Bernie Wayne

Composer Bernie Wayne has been set to record his instrumentals for the Laurie label. The first sides are expected out within the next couple of weeks. Wayne is currently writing the score for the "Lambs Gambol For John Wayne," which will be held at New York's Waldorf-Astoria on April 6.

PAUL BARRY EXITS AUTRY COS. FOR PEER

Paul Barry has moved into the Peer-Southern music publishing combine as co-professional manager. He'll be working with Lucky Carle, who, up until the Barry appointment, had been firm's professional manager.

For the past couple of years, Barry had been heading Gene Autry's publishing operation in the east. Autry's music firms were recently bought by Bernie Solomon and Joe Johnson. Autry had owned the catalogs of Four Star Music, Wally Fowler, and Weiss & Barry. Autry bought the Weiss & Barry catalog two years ago but Barry continued to operate the company.

Barry's music biz credits also include stints with Witmark and E. H. Morris.

Lawrence Wright

Continued from page 61

dy show) published by Essex Music, written by Ron Grainger.

The judging panel was headed by Hubert W. David, vicechairman of the Songwriters Guild and consisted of Jack Baverstock (Fontana), Sam Beresford (disk dealer), Carole Carr, deejay Alan Dell, Pat Doncaster (disk columnist Daily Mirror), Anna Instone (head of BBC disk programming), Ray Jenkins and Matt Monro.

The awards take the form of sculptured statuettes in bronze representing Euterpe, the Greek muse of song. They will be presented on a special BBC-TV show in the late spring by holiday camp king Billy Butlin who has, for the majority of the life of the awards, sponsored them financially.

In making their decision known the judges pointed out that in class two, the runner up song "Bachelor Boy," had only been on the market a month yet despite this it apparently already had sold almost as many as the winning song. The judges also noted that class six had to be slightly amended from its normal classification of "stage musical" because there were only two stage musicals to qualify in 1962, "Blitz,"—which in fact was runnerup — and Noel Coward's "Sail Away."

On the Upbeat

New York

Milton Gray joined Lee Magid's management office . . . Sandy Stewart, who introduced "My Coloring Book" on Perry Como's NBC-TV show several months ago, does it again on the same show tonight (Wed.) . . . Freddy Martin Orch will hold over at the New Doral Hotel, Miami, until April 13 . . . The Hi-Lo's kick off their trek to the east April 1 at Taylor's Supper Club, Denver . . . The McGuire Sisters have signed with Creative Management Assoc., the new Freddie Fields-David Begelman agency. A new recording deal has yet to be set . . . Margaret Whiting, making her first European tour, returns to the States on March 29 when she'll begin a swing through the country starting with a two-weeker at the Tidelands, Houston, on April 1 . . . Mel Shayne, has added singer-actor Larry Kert to his management stable.

Judy Green, secretary to Leo Kolliker, Decca's publicity-promotion chief, engaged to Navy Ensign Bill Heine. Wedding is set for June 1 . . . Lyn Murray will compose and conduct the music for "Wives and Lovers," upcoming Paramount Pictures release . . . Songstress Barbara Lea currently at the Duplex in Greenwich Village . . . Singer Don Anthony signed for a week's engagement at the Kenneworth Lodge, Sebring, Fla., starting April 8 . . . Mel Brevoman handling publicity for Charles Aznavour's March 30 concert at Carnegie Hall . . . Singer Judy Berry into the V.I.P. boite on March 24 for a one-weeker . . . Connie Francis received an award from Mrs. Robert F. Wagner for her "humanitarian work" on behalf of the Women's Auxiliary of Variety Tents . . . Pianist Ray Bond currently at the Steak Pit, Paramus (N.J.) . . . Buddy Greco signed for a return to New Facks, San Francisco, May 21-June 10 . . . Singer Tony Lawrence opens at the Ball Room of the Highland Hotel, Massena (N.Y.), March 25 for a one week's engagement before starting a tour of Canada . . . Earl Wrightson & Lois Hunt continue their concert tour with engagements at the Irem Temple, Wilkes Barre (Pa.), March 26; Mt. Pleasant High School Auditorium, Wilmington (Del.), March 28, and Cayhuga Falls (Ohio), High School Auditorium, March 30.

London

The name Dorsey is on the London music scene—Jack Dorsey, no relation to the bandleader brothers except that he is helping to bring big band noise back into Britain's dance halls. Has just opened the 35 band celebrations at Top Rank's Astoria ballroom fronting an 18-piece outfit . . . Johnny Dankworth has signed exclusively for Philips' Fontana label, the first single expected out by month's end. Simultaneously Dankworth has signed a new singer, Joy Marshall, to a year's contract . . . Australian Rolf Harris has his first LP skedded for release this week, has also just been pacted for summer season with Joe Brown, Tornados and Mark Wynter at Yarmouth . . . Ronnie Scott's jazz club starting a mail order scheme to sell Yank albums not yet released in UK, John Coltrane being among the first . . . HMV putting out a single from Vic Lewis's "Bossa Nova—Home and Away" album; home cut "Vic's Tune" is flipped by "Bossa Nova Scotia," one of the tracks he cut in L.A. while he was there recently tieing up the GAC two-way deal . . . Cliff Richard & The Shadows will have an all-night disk cutting session during their Blackpool summer show this summer, Columbia using the stage of the ABC theatre as its studio. Thus to ensure a regular flow of Richard sides while he is away from the London disking venues . . . John Leyton might do an Israel tour after his return from a skedded trip to Hollywood and before opening an English tour with Jet Harris and Tony Meehan . . . On their way back from Australia and New Zealand three Far East dates pencilled in for Acker Bilk and his Paramount Jazz Band . . . Tornados pacted for a two-week stint at the Paris Olympia.

Mantovani to Japan

Tokyo, March 19

Paolo Mantovani and his 45-piece orch are due here in late May for a series of 16 concerts in the cities of Tokyo, Osaka, Kyoto, Okayama, Nagoya and Shizuoka.

Although the orch has been invited by the Osaka International Festival Society, they will perform outside the framework of the fest.

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GAC's Henry Miller Preps Pacific Circuit With 13 Weeks Playing Time

By DAVE JAMPEL

Tokyo, March 10.

Henry Miller, a General Artists Corp. v.p., has been laying together a circuit for American entertainers that will link Hawaii, Japan, Southeast Asia and New Zealand-Australia for the longest playing time of any Pacific course yet contemplated.

Concluding an extensive survey of the area, Miller said that an intermediately-priced act would be able to play at least a solid 13 weeks on the circuit. Expensive turns naturally would have shorter and more select dates while lesser costly performers could be booked for longer tours.

One of the reasons for organizing such a circuit, Miller conceded, is the diminishing number of places for talent to play in the U. S. Another factor, he said, is timing. "Acts will get hot in the States and play themselves out," Miller pointed out. "But they can still work in this area."

He was referring, of course, to what might be called "instant stars." Other acts can be lured, Miller noted, because of the sightseeing and shopping attractions of Japan and Hong Kong. In any case, acts coming this way create a much broader audience base and at the same time boost their record sales.

Using the Mills Bros. as an example of an intermediately-priced act, Miller said they could play two days in Honolulu, a week in New Zealand, at least four weeks in Australia, five to six weeks in Japan (including a side trip for two days each on Okinawa and Taiwan), 10 days in Manila, a day each in Singapore and Kuala Lumpur and possibly two days in Bangkok.

As Miller toured the territory, he discovered that the booking potential was expanding in virtually every location with the construction of hotels, nightclubs and auditoriums.

South Korea Promising

And South Korea, hitherto bypassed by headline acts, now offers intriguing possibilities. Miller winged to Seoul for Nat King Cole's three days at that city's Civic Auditorium. It marked the first time a top international headliner had played a commercial engagement there. While in Korea, Miller also looksee'd the Walker Hill Resort, which opens April 8 with Louis Armstrong in its 300-seat nitery for two weeks before predominantly GI audiences.

Miller said he would try to open Saigon for GAC acts. "With all the Americans stationed there now, maybe we can go in," he pointed out. Djakarta held little interest for Miller. He was discouraged by what he had heard about the political and economic climate of Indonesia.

Of all the locations he explored, Japan is the only one presenting problems in dollar payoffs. Expensive acts that stay within the law here count on getting at least

(Continued on page 73)

DONNA LYNN

[illegible]

'Showtime' Fair $2,250 In Regina One-Nighter

Regina, Sask., March 12.

"Showtime '63," a variety show produced by Ann [illegible] Productions, Calgary, grossed $2,250 for a one-nighter in the 1,800-seat Exhibition Auditorium here. Turnout was 750.

Tickets were $3, most of them presold by Daughters of the Empire, local sponsors. Acts included Bill Meek, emcee-comic; Roy Petty, baritone; Nina Rae, marimba; Beverly Claire, singer-dancer; Dick Kerr, impressionist, and the Pitton Family, banjo-guitar.

'Ice Follies' Cold $75,000 in Pitt

Pittsburgh, March 19.

One of the lowest takes for an ice show in this area was hit by "Ice Follies" during its seven-day run at the Pittsburgh Arena, for the week ending last Saturday (16). Score was a meagre $75,000, which was virtually half of the $147,000 scored last year for the run of the same show. Even the gross of last year was considered sub-par at that time.

There has been a general letdown of all grosses at the Arena. The building has lost the impact of novelty and all attractions have to stand on its own at this hall. The gross was further decimated by the fact that it was the second show of the year, having been preceded by "Ice Capades" which did considerably better in its Pitt engagement.

There is the possibility that Pitt may become a one-iceshow a year town, now that "Follies" has been hitting disastrous takes. Likelihood is that "Follies" may forego future Pitt engagements, leaving "Ice Capades" as the sole lure for this city.

Cold Statistics Douses Hawaii Tourist Optimism; Warn of Hotel Overage

Honolulu, March 10.

The State's own rosy forecasts about Isle tourism are shadowed in a new survey made by an Ohio State U. economist for the State legislature.

The State's general plan anticipates a need for 12,000 more hotel rooms by 1980; the new survey pegs the figure at only 3,300. The State anticipates annual tourist expenditures of up to $800,000,000 by 1980; the survey slashes this figure to about $40,000,000. The State thinks tourism will create 60,000 jobs in the outer islands within five years; the survey predicts only 2,000.

All sources are agreed tourism can't help but expand, but the new survey stresses the significant point that the rate of growth is slowing down.

Most immediately, the new survey warns of "clear signs of excess hotel capacity developing during 1963" and advocates heavy promotional expenses to combat any slowdown.

Lombardo Extending Tierra Verde Club Stay

Guy Lombardo, who had planned exiting his Port-O-Call club on Tierra Verde Island, off the coast of St. Petersburg, Fla., April 1, is staying on through May 26.

On May 27, the Lombardo orch will play the first annual "Hope" ball at Washington's Shoreham Hotel, which has as honorary chairman, Mrs. John F. Kennedy. The event is a fund-raiser for the hospital training ship S.S. Hope, and is sponsored by the People-To-People Foundation, Inc. The following night, the orch will begin a week's stand in the Shoreham's Terrace Room.

Lombardo's present plans are to return to N.Y. immediately following the Shoreham engagement to supervise pre-production of "Around The World in 80 Days," which he'll present at the Jones Beach Marine Theatre (L.I.) this summer.

Chi Playboy Hits Union Woes, But Settles Quick Like a Bunny

Chicago, March 19.

A contract between the Chi Playboy Club and the Chicago Bartenders Union has been canceled by the president of the union's international board. This does not portend a strike, but means that a new contract will have to be negotiated.

The current contract is being cancelled because when it was negotiated last July the "bunny" waitresses were excluded from it after much discussion between the local union, the club and the local office of the National Labor Relations Board. The international union now says, among other things, it wants the bunnies in the union.

When the present contract was negotiated, the bartenders didn't want the waitresses in the union. The barkeeps felt that the bunnies would identify with management in times of labor trouble. It was further complicated by the fact that girls, who get their pay in tips, contribute part of the tips to the bartenders are part of the latter's wages. At that time, everyone agreed that the bunnies were not only private contractors, but since they contributed to the barmen, they were also employers of sorts.

The agreement also had a clause which said that the bunnies could cut their contributions to the bartenders when business got bad. The contract was signed in July, business got bad in August, so, per agreement, the club cut the bunny contributions to the barkeeps. The bartenders threatened to strike, then discovered that there was a no-strike clause in their new contract. They then said they would quit the union.

The Playboy Club grudgingly restored the cut in the bunnies' contribution to the barkeeps. The bartenders are also unhappy with the contract because another cut could come at any time.

Book 'Flapper Follies' Into El Morocco, Mont'l

Hollywood, March 10.

Barry Ashton has booked his revue, "Flapper Follies," current at Roaring 20's, San Diego, into El Morocco, Montreal, March 25 for two weeks, at $6,000 weekly. Unit is getting $6,000 weekly in San Diego.

Show on April 14 goes into Chase, St. Louis, on deal set some weeks ago. El Morocco will pay fares from San Diego to Montreal and back to St. Louis, where Chase will pay flat $7,250 weekly for show.

Mpls. Dance Studio Hit With $11,288 Suit as State Drafts Law Curbing 'Em

Minneapolis, March 19.

Coincident with the Minnesota state legislature House's passage of a bill to outlaw dance schools' lifetime contracts and prohibiting them from being larger than $500 and their sale to a finance company, The Fred Astaire Dance Studios Corp. of New York and T. L. Darling, who operated the Astaire studio here, have been defendants in a contract dispute.

They're being sued to retrieve $11,288 allegedly paid for dance lessons by a 66-year old woman here. Plaintiff is L. C. Thorsgard, her brother and guardian. He charges that his sister, Dolores, was not legally competent to enter into a contract which, it's claimed, called for her to receive 1,160 hours of dancing instruction. The complaint states that as of April 27, 1962, she had used 341 hours.

In its answer, Fred Astaire Studios Corp. contends that the court here lacks jurisdiction in the case and that it (the studio) was never qualified to do business in Minnesota. The answer also claims that codefendant Darling never was a Fred Astaire Dance Studios agent or employee but was an independent contractor franchised to use the Astaire name and dance instruction method.

Chester Casanave, Astaire Corp. head, deposed that the firm's franchise agreement with Darling was cancelled June 22, 1961, after the latter filed bankruptcy proceedings. In his papers, Darling informed the federal court he owed $246,000 to 200 students.

Coast Penthouse Sets 3G Weekly Talent Nut

Hollywood, March 19.

Penthouse Executive Club, skedded to open atop the new Sunset-Vine Tower, now in construction, will have a weekly $2,500-$3,000 entertainment nut, according to prexy Dale Fisher.

Entertainment will consist of a piano bar and floor show in the main dining room, which will seat 150. Penthouse will be a key club, with memberships sold at $300 initiation and $50 monthly dues.

"Everything

TONY LAWRENCE

sang, and virtually everything he did at Freddie Munning's top-flight Cat 'N Fiddle Club last night, was just right in the opinion of the capacity crowd which packed the Ghana Room, the inside portion of Nassau's largest nitery."

—BASIL C. COOPER, Bahama Life Magazine.

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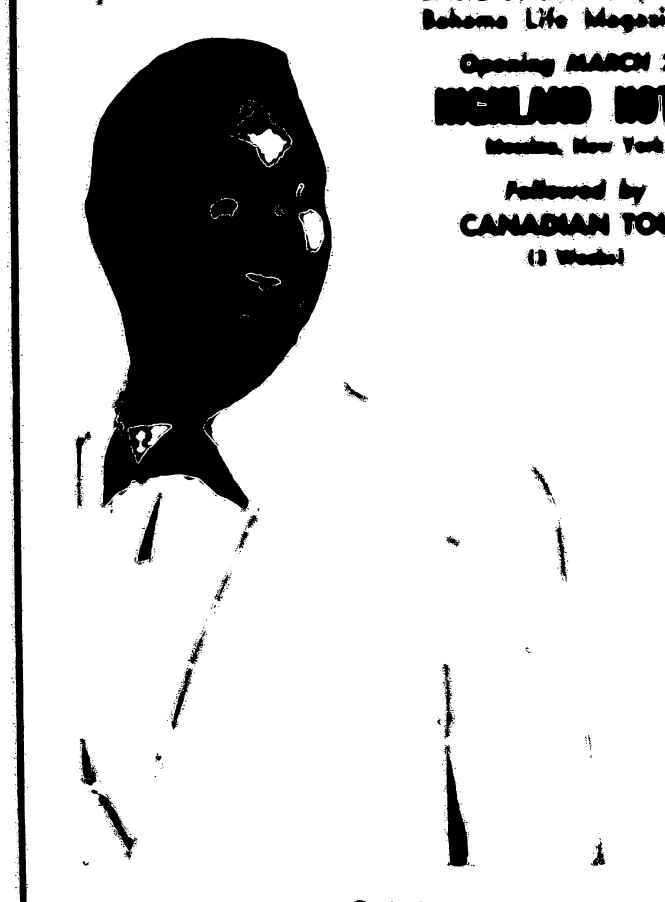

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Night Clubs

[illegible] St., Brooklyn 19, N. Y., [illegible]

Ohio Warns Talent Agency Org To Forbid Direct Booking Without Aid of State-Licensed Resident

Ohio has joined the roster of states clamping down on out-of-state talent agencies, Eddie Elkort, president of the Artists Representatives Assn., has been told by J. Gordon Pelter, chief of the enforcement division of the Employment Agency section of the State Dept. of Labor, that all agents doing business in Ohio must either take out a license or go through an agent already licensed in that state. Penalty, it was pointed out, is a fine from $25 to $500.

In order to get a license in Ohio, agents would have to become residents.

Thus Ohio joins other states such as Pennsylvania, Massachusetts, Florida, Georgia, Maryland and California, which already require agencies to go through local percenters. In addition, Elkort pointed out, Indiana and Louisiana, are among other states which are contemplating similar procedures.

New York agencies have pointed out that with each succeeding state discriminating against out-of-state agents, the cost of business rises automatically not only for the talent offices, but for the talent buyer and frequently for the act. In many cases, it's been found that agencies have had to shell out a percentage to local datediggers for booking in those states. Sometimes, the local buyer has to compensate for that fee. In other cases, the commission to the local agent is added onto the price of the act. In any event, the only beneficiary, it's pointed out, is the local agent.

Despite efforts of talent unions and agency orgs, the practice of discriminating against alien agencies is growing, according to Elkort. The ARA has always taken the position that these walls against free talent exchange hampers the entertainment industry growth and is frequently the cause of an office avoiding business in the state where discrimination in favor of localites exits.

Andy Griffith to Headline '63 Central Canada Exhib As TV Name Policy Stays

Ottawa, March 19.

Andy Griffith will billtop the outdoor grandstand show at the 1963 Central Canada Exhibition. CCE g.m. Jack Clarke has also signed Anita Bryant, Paul Kohler, Half Bros., and the Weir Bros. to fill the stanza which will run evenings only between Aug. 26 and 31.

Exhibition's opening date will be Aug. 23, but a still-unbilled French-language show will hold the grandstand Aug. 23-24. Fair is closed Sunday (25). E. O. Stacey, v.p. of UTM, will produce.

Booking of Andy Griffith follows CCE policy to fight its worst enemy—television—with tv names. The move paid off big two years ago when the exhibition packed Tennessee Ernie Ford and drew capacity every night for an all-time record gate. Last year George Gobel's repeated socko biz.

Griffith's video show has clicko ratings in the Ottawa and valley area so Clarke anticipates even larger business for the 1963 fair. Also returning to the Ottawa fairgrounds, Lansdowne Park, will be World of Mirth midway and the United States Air Force Band.

Elkort Dickers More Mutual Rep Deals O'seas

Billy Marsh, executive assistant to British producer Bernard Delfont, arrives in the U.S. this week for a series of talks with agent Eddie Elkort, who returned this week from a trip to England where he conferred with Delfont. Marsh is expected to continue negotiations on a mutual representation deal with Elkort in certain areas of the variety field.

Elkort, while in Europe, concluded deals for mutual representation with agents in various countries, albeit not all on an exclusive basis. In Italy, he'll be repped by Johnny Pancrazzo; Rafael Cortes will be his Spanish correspondent, and Louis Barriere and Bernard Hilde will handle work for Elkort in France.

Benny Hits Big 39G In 3d Ziegfeld Week

Jack Benny continues to be hitting good takes at the Ziegfeld Theatre, N.Y. His third week hit a big $39,141 for nine performances. There were three matinees last week. His second stanza scored $37,736 and opener did $34,650 in a partial week.

Benny's cast includes Jane Morgan, Toni Marcus and the Half Bros.

D.C. Shoreham's Top Name Roster

Marlene Dietrich has been signed for the Shoreham Hotel, Washington, as part of one of the most ambitious talent lineups ever undertaken by that hotel. Miss Dietrich is inked for eight days out of nine starting Sept. 6. Also penned for that spot is the first engagement in that inn of Joe E. Lewis who goes in for two weeks starting Oct. 29, following the fortnight of Peter Lind Hayes & Mary Healy who commence Oct. 15.

Others booked by the Bernard Bralove operated spot include Los Chavales de Espana starting May 10, Guy Lombardo Orch for week of May 27, Liberace for two weeks starting July 9, Benny Goodman Orch, starting Aug. 20 for five days, and Nelson Eddy who is pacted for the second week of January of next year.

The Shoreham Hotel has been extremely name conscious since Bralove took over the operation from his brother Alan. Bralove at one time staged capsule musicals which were successful for a time, but later changed the Blue and Terrace Rooms to an act policy. This year's talent expenditures have been heaviest in the hostel's history.

Pact Frank Fontaine For Three Fair Dates

Frank Fontaine of the Jackie Gleason Show, has been sold on a series of fairs by General Artists Corp. He's set for headline spots at the Bloomsburg (Pa.) Fair, Allegheny Co. (Pa.) Fair and the Delaware State Fair.

Bloomsburg fair from Sept. 23-28 will have the Lennon Sisters topping for the first three days starting Sept. 23 with Fontaine going in for three days starting Sept. 26. Others in that cast include Wes Harrison, Jungle Wonders, Elkins Sisters, Three Bragazzis, Dornan Bros., Smahas and Hal Sands' Manhattan Rockettes, latter a 20-girl line.

Fontaine stays for the duration of the Allegheny Co. Fair Aug. 29 to Sept. 2, with supporting acts including Hell Drivers, Sons of Morocco, Lassie, Staneck's and the Sands line. The Delaware State Fair has a daily headliner for four days of the event beginning July 31. Four Seasons will be the first show topper, to be succeeded the following day by Les Paul & Mary Ford. Brenda Lee comes in next and Frank Fontaine presides over the finale. Other acts on the show are Swaying Stars, Maurice May Jr., Three Bragazzis, Three Wheelers and Sanford Luce.

Minn. Legislators Kill Bill Okaying Sunday Schnapps

St. Paul, March 19.

Nightclubs and hotels in Minnesota's three largest cities—Minneapolis, St. Paul and Duluth—took it on the chin last week when the state legislature's House Temperance & Liquor Control Committee killed a bill which might have allowed them to serve liquor with meals on Sundays.

All Sunday liquor sales are prohibited in Minnesota, and nitery and hotel owners were lined up behind the proposed measure giving the three cities the right to hold referendums on the matter. Their arguments stressed the fact that many of the cities' residents now go to nearby Wisconsin spots to buy liquors or have them served with their meals on Sundays.

Temperance forces opposed the bill at the committee meetings. The vote to postpone it indefinitely was 10 to 6.

LOLO LITA

RICKI DUNN IS A THIEF!

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"COMEDY OF ERRORS"
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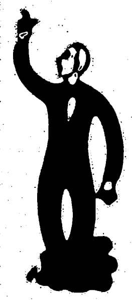

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THEATRES

PRINCE of WALES THEATRE, PICCADILLY, W.
BERNARD DELFONT and GRANVILLE by arrangement with MICHAEL ELLIS and WILLIAM HAMMERSTEIN present BOB MONKHOUSE DAVID KOSSOFF — in — "COME BLOW YOUR HORN" by NEIL SIMON

SAVILLE THEATRE, W.
OSCAR LEWENSTEIN (FOR LEWENSTEIN PLAYS LTD.) IN ASSOCIATION WITH L.O.P. LTD. AND DONALD ALBERY present LAURENCE OLIVIER in "SEMI-DETACHED" A Comedy by DAVID TURNER

TALK OF THE TOWN
HIPPODROME CORNER, W.
WORLD'S GREATEST THEATRE RESTAURANT
BERNARD DELFONT presents ROBERT NESBITT'S TEN O'CLOCK REVUE "HIGH LIFE" and at 11.30 P.M. DOLORES GRAY

PRODUCTIONS

SHUBERT THEATRE, BROADWAY, W.
DAVID MERRICK in association with BERNARD DELFONT present ANTHONY NEWLEY "STOP THE WORLD — I WANT TO GET OFF" ANNA QUAYLE THE BAKER TWINS

HAYMARKET THEATRE W.
BERNARD DELFONT and FREDERICK GRANVILLE present "WHO'LL SAVE THE PLOWBOY" by FRANK D. GILROY HARRY H. CORBETT MAXINE AUDLEY DONAL DONNELLY ANN BLAKE

PHOENIX THEATRE W.
OSCAR LEWENSTEIN and BERNARD DELFONT in ass'n with Keep Films Ltd. — present — PETER O'TOOLE — in — "BAAL" BY BERTOLT BRECHT Directed by William Gaskill

LONDON PALLADIUM
LESLIE A. MACDONNELL and BERNARD DELFONT present SAMMY DAVIS Junr.

PRINCIPAL CITIES
KARMON ISRAELI DANCERS

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TONY HANCOCK • MORECAMBE & WISE

Danny Kaye's Chi Preem Impressive With 75G Advance in Pre-B'way Bow

If quality counts for anything, Danny Kaye's final tour before he begins the grind of a weekly tv show can only be a smash. He has surrounded himself with acts that are the cream of vaudeville today, and garnered with his own [illegible] and dazzling comedics, it makes for a rousing entertainment package that is strictly blue chip.

His opening night (Mon.) was backed by a solid advance of $75,000 for the eight Chicago performances, and there's little doubt they'll all go SRO.

Kaye was simply brilliant in all he essayed, the familiar gambits and the new whether in song, in [illegible], in mime or on the hoof. More in either talent or exuberance could hardly be asked of any showman. Yet it was regrettable that his 80-minute turn missed perfection by a matter of pacing.

For some reason, the comedy is concentrated at the front of his act, the songs at the end, and the encores a mixture mishmash of both as per audience requests. The result is that he leaves the audience neither laughing nor singing. When at one point all would have sworn he was the funniest man alive, could be that the self-conscious character of the mish-mashed bandit crowd dictated special terms. By the way of loosening 'em up, his instincts may have prompted the double-barreled comedy burst in the forepart. Whatever the case, the act was

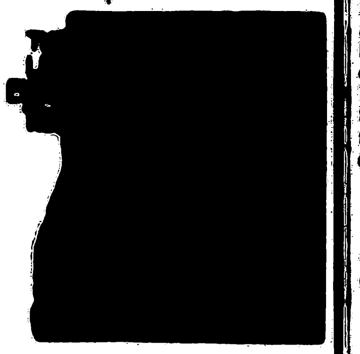
DANNY KAYE SHOW
Chicago, March 16.
Danny Kaye (with Sammy Prager, piano; Sidney Kaye, drums), Senor Wences, Dunhills, Marquis Family, Johnny Mann Singers (10) & Orch (22); lighting, David Dines; at Opera House, Chicago, $8.50 top weekends, $6.50 weeknights.

flawed in climaxing too soon; and the closing minutes, while full of charm, were nevertheless the low ebb.

Take nothing away from Kaye otherwise. He is in top form, a spellbinder and master of his art. He is abetted musically by the fine Johnny Mann Singers and his canny keyboarder, Sammy Prager.

Star absents himself entirely from the first act, during which the three nifty vaude turns make it clear that this bill is class in spades. Show opens with the elegant tap routines of the Dunhills, and incidentally two of these slicksters return in the second half for a bit with Kaye that possibly the high point of the evening. The cycle-riding chimps of the Marquis Family are surefire for laughs, and Senor Wences looms a tough act for Kaye to follow at intermission curtain.

Withal, a superb vaude revue.
Les.



Just Released: 2nd CAPITOL LP
THE LEE EVANS TRIO"
April 7:
Ed Sullivan Show
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Currently held over 10th week
Hickory House, N. Y.

VARIETY
RECORD REVIEWS
THE LEE EVANS TRIO (Capitol). Highlight of this top-flight instrumental package is a medley of Leonard Bernstein's "West Side Story" score that runs for nearly 11 minutes. It's charged with the composer's melodic feel and dramatic intensity, and it's recharged by the imagination that pianist Lee Evans puts into the interpretation. He works with Bill Dumas on bass. Their enjoyment of just being together gets their message happily across the grooves. In addition, there are good representation of other composers; Rodgers & Hart ("My Funny Valentine"), Cole Porter ("It's All Right With Me") and Richard Rodgers' solo effort ("The Sweetest Sounds"). All are listening treats.

CASH BOX ALBUM REVIEWS
JAZZ PICK OF THE WEEK
"THE LEE EVANS TRIO"—Capitol T1847. Lee Evans makes an abrupt departure from the concert-stage atmosphere that highlighted his last Capitol outing and creates an air of intimacy as he joins Bill Smith (drums) and Joe Dumas (bass) on this session of standards and newies. The 88'er exhibits his usual flair for the colorful in music in these deftly arranged versions of "My Funny Valentine," "West Side Story Medley" and "The Sweetest Sounds." Here is some top-notch listening with some vibrant jazz overtones.

Bookings:
Associated Booking Corporation
JOE GLASER
Management:
New York: [illegible]

Hawaii Ups Budget For N.Y. World's Fair in '64

Honolulu, March 19.
Hawaii's New York World's Fair committee has agreed to ante up another $600,000 for the isle exhibit at the '64-'65 event. Increased labor costs are the explanation. The exhibit is supposed to be a $2,300,000 project.

In addition to authorizing the extra money, the committee decided to send its chairman, Lieut. Gov. Bill Richardson, to New York to investigate the necessity of the additional funds. About a third of the overall cost is expected to be met by revenues at the exhibit.

Hawaii, incidentally, officially sat out the Seattle fair. The Hawaii exhibits and concessions were sponsored by a special group of private investors.

Mpls. Key Club Folding Under Police Pressure; Dakota Staton Finales

Minneapolis, March 19.
The local Key Club is bowing out in a blaze of Stardust glory. Only enabled to stay open by a temporary court injunction preventing the police department from carrying out a city council order to close it, the night club has reverted to a name act policy which it had abandoned several years ago.

With Dakota Staton and her trio now holding forth, the spot is back in name act groove which it once before occupied regularly. It's charging $1.50 admission Mondays through Thursdays and $2 on Fridays and Saturdays.

Club's license expires next month and the city council voted unanimously not to renew it or permit its transfer to another location. Reason for this is police department allegations that the nitery has been a hangout for prostitutes and dope addicts. It always has been the only bistro here catering to Negroes as well as whites.

Stan Getz Concert In 4½G Hub Flub

Boston, March 19.
Stan Getz pulled about a little better than half a house in Symphony Hall Friday night (15) with around 1,500 in the 2,600-seat house. Show grossed $4,500, the promoters said. It was Getz's first Hub show in many years. Top was $4.

For The 7's, promoters of the event, it was their sixth show since opener of Duke Ellington last May. They presented Bobby Darin, the Orfeon Chorus, Peter Paul & Mary and Benny Goodman. Dick Bacon, promoter of the org, said he felt that "jazz is not coming into its own in Boston like it should."

Yank Agent Jolly Joyce Not Pards With Adamson

Story from Frankfurt last week about Joey Dee walking out on booking commitments with some 30 military clubs in Germany erroneously indicated that the Yank twister's longtime agent, Jolly Joyce, was partnered with George Adamson, head of the German-American Agency, through which Dee was booked abroad. Joyce alone is Dee's agent.

Latter and his road manager, Dan Davis, cut short their German tour because of allegedly shabby treatment of Dee by military personnel.

Hawaii Inn's $1-Mil Annex
Honolulu, March 19.
A 10-story, 100-room annex to the Kauai Surf hotel is planned by Inter-Island Resorts. It's slated to be a $1,000,000 project.

The Kauai Surf, incidentally, is the first "Waikiki-type" hotel to be opened on any of the neighbor islands of Hawaii.

Buddha, Can You Spare A Couple of Holidays?

Honolulu, March 19.
Yes, Virginia, there may no longer be a Santa Claus in Hawaii, officially, at least.

Senator Kazuhisa Abe, Hawaii Island Democrat, stirred up a controversy with a proposal to abolish both Christmas and Good Friday as legal holidays. He later claimed he wants to abolish them because they violate the Federal constitution.

Solon, incidentally, is the author of a bill that would designate April 8 as another State holiday—Buddha Day. Abe contends each of the two Christian holidays costs the State nearly $300,000 in salaries. Easter presumably is immune from his campaign because it happens to fall on a Sunday.

Cal. Pushes '67 Fair With Int'l Expo Bureau

Paris, March 19.
Fred Hall, head of the '67-'68 skedded California World's Fair, to be held in Long Beach Harbor, was here confabbing with delegates of the Bureau of International Expositions which has already promised recognition of the California expo.

BIE, with a membership of 30 nations, is headquartered in Paris and establishes the rules of and participations in international expositions. Though the U.S. is not a member it backed the Seattle Exposition but has so far nixed the same for the forthcoming New York World's Fair.

Vaude, Cafe Dates

New York

Loraine Watkins parted for the Latin Quarter, May 1 . . . Eddie Fisher inked for Harrah's, Lake Tahoe, May 2 . . . Jack E. Leonard set for the Americana, San Juan, April 3 . . . Sophie Tucker goes into the Glen Casino, Williamsville, N. Y., starting April 29 . . . Sharon Reading back from an extended trip to the Coast . . . Franklin Lillen has joined United Talent Management . . . Robert S. Westhead named director of sales and catering at the Astor Hotel . . . Will Jordan has signed a management contract with Rodney Alpert . . . Vic Damone topped for a three weeker at the Sahara Inn, Chicago, starting May 22 . . . Vaughn Meader inked for two additional dates at the Holiday House, Milwaukee, for this year . . . Rugle & Mann are on April 30 starter at the Barclay Hotel, Toronto . . . Otto Rehman of the William Morris Agency, to wed his secretary, Nancy Feldman, in August . . . Danny Youngman to work the Roosevelt Hotel, New Orleans, starting March 28.

Chicago

Eartha Kitt and Joy Nemeth set for the Palmer House May 31-June 13. Dick Gregory and Dolores Leigh down for the same spot July 20-Aug. 2 . . . Louis Prima with Sam Butera & Gina slated for the Sahara Inn, Chi, May 6-21, and Vic Damone and Gene Baylos May 22-June 11 . . . Andrews Sisters play the Edgewater Beach May 30-June 9, followed by Vaughn Meader June 10-July 1, and Spike Jones July 2-22 . . . Bichi Dunn, currently at the Holiday House, Milwaukee, plays two weeks at the Port Of Call, St. Petersburg, Fla., March 29 . . . Lewis & Christie down for a week at the Southern Club, Hot Springs, June 20 . . . Max Cooper set for the Vapors, Hot Springs, April 11-17.

Dallas

Joey Adams and Al Kelly headlining the annual Bonds for Israel dinner May 5 at Congregation Shearith Israel . . . Lily Pons set as guest soloist for a "Dollar Concert" Sunday (24) at the Dallas Memorial Auditorium . . . Buffalo Bills, illusionist Michel de la Vega, slack wire artist Doug Hart and

Keith Ellinger each among acts slated for 10th Annual Southwest Sports, Boat and Vacation Show April 13-21 at Fair Park . . . Joe Buchanan coach, which closes shortly at the Statler Hilton, opens a three-month stand May 15 at Tony [illegible]'s Club Bali.

Honolulu

Pianist Bob Jacobs into Host International restaurant at Honolulu airport . . . Mimo Shimo (3) and the Apollos (3) joined bill at Bill Fairchild's Oasis . . . Barbara Carter (4) and singer Tony St. Thomas current at Club Fuji . . . Jack Holtzman's Club Ginza closed permanently Saturday (16). Site is in an area marked for a redevelopment project.

Mpls. Niteries Start Cold (3.2 Beer) War

Minneapolis, March 19.
Local niteries that serve nothing stronger than 3.2 beer have broken out into a beer price war. In some cases yesteryear memories are being brought back with dime beers, 60c pitchers and all you can drink for $1.

One such spot, the Padded Cell, which formerly offered name acts frequently, now is going in for the beer gimmicks and limiting its entertainment to four nights a week. It has "Trade Winds" currently for its floor show.

Treiffesen Rejoins GAC in Concert Div.

Arthur Treiffesen has rejoined General Artists Corp. after an absence of several years. He'll work with Ed Rubin in the concert division whereas his previous chore at that agency was in legit.

Treiffesen after leaving GAC had been with Circle Artists Corp. and After Dinner Theatre Inc.

'Race' Casting

Continued from page 1

tablished to study discrimination and work toward its elimination.

Guild proposal asks that "producers, casting agents and other producers' representatives shall not discriminate against any actor because of race, creed, color or national origin in the publicizing of auditions and interviews, in the calling or requesting the appearance of performers for auditions or interviews, in the hiring of performers, in the discharge or replacement of performers, in the staging of a production, in the treatment of performers during employment, or in any other dealings with or treatment of performers.

"Applicants shall be selected for auditions and interviews on the basis of suitability for the role without regard to race, color, creed or national origin; and producer will make every effort to cast performers belonging to all groups in all types of roles so that the American scene may be portrayed realistically.

"All cases of alleged discrimination shall be subject to arbitration in accordance with the arbitration rules and procedures set forth in the contract. The arbitrators in such cases shall have the authority to assess damages and provide remedies in all such cases . . ."

"THE COMEDIAN"
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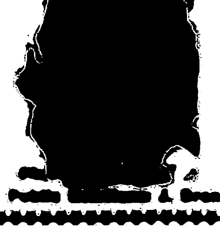
Inside Stuff—Vaude

Enrico Banducci, who runs the hungry i, Enrico's Coffee House, Mike's Pool Hall, a super-hotdog stand and a private pool club in San Francisco's North Beach—all within a two-block radius—flew to Wichita recently to pick up a new six-place Cessna 205. Evidence of further expansion, he'll use it to commute to Nevada: He's dickering there for an 8,000-acre cattle ranch, where he hopes to install dude ranch facilities, a sky ranch and a casino.

Mike's Pool Hall, incidentally, which used to be just a pool hall with some of the best sandwiches in town, has been remodeled and is attracting a chic social clientele, male and female. It now also presents entertainment: singer Pat Yankee & Her Sinners, a five-man Dixie combo current.

RETURN DATE ATTENDANCE 64,000

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Prep Pacific Circuit

Continued from page 70

some of their dollars from other countries. "Otherwise we couldn't afford to come here," Miller asserted.

In Japan, Miller has a longtime relationship with promoter Tats Nagashima. He said their association is non-exclusive and that he would book here with anyone, "but Tats has worked out most of the deals." Miller figured that top acts could play a two-week tour of mostly concerts in Nippon's key cities with less expensive shows having a potential of six weeks or more with night clubs, tv shots and the side swing to Okinawa and Taiwan for additional military dates.

Miller has a close association in Hawaii too, with Ralph Yempuku, who often works in tandem with Nagashima. That setup is also non-exclusive. There, Miller said, big acts can play one or two days of concerts in the Shell at a $5.50 top grossing up to $15,000 a show. In the rainy season, he noted, they have to go into the Civic Auditorium, which he described as "old and not an ideal location." He was encouraged, however, by the building of a new auditorium there.

Teenage attractions, Miller said, can go into the Civic Auditorium for longer engagements and also tour the Islands. Added dates can be had at Hickam Field and other military bases. Another spot is the Club Fuji, where Latin acts draw Japanese-American patronage. GAC now has the Castro Bros. booked there for eight weeks.

In New Zealand, Miller said acts can tour the key cities for a week under the promotion of Harry Miller (no relation).

Aussie's a Lucrative Area

Australia is a lucrative field, Miller added. Sydney's Chevron-Hilton's entertainment room (leased by Carlos Gastel) is good for 10 days. That city's Chequer's Club also uses headliners, with Della Reese as an example. Miller noted, "Sammy Lee's Latin Quarter has production shows with good acts in the $600-$700 bracket and may go higher some day." He called attention also to a new Sydney hotel, slated for an October bow, that is going to operate a room with name acts.

In Melbourne, Miller found the Savoy Plaza "ready to go—at least with some moderately-priced acts—and the Southern Cross hotel chain handling acts priced up to a few thousand per week." Melbourne has tv opportunities too, he added.

Miller also cited the leading theatre in Perth, which occasionally uses standard acts for seven or 10 days under the promotion of Eric Edgely.

The GAC veep believes that a day each can be had in Singapore and Kuala Lumpur, with a record distributor promoting in S'pore and Rotary Club handling the latter location through Derek Booth. He noted that Singapore has Badminton Hall, which seats close to 10,000, and that K. L. has a large stadium. S'pore also offers hotel possibilities at the Goodwood and at a hostelry now under construction.

In Hong Kong, Miller estimates a top act can play a day or two in the new City Hall or the South China Stadium under promotion of Frances De Silva Kirk of the Diamond Music Co. Eventually he hopes to tie up with a nitery on the Crown Colony that can offer two or three weeks for acts not in the upper brackets.

He's also looking with interest at the potential of the Hong Kong Hilton, formerly known as the Americana, which is slated for a mid-April opening. Miller noted that the hotel will have a banquet room seating 1,200 which could be used as a nightclub and a room on the top (25th) floor with a commanding view of the harbor for which acts are also being considered.

Miller has put plenty of shows into the Araneta Coliseum in Manila and will continue that association. The place is a pivotal spot on his circuit, seating about 24,000 for musical acts and paying top money.

Among acts now being considered for Manila are Donald O'Connor, Connie Francis, Bobby Darin, Tony Bennett, Eartha Kitt, Gordon & Sheila MacRae, Steve Lawrence, Patti Page and Paul Anka.

Miller said he would try to make them also available for the other locations on his solidifying circuit.

Jessel

Continued from page 2

have crossed his path in a long career.

He has also wisely organized them into groups, viz. "Pies In Their Faces" (Mack Sennett, Ben Turpin, Lou Costello, W. C. Fields, Joan Davis, Fatty Arbuckle); "The Girls Who Left Too Soon" (Jean Harlow, Kay Kendall, Carole Lombard, Thelma Todd); "The Boys Who Left Too Soon" (Jimmie Dean, Irving Thalberg, Jeff Chandler, Mike Todd); "Those Who Couldn't Take It" (Lupe Velez, Carole Landis, Robert Walker); "The Handsome Ones" (Errol Flynn, Valentino, John Gilbert, Tyrone Power); "Those Who Sang" (Grace Moore, Mario Lanza); "Those Who Didn't Reach Three Score-and-Ten" (Gable, Cooper, Ben Bernie, Bogart, Miz); "Those Who Stayed On," meaning vets like DeMille, Griffith, Joe Schenck, Jesse Lasky, Lionel and Ethel Barrymore, Lewis J. Selznick, Carillo, Chico Marx, Sandra Berle, Harry M. Warner, H. B. Warner, Wallace Beery; "The Unusual Ones" (Marion Davies, Marjorie Cantor, Alice Brady, Alfred E. Green, Theda Bara, Walter C. Kelly, Mildred Harris Chaplin, Texas Guinan, Elsie Janis, Gregory Ratoff, Hattie McDaniel, Ruth Chatterton); "And Then They Wrote" (Victor Young, Lou Silvers, Gene Fowler), Lassie, Rin Tin Tin and Tony the Horse are also remembered under "Those Who Walked On Four." The author also did a prolog and epilog; Meredith Willson the intro; Toastmaster Pub. Co., Van Nuys, Cal., the publisher (price not indicated, probably $3.95). The Epilog is a poem by Jessel (1898—) on how he'd sum up his own life in free verse. It ends on the same strongly religious note which underlies many of his "Halo(s) Over Hollywood," an offbeat switch for a guy whose mass-identification perhaps is as a living trailer for the "Lolita" brand of l'amour. *Abel.*

London 'Express'

Continued from page 1

for trespass. At the hearing a settlement of this action was announced, with the defendants apologizing to the plaintiffs, Arnlit Ltd., a company controlled by Emile Littler, and agreeing to paying the plaintiffs "substantial" damages and indemnifying the plaintiffs in respect of their costs.

Helenus Milmo, representing Arnlit explained to the court that on Feb. 2 last year Levin wrote an unfavorable review of another play, and at the end, made an adverse reference to "Signpost to Murder" which was due to open a week later. Littler, producer of the latter show, objected and, through his lawyers, withdrew the invitation for Levin to see "Signpost" on the first night. The newspaper returned the guest tickets as requested.

At the same time, according to counsel, the Daily Express reserved its right and the right of Levin to make their own arrangements for seeing the play. As a result, Littler reminded the paper of his reserved right to refuse admission to anybody of whom he did not approve.

Levin went to the theatre on the opening night of "Signpost to Murder" as the guest of another critic (Alan Brien, of the Sunday Telegraph), using his "spare" ticket. A news reporter from the Daily Express went with him on a guest ticket issued to yet another critic.

Levin's review on Feb. 10 was headed "Well, I did see it. And it was absurd." In the course of the notice Levin went to great lengths to explain how he had overcome Littler's objection to his presence. As counsel pointed out, despite some unfavorable reviews "Signpost to Murder" ran for a year, is now on a provincial tour, is due to be produced in America and is also to be filmed.

Troupers Map Fete

The Troupers, femme theatrical organization which aids the children of needy show biziites, will fete Steve Lawrence & Eydie Gorme at their annual dinner to be held at the Latin Quarter March 31. Entire house has been taken over by the group for the evening.

Ceil Beckman Jacobs, of the Latin Quarter sales staff, is prexy of the group. Among those honored at similar affairs by the organization in recent years include Ethel Merman, Lucille Ball, Milton Berle, Sammy Davis Jr. and Polly Bergen.

House Review

Music Hall, N.Y.

"A Young Man's Fancy," produced by Marc Platt; with George Carl, Kimris (2) The Eight Notes, George McWhorter, Eugene Slavin, Ron & Joy Holiday, Ripple Lewis, Dick Moll, Music Hall Ballet, Music Hall Rockettes (dances by Russell Markert), Music Hall Symphony; sets James Stewart Morcom; special lyrics, Albert Stillman; "A Girl Named Tamiko" (Par), reviewed in VARIETY, *Dec. 5, 1962.*

Radio City Music Hall spent plenty of coin to make this show as spectacular as it turns out to be. Seldom has the Hall made such a heavy investment in a stage layout just prior to the lavish Easter stageshow which will follow this quite soon. This production has a bit of everything, winding up with a carnival setting, with sideshow bally and finally an aerial act for a blowoff. Final scene has an illuminated ferris wheel, any and many other gimmicks in action for a spectacular effect reminiscent of Fourth of July shows here.

Each sequence is introed by George McWhorter, labbed a wandering minstrel, for novel effect. Ballet portion is in the nature of a woodland frolic with wood nymphs, et al. This gives Eugene Slavin a chance to romp ballet-fashion with the femmes and to bring Ron and Joy Holiday in for some marvelous acrobatic dancing. Pair effect the gilded body effect for novelty. This woodland set alone cost plenty.

George Carl, young veteran dancer and funster, has been around. His eccentric terps stepping, juggling bits and clowning with his femme assistant puts him over solidly.

Marc Platt, who produced this show, displayed originality in bringing a "going fishing" song to start the Rockettes out on their tap routine. This time this marvelous line starts slowly to "Lazy River" tune but with the usual payoff when they go into a full line stretching across the stage.

The Eight Notes musically set the ensuing "at the fair" sequence. Aside from the sideshow bally, there's the Kimris aerial act. This duo has been around in circuses. Pair smoothly goes through the trapeze feats near the ceiling of the vast Hall stage. Novelty stunt has the femme supposedly piloting an airplane (sound effects and all) as the giant gimmick keeps circling. Feat of hanging by one toe is the climax.

"Symphony Under the Stars" is the tune done by the Music Hall Symph for the usual overture, with Raymond Paige directing with his usual skill. *Wear.*

Stage Mgr.-Author

Continued from page 2

mystery with a stage manager as a principal character. This winter, Broun's second book was published, "The Subject of Harry Egypt." Not a show biz yarn, it is due for a sequel in August, "Egypt's Choice." Next February, "From Nine O'Clock to Jamaica Bay" is due from same publishers.

Broun is working on fifth novel, untitled, which will deal, analytically, with production of a Broadway play. He is also co-author, with Howard Morris (formerly of the Sid Caesar tv show) of a three-act play, "King of the Hill," which has a tv comedian as a pivotal character.

CURRENT BILLS

WEEK OF MARCH 20

NEW YORK CITY

MUSIC HALL—Flying Kimris, Eugene Slavin, Ron & Joy Holiday, George McWhorter, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angelos, Two Pirates, Reinaldos, Eddie Hendren, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggetta, Maureen Wilson, Wendy Paulk, Jackie Griffiths.

SYDNEY (Tivoli)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Kevin Doherty, Frederick Potter, Judy Champ, Eileen Nelson, Brain Bourne, Joan Thomas, Simon Cain, Ivan Dunston, Joanne Bettye, Arthur Gorman, David Mcmillan, Male & Female Chorus, Dancing Boys, Ballet.

BRITAIN

GLASGOW (Empire)—The Raindrops, Billy Anthony, Jimmy Wheeler, Chic Murray and Maidie, Billy Stutt, David Kinnaird, Paul Fox and Ann, Harbin & Day.

VICTORIA (Palace)—George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Peggy Lee, Jack Kelly Trio.

BLUE ANGEL—Bobby Short, Jackie Vernon, Georgia Brown, Dan Frazer 3.

BON SOIR—Kaye Ballard, Jerry Collins, Guy Rebonds, Three Flames.

CHARDAS—Laurence Lemay, Shirley Leonard, Tibor Rakosy, Ernest Hertath Orc.

CHATEAU MADRID—Lucho Gatica, Marcel & Chiquita, Carbia Orc.

COPACABANA—Myron Cohen, Fabian, Magid Triplets, Joseph Mele Orc., Frank Marti Orc.

EMBERS—Tee Carson 3, Harry Sweets Edison 4.

GREEN'S—"Chicken in a Bathtub," Embers Quartet.

HAWAIIAN ROOM—Judy Scott, Dona Roger, Kealo Beamer, Pai & Kalakaua.

HICKORY HOUSE—Lee Evans, Lee Reynolds.

HOTEL ASTOR—"The Best of Everything," Eddie Lane Orc.

HOTEL NEW YORKER—Helene Armes, Bill Saunders Orc.

HOTEL PLAZA—Ford & Hines, Emil Coleman Orc., Mark Monte Orc.

PLAZA-9 ROOM—Julius Monk, Ceil Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Dey, Robert Colston.

HOTEL ST. REGIS—Peter Duchin, Nancy Manning.

HOTEL ROOSEVELT—Lenny Herman Orc.

HOTEL SAVOY HILTON—Payson Re Orc., Arturo Arturos Trio, Ray Hartley Orc.

HOTEL WALDORF ASTORIA—Roger Williams, Milt Shaw Orc., Sonny Kendis Orc.

INTERNATIONAL—Dave Barry, Lillian Hayes, McKenna Line, Mike Duran Orc.

JILLY'S—Bobby Cole, Chloe Randall.

LA CHANSONNETTE—Rita Dimitri, Stanley Brilliant, Charles Albert.

LATIN QUARTER—Barry Sisters, Hall, Norman & Ladd, Francois Szony & Claire, Five Williams Troupe, Barbara Heller, Jo Lombardi Orc., Irving Fields Orc.

LITTLE CLUB—Ernie Warren Orc., Tito Puente Orc.

LIVING ROOM—Lanie Kazan, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Dick Brooks, Lisa Stuart.

ROOM AT THE BOTTOM—Wilbur De Paris Orc., Cal Bostic.

SANGRA—"The Happy Land," Leo Fuld, Line Mealy, Sabbra Dancers, Bob Phillips Orc.

SQUARE EAST—"Second City," Alan Arkin, Andrew Duncan, Eugene Troobnick, Anthony Holland.

TOWN & COUNTRY—Sophie Tucker, Augie & Margo, Jerry Shane, Ned Harvey Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—Anita Darian, Bill McCutcheon, Pat Stanley, Bob Callahan, David Shire, Mona Abboud, McLean Stevenson, Richard Benedictis.

VERSAILLES—Tyrie Glenn Jr. Five, Bonnie Douglas, Candida, Bertha Calbert.

VIENNESE LANTERN—Yaffa Yarkoni, Janice Raunkin, Maurice Mern, Marie Bernard, Ernest Schoen Orc.

VILLAGE BARN—Lou Mecenti, Lynette Bennett, Jack Martin, Piute Pete, Bonnie Douglas, Lou Harold Orc.

VILLAGE GATE—Leon Bibb, Rooftops, Adam Keefe.

VILLAGE VANGUARD—Modern Jazz Quartet, Eric Dolphy.

LOS ANGELES

BEV-HILTON—Amateur Week.

COCONUT GROVE—Della Reese, Corbett Monica, Dick Stabile Orc.

CRESCENDO—Shecky Greene, Nancy Wilson, Herbie Mann.

DINO'S—Laurie Johnson, Jack Elton, Steve LaFever.

JERRY LEWIS—Ann Hathaway.

LOSERS—Ruth Olay.

MELODY ROOM—Sam Fletcher, Pat Moran Trio.

NITECLUBS—Pat Collins.

SLATE BROS.—Jack Jones, Kay Carole & Tammy.

STATLER HOTEL—Mara Landis Revue, Virginia O'Brien.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Lambert, Hendricks & Bavan, Terry Wadsworth.

YE LITTLE CLUB—Darryl Hickman, Jack Smalley Duo.

CHICAGO

BLUE ANGEL—"Calypso Safari," Jai Dart, Lord Carlton, Lord Montego, Lady Limbo, Lord Nassau, Prince Zulu, Tina Perez Orc., Manny Garcia Orc.

CONRAD HILTON—"It's a Hit," Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevar Dears, Boulevar Dons, Teddy Phillips Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Izumi Yukimura, Johnny Blade Orc.

EDGEWATER BEACH—Homer & Jethro, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Judy Henske, David Trew.

LE BISTRO—Milt Trenier.

LONDON HOUSE—Paul Smith Trio, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Helen O'Connell, Jerry Stiller & Ann Meara, John Frigo Trio.

PALMER HOUSE—George Gobel, Travelers Three, Ben Arden Orc.

PLAYBOY—Dave Madden, Norman & Dean, Sally Jones, Johnny Hartman, Bobby Silver, Jack D'Amour.

SECOND CITY—"To the Water Tower."

SAHARA—Frankie Avalon, Frank Gorshin, Frank York Orc. Lounge: Salmas Bros., Scott Smith Trio, Bonnie Kale & Heavyweights.

SHERATON - BLACKSTONE—Vicki Benet, Franz Benteler Orc.

SHERMAN HOUSE—Henny Youngman, David Lemaire Orc.

SUTHERLAND LOUNGE—Julian Cannonball Adderly, Paula Greer, Johnny Young Trio.

LAS VEGAS

DESERT INN—Jimmy Durante, Helen Traubel, Eddie Jackson, Sonny King, Jack Roth, Donn Arden Dancers, Carlton Hayes Revue. Lounge: Dave Apollon, Les Femmes, Michael Kent, Johnny Puleo, Joe Venuti.

DUNES—"Guys & Dolls," Betty Grable, Dan Dailey, Alan Gale, Lola Fisher, Maurie Rosenbloom, Bill Reddie Orc. Lounge: "Vive Les Girls," Beverly St. Lawrence, The Countrymen.

FLAMINGO—Robert Goulet, Myron Cohen. Lounge: Pete Damino, Cleopatra's Nymphs of Nile, Bob Sims.

FREMONT—Frankie Brent, Jets, Johnny Rivers, Sis, Frosting.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Patsy Cline.

NEVADA—Debbie Hayes, Preston Epps.

NEW FRONTIER—Belle Barth. Lounge: Bob Crosby's Bobcats, Clara Ward Singers.

RIVIERA—Johnny Mathis, Guy Marks, Joyce Roberts, Jack Cathcart Orc. Lounge: Johnny Desmond, Vagabonds, Louvine.

SAHARA—Alan King, Buddy Greco, Moro-Landis Dancers, Louis Basil Orc. Lounge: Louis Prima Show, Freddie Bell, Ruth Wallis.

SANDS—George Gobel, Patti Page, Harry Nofal, Antonio Morelli Orc. Lounge: Jerry Vale, Dave Burton, Murry King, Ernie Stewart.

SHOWBOAT—Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo. Redman Orc. Lounge: Chas Teagarden, Johnny LaMont Trio, Allison McKay.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Sherwood, Happy Jesters, Nalani Kele, Four Far Reed, Apollos.

THUNDERBIRD—"South Pacific," Bill Meigs, Joan O'Brien, Randy Baker, Alan Baxter, Robinsons, Ty Whitney, Nat Brandwynne Orc. Lounge: Larry Steele's "Smart Affairs Revue," The Cables, Teddy Reed.

TROPICANA—"Folies Bergere '63," Ray Sinatra Orc. Lounge: Shecky Greene, Al De Paulis, Du Bonnet 3.

RENO-TAHOE

HAROLDS—Gisele MacKenzie, Characters, Dan Conn Orc.

HARRAH'S (Reno)—Les Brown Orc., Nick Lucas, Collegiates, Tepper and Friend, Coquettes, January Jones, Red Caty.

HARRAH'S (Tahoe)—Bobby Darin, Bobby Hemsen, Ashton Dancers, Leighton Noble Orc. Lounge: King Sisters, De Castro Sisters, Big Tiny Little, Dusty & Sylvia, Birdy Castle.

HOLIDAY—Clyde McCoy Orc., Mariachi Los Camperos, Charles Gould's Satin Strings, Notables.

MAPES—Deedy & Bill, Wayfarers, Joe Karnes.

NEVADA LODGE—Gwen Harmon and the Players.

SPARKS NUGGET—Tony Bennett, Caroline Richter International Folklore Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Frank Moore 4, Senators, County Gentlemen, Naida Lane, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Clary, Mal Malkin Orc., Annelda.

CARILLON—"Ooh La La," Mel Torme, Jerry Newis, M. Choppy, Mas & Waldo, Jacques Donnet Orc., Line (16).

CASTAWAYS—Tommy Ross & Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bell Bernardo.

DEAUVILLE—Robert Goulet, Allan Drake, Los Rhodes Orc., La Playa Sextet.

DIPLOMAT—Bob Newhart, Toni Carroll, Bud & Cece Robinson, Van Smith Orc., Pupi Campo Orc., Kay Stevens, Eddie Barnes.

DORAL BEACH—Gloria DeHaven, Freddy Martin Orc., Chico Orc., Mal Malkin Orc., Townsmen.

EDEN ROC—Sergio Franchi, Joe E. Lewis, Roman & Kaye, Barbara Streisand, Val Olman Orc., Monroe Kasse Orc., Renee Renor, Jack Costanzo, Luis Varona Orc., Leslie Huder Strings.

FONTAINEBLEAU—Sammy Davis Jr., Pat Henry, Leo Dawson Orc., Chauncey Gray Orc., Dean Murphy, Ziggy Lane.

LE B—Dick Havilland, Hal Fraser, Wally Fritch, Jerry Marshall, Madmen.

LUCERNE—"Gotta Have Mazel," Totti Fields, Michel Rosenberg, Sarah Rubine, Phyllis Miller, Ray Abrams Orc.

PLAYBOY—Jackie Gayle, Don Adams, Pat Morrissey, Ken Colman, Fred Mackenne, Bill Russo, Penny Pryor, The Townsmen, Harry Benton Trio, George Walters Trio, Johnny Musik.

PLAY LOUNGE—Pat Morrissey, Brock Trio.

RONEY PLAZA—Giovannis.

SEA GULL—Jimmy Holmes, Inkspots (4), Jimmy Grippo.

THUNDERBIRD—Frankie Scott, Bert Vaughn, [illegible]

TONY'S FISH MARKET—Treniers.

SAN FRANCISCO

BIMBO'S 365—"Showtime" revue, with Eddie Peabody, Vagabonds.

BLACKHAWK—Miles Davis.

CLAREMONT HOTEL (Berkeley)—Churchill's Kats (Latin) Hines.

CONDOR—George Hamilton, Teddy Brown.

EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.

FAIRMONT HOTEL—Rosemary Clooney.

HUNGRY I—Woody Allen, The Hwaymen, Marie Michaels.

JAZZ WORKSHOP—Horace Silver 5.

NEW FACES—Dick Stewart, Mel Young, Terry Inman.

OFF BROADWAY—Lenny Bruce, Nino Valenti, Terry Grrell.

PURPLE ONION—[illegible] Show.

SHERATON PALACE HOTEL—Peter Palmer, Joan Weldon, "Student Prince."

SUGAR HILL—Hald Ivory, Pony Poindexter, Vince Guaraldi Trio.

Basin St. East, N. Y.

Peggy Lee, Max Bennett Orch, Jack Kelly Trio, $4 cover; $3 minimum in lounge.

Peggy Lee has become a boxoffice landmark locally. Playing the Basin St. East bistro twice annually, Miss Lee becomes a magnet for all the classes of nitery goers. It's a common sight during Miss Lee's run, to see a line outside the cafe waiting to get in, even during the slowest night of the week.

There's little wonder about Miss Lee's constant lure. She seems to work hard at repertoire between engagements here. She comes in with a batch of new numbers, new treatments for previously used items and not incidentally, a come-hither viewpoint that seems to make all her offerings bedroom ballads. All her tunes are burnished to a bright patina without brushing off an essential freshness. Her numbers include an easy workover of "Alley Cat," and "Taste of Honey" as well as "Days of Wine and Roses." It's to Miss Lee's credit that she makes it with the new offerings. Her excursion into her old hits are offered as a concession to popular taste and serve the purpose of whetting the crowd for Miss Lee's works anew. It's little wonder that she gets a triumphal march to the wings.

Miss Lee has also gotten herself an unusual type of orchestral backing with nary a string in the lot. There are instrumental variations such as the presence of a harp and French horn, plus a huge battery of brasses and another of reeds, as well as an enlarged rhythm section. This kind of backing can blast a singer off the stand, but under Max Bennett's direction the orchestra is under superb control at all times. The arrangements are colorful, yet not obtrusive enough to shade out the singer. The other instrumental crew is the Jack Kelly Trio with Kelly presiding at the piano. His work is lively and yet studious and affords a lot of listening satisfaction. *Jose.*

Palmer House, Chi

Chicago, March 11.

Phil Foster, Patty Clark, Norm Krone Orch; $2.50 cover.

The concept of purgatory for cafe owners and entertainers must be a year consisting of 365 Mondays in Lent. And so it proved for Phil Foster at the posh cavernous Empire Room on an evening when the sparsely populated house was about half payee and half cuffo press. (In fairness, the maitre d' said the preem night show on Saturday was solid and the Sunday house was good).

To add to Foster's woes, the ringsiders proved to be deadheads, and it is to the comic's credit that he managed to mold a show despite the fact that his act is to a great extent dependent upon audience "feedback." Despite the handicaps, he maintained a good chuckle level by using the light house as a source of much worthy gag material.

Patty Clark is a tall and attractive redhead with a velvet-smooth voice and a nice knack for dramatizing her songs. Originally from Fargo, North Dakota, (where she sang on radio and teevee), she moved to Chicago four years ago to co-star on WBBM-TV's "In Town Tonight," an early-evening song show.

Miss Clark opens with a deftly-handled medley from "My Fair Lady," then moves on to the current "summit trio" of supper club songs—"What Kind of Fool Am I," "Fly Me To The Moon" and "I Left My Heart In San Francisco." She also does a clever medley of "songs they sing in Dwight, North Dakota, on Saturday night," and has some fun with the ringsiders in an audience-participation version of "Oh Johnny." *Mor.*

Slate Bros., L. A.

Los Angeles, March 13.

Jack Jones, Kay Carole, Herbie Dell Trio, $1.50 cover, two-drink minimum.

Of the crop of pop singers to emerge in the past few years, Jack Jones ranks as one of the best. Evidence of this precedence is currently being offered at the Slate's, where the talented sprig of Irene Hervey and Allan Jones (and not Buck and Jennifer Jones, as credited in Bill Dana's fractured intro) is holding forth for a fortnight.

Young Jones, as anyone who has heard his records can attest, is a sensitive romantic balladeer with a distinctive, reliable and rangy voice. In this appearance, he also reveals a youthfully engaging personality and a composed manner on a stage. His act including his two big recording efforts: "Lollipops and Roses," which he croons with seemingly effortless warmth, and "Call Me Irresponsible," on which he lets loose with a dramatically forceful set of pipes. Other highlights of the turn are a phraseworthy attack on "Blues In The Night," an aggressive "Kansas City, Here I Come," a souped-up "I Believe In You" and an all-out climactic assault on "What Kind Of Fool Am I?" The whole town may not be talkin' about the Jones boy, but those who do should have a lot of nice things to say.

Ventriloquist - comedienne Kay Carole continues to hold over and enthrall with her novel and remarkable act. The beauty of Miss Carole's turn is that she can remain every inch a lady and yet get away with being risque by filtering all the blue notes through her Jewish-oriented dummy—a difficult feat for a femme performer. She's one of the best things that's ever happened to the Slate Bros.

Opening night at the Slate's is almost invariably notable for the appearance of celebrated ringsiders who take to the stage, and on this occasion it was Milton Berle and Bill Dana who did the honors with a witty exchange. *Tube.*

Colony, London

London, March 16.

Anne Shelton (with Johnny Franz), Phil Phillips' Trio & Birch Orch. $4.90 minimum.

Making her first appearance in the West End latenight cafe belt for around six years is one of Britain's top thrushes. Anne Shelton has a warm personality and keeps the entertainment ball rolling skillfully.

She relies largely on oldies, some of which are dressed up with topical lyrics. Accompanied by expert Johnnie Franz on piano and the Phil Phillips trio, Miss Shelton emerges as a performer with considerable savvy.

Stand out item is Miss Shelton's closer. This is a version of "Annie Get Your Gun" (curiously omitting "You Can't Get A Man With A Gun") dexterously woven together by a narrative that forms a breezy plot line. Her act runs for a cosy 45 minutes, bowing in "With A Song And A Smile."

She slickly warbles "Nightingale Sang in Berkley Square," highly appropriate since this is where the Colony bistro stands. "Day In, Day Out" and "It Isn't Any Secret" also rate hefty mitts.

Less successful is Miss Shelton when she essays more exuberant material. "Brush Up Your Shakespeare," for instance though garnished with new couplets, is hardly effective and her "Lady Is a Tramp" hasn't got quite the oomph that the ditty demands. *Rich.*

Barclay Hotel, Toronto

Toronto, March 13.

Stu Allen, Phyllis Shea, Zebeida, Barclay Dancers (6), Percy Curtis Orch (7); $1 cover.

Owner-operator of the Barclay Hotel, Al Siegal has tossed out the belly-dancers—so successful for a year—and has returned to the Oasis Room (350-capacity) for his twice-nightly format in the old tradition of a comic, a femme singer, a line of six shapely dancers, all backed by Percy Curtis and his orch of seven pieces. When caught, crowd was as big as previous show and a near sellout for 12:30 p.m. second appearance of his nightly two performances.

Stu Allen, who last appeared at the Oasis Room two years ago, had his fans present for his rapid-fire storytelling and possessive hospitality, but should drop the material of Siegal's "parsimony." Allen's 35-minutes onstage earned plenty of laffs.

Songstress Phyllis Shea also scores with her impressions of "Man that Got Away" and "When We were Young," with medley of "Bill" songs climaxing. Miss Shea, a tall and statuesque strawberry blond, also proves herself a comedienne in her change of pace from balladeering, showing lots of confidence and power.

Zebeida, an Oriental dancer, pleases with her dignified terping, and the Barclay Girls are on for two production numbers. Entire 75-minute floorshow is bright and breezy. *McStay.*

Flamingo, Las Vegas

Las Vegas, March 14.

Juliet Prowse, Jackie Mason, Samurai Dancers (3), Russ Black Orch (15); Miss Prowse's act Produced & Staged by Tony Charmoli, Lighting by Hugo Granata. $4 Minimum.

Juliet Prowse has edited her act since the last appearance here, giving the heave-ho to her "Joan of Arc" character which raised the eyebrows of some nitery habitues. She's substituted two sex symbols—"Lady Godiva" and "Catherine the Great"—who turn out to be pretty funny and plenty sexy. Her Lady ("Don't Put A Tax On A Beautiful Girl Or You Won't Get Any Loving At All") Godiva character is seemingly clothed only in thigh-length platinum blonde hair, and her horse is of the toy stick species. The Catherine takeoff is more fully clothed, with red velvet and white fur, but her gams are exposed at maximum length, accenting the whole get-up. The Ray Aghayan costumes reportedly cost $30,000. Miss Prowse revives her "Camille" and "Cleopatra" comedy cartoons; both are drenched in fine visual and audible humor.

Although the star still has the hackneyed buffer of dancing boys (5), these are among the most talented of their specialized fraternity, and serve as commendable teammates. Miss Prowse wisely exhibits her superb dancing skill at several notches above her limited singing talents, and she combines them into delightful, utter feminine showmanship. Tony Charmoli deserves top drawer credit for staging the brisk, colorful session, and a deep bow goes to Sammy Cahn and Jimmy Van Heusen for the special material. Andy Thomas smoothly guides the Russ Black orch (15) for the star, whose imaginative musical arrangements were clefted by Jerry Fielding. Hugo Granata does his usual good lighting chores.

Jackie Mason, the 75% billed "special guest star," was in lofty form on opening night, registering as big a laugh-puller. Mason doesn't make the mistake of many comedians who play Vegas and use Yiddishisms for a few scattered yocks. He has the accent and delivery which is almost as funny as his dialog and on each appearance here his value as a standup comic zooms upward.

The Samurai Dancers initial the show, which still has no chorus line. This group of three—one Oriental looking boy, one Occidental looking boy, and an Oriental beauty—does a motley mixture of terpsichore including the Twist, which is backdropped by Russian, Irish, American, and Oriental music. *Duke.*

Chi Chi, Palm Springs

Palm Springs, March 16.

Vic Damone, Betty Regan, Jimmy Ray, Bill Alexander's Orchestra. (Cover $2.50).

Vic Damone must have thought that the Mafia was in charge of the mikes and lights on his opening night at the Chi Chi Starlite Room. He brought along four of his own sidemen, but apparently neglected a juicer. Anyway, he complained openly about the under-rehearsal of the technician.

Outside of that he had a good night before a fat crowd and sang 12 songs, many of them old faves, a few of recent vintage. One gave comic relief because after he sang his "Earthquake" number the spotlight went out.

When that was repaired he had static from the mike and though he must be rated an old pro these things were definitely disturbing his act, and he said so.

His ballads as usual are his best and with Bill Alexander's orchestra upped to 14 Damone doesn't lack for volume at the finish of his songs. This is an old Sinatra trick but obviously in the public domain.

Damone closes on "What Kind Of Fool Am I?" and does better than most with what has become this year's pet query. He pays gracious tribute to Anthony Newley, who wrote it and has done best, according to Damone, in recording it for the disk trade.

Betty Regan, British comic and a beauty, precedes Damone with a far better act than when she was here previously. She has run a vacuum cleaner over much of her material and has lost nothing of her appeal in the process.

She appears in a white sheath gown, immaculately tailored, long white gloves, and no jewelry except for earrings. She discounts her beautiful figure by saying she was wearing a new "merry widow." It gave her the fattest lineups in town but she confessed, it did get rid of her stomach. This is about as intime as her material went and it is enough to win her lots of laughs. She gets the biggest hand of the evening too.

Bill opens with Jimmy Ray who said he's now in real estate and limits himself to one engagement a year and that is at the Chi Chi. It is a strenuous soft dance Palm slammers broke in twice to applaud his routines.

Bill Alexander's band is supplemented by Joseph Parnello, Sol Bulkin, Bobby Brian and Chris Clark which Damone brought as. Backstoppers at least don't let him down.

Card holds till March 25. Damon then goes to Basin Street, N.Y. and Miss Regan heads for Portland, Ore. Allan Sherman due in March 27. *Scul.*

Encore, N. Y.

"Chicken in the Bathtub" with Michael Arquette, Ellen Travolta, Carl Esser, April Shawhan; produced by Fred Baker & Marvin Billet; musical numbers staged by Lee Becker; Encore Quartet; $6.50 minimum.

The small intime revues are proving their efficacy in niterie all over town. It's become an effective substitute for names in many situations, and the better revues have acquired a new breed of nitery goer that has been frequently neglected. The Encore now presided over by Maurice (ex-Marwyn) has installed a charming and smart revue, "Chicken in the Bathtub" with a quartette of youthful and able players, Michael Arquette, Ellen Travolta, Carl Esser and April Shawhan.

The revue takes in a wide variety of subjects, much of which is presented with maximum entertainment values. The songs and sketches are okay and Lee Becker's choreography gives the production a further lift.

Most of the material is along topical lines. The show deals with the housing problem in a very chic way which involves it politically as well. Also, it's one of the first shows without any protracted mentions of the country's first family, which somehow seeks to establish the fact that they've really gone off the beaten paths. In another number, Vic Tanny is spoofed, and there's a touching song, "Heat of the Moment" delivered well by Miss Travolta.

The show has a spirit of youthful exuberance. The participants and the material seem fresh and it's likely that the show has the attributes to entice long tenancy in this spot. The company also does well enough to warrant appraisal for productions outside this spot. The backing is by the house band, the Encore Quartet. *Jose.*

Roostertail, Detroit

Detroit, March 14.

Steiner Bros. (3); Joe Vento Orch (5).

What better way to direct attention to a new, hydraulically-lifted stage than to book a dance act where patron's eyes naturally would be attracted to the feet and floor. So thought showmen Joe and Lee Schoenith and that's how the Steiner Bros. came to reopen this elegant riverside nitery.

The Roostertail, named for the fan of water tailing speedboats which the club owners race on the Detroit River and elsewhere, has been closed for 10 weeks for extensive renovation. In addition to the stage which rises to table-top height in front of the bandstand, a 16-speaker sound system has been installed and new dressing rooms built under the stage.

The Steiner Bros. are three youngsters who are long on vigor but short on polish. They dance well but make it seem like a lot of work; they clown naturally, but their singing is just barely passable. With more work, attention to details, concentration on polishing their dancing to make it less heavy-footed so it looks more effortless, and elimination of the singing bits, the Steiner Bros. could hit. As it is now, they are reducing their effectiveness by trying to be too versatile. The talent is in their feet, not in their voices.

Joe Vento's orch gives passable backing. Vento, however, is a poor emcee. His personality not only doesn't project, it has a negative quality to it. *Tew.*

Deauville, Miami B'ch

Miami Beach, March 17.

Robert Goulet (Jerry Bresler conducting) Allen Drake, Mattison Trio, Les Rhode Orch; $5-$10 minimum.

Robert Goulet, in his first outing at a Gold Coast hotel-cafe, is giving the Casanova Room the hot attraction aspect missing for some time. This, during a lull period when the bottom almost dropped out of the tourist season in previous-weeks comparative terms.

The handsome, personable musicomedy click is ditto in this spacious nitery. His soaring vocabulity, combined with the matinee idol look, titillates the distaffers; with it, the disarming manner and approach wins the males, who at times, seem to palm his special material and arrangements more than the femme contingent.

Goulet can credit his stagers-writers Lyn Duddy and Jerry Bresler. His material and presentation ideas are big-time, set in a shrewdly balanced book. From opening original "Wake Up" through "West Side Story" medley, the light and winning gab between following offerings, the Goulet personality and talents are built into a socko session that keeps constant reaction build. The book has every taste-pleaser — love songs, gay songs, and songs and torch. Heaviest impact is made with the specially written segment in which he takes to the floor for troubadour-around-tables idea that establishes a rapport never lost. Goulet is a wham addition to the smart cafe toppers contingent.

Allan Drake has played in this room before but never to better laugh effect. Comes back with a slew of new material. An engaging guy, he works over the hotel and its owners with some refreshing twists on that well worn theme; hits the topical trail to sustain the ribtickling, then serves up his teenagers-versus-parents (circa '60 and '63) standard that has been rewritten and updated to round out a bright and winning book of foolery the audience paid off for, in callback thunder.

The Mattison Trio, held over, purvey a fast, effective brace of terp ideas that are class all the way. First is a Pagliacci-themed marionet patterning that is unusual. Top this with their excerpts from Rodgers & Hammerstein for adagio-taps excitement to hit peak returns. Jerry Bresler conducts the Les Rhode orch in artful manner, and accomps at the 88 for Goulet. Due on the 25th, Pearl Bailey. *Lary.*

Troubadour, L. A.

Lambert, Hendricks & Bavan, Gildo Mahones Trio featuring Pony Poindexter, Tarissius Wadsworth; $2 admission, one-drink minimum.

Lambert, Hendricks & Bavan are apt to set this town on its ear in the course of their three-week engagement at this informal coffee house, unless this town's ear is pretty hard of hearing. In their first local appearance in three years, (and with a new femme) this unique jazz vocal trio spanks home a sizzling set of standards in the jazz and blues idiom, some spearheaded by Hendricks' fresh lyrics to traditional instrumentals, others just plain old classics of swing rendered with novelty and syncopated drive.

Bewhiskered Dave Lambert, "the world's oldest living bebop singer," is a vet vocal contractor-singer-arranger. Yolande Bavan, who replaces the trio's original distaffer, Annie Ross, is a striking young woman of Ceylonese descent steeped in the classics in addition to her jazz-ma-tazz. Jon Hendricks, who is the nucleus of the act, is a writer-singer renowned for his ability to tack words compatibly to instrumental standards. The three make beautiful music together.

Among their offerings are "One O'Clock Jump," "Swingin' Til The Girls Come Home" (a stickout), "Gimme That Wine," "Everyday" and the Jimmy Rushing-oriented "Rusty Dusty" blues. The act is alive with drive, swing and showmanship.

Ably backstopping is the Gildo Mahones Trio, which scores in its own right with several dexterous improvisations in the modern jazz idiom, some spotlighting soprano saxist Pony Poindexter. The program opens with selections by young folk singer Tarissius (Terry) Wadsworth. He's in pretty fast company on this engagement. *Tube.*

Fontainebleau, M.B.

Miami Beach, March 17.
Sammy Davis Jr., Pat Henry, Len Dawson Orch; dinner-minimum opening night $17.50; $7.50-$10 thereafter.

Playing out an old contract, Sammy Davis Jr., in this his annual outing on the Beach circuit, is more than ever the multi-talented performer who takes on new sheen with each appearance.

One of the more popular staples among the back-every-year group of toppers, he's working to healthy patronage in the big (800) La Ronde Room. Going on opening night reaction, he's sending them away entertainment - full, and happy.

Davis comes on with the authority of a performer who's got it made and intends staying in the top echelon via continued all out delivery. The evolution from impressionist-dancer into sock songster and canny yarn-spinner as well has come full flower. Capturing enthusiasm and imagination he pours it on for an hour to leave them pounding for more.

The Davis' vocalistic bent is now a finely honed one that effectively scales the cleffings range from belting to softly turned moods pieces. The now condensed hoofery (to a soft shoe bit) is still a potent part of the whole. The near throwaway-tempoed impreshes of his contemporaries and nostalgic Jolson carbon, are show stoppers; in itself is a sequence that would provide many a comedian with a full act. Songbook contains all of his record clicks down to "What Kind Of Fool Am I" and the sesh at drums and then vibes is the wrapper-upper to a highly stylized performance that earned him a standing ovation from the auditors.

This trip, Davis keeps the ethnic gag to a minimal plane, the inserts between the routines gaining bigger laugh returns from the more brief, punchier references to color problems and conversion to Jewish faith. The package is a tight, intriguing one that always bears the all out underlining.

Pat Henry, in the aide de comedy slot, comes up a big winner. The lad is an assured laughmaker despite his years, working like a vet. Timing is adroit; material fresh and original. The waggery has yock-making new twists on the much overdone teevee commercials, on and life femmes. All of his lines contain unexpected turns that peak Henry into callback payoff from the tablers.

Len Dawson orch, expanded by Davis' own group, sets up the lengthy score in top style. Show's in for two weeks, room shutters on 20th until April 4th when Xavier Cugat and Abbe Lane arrive. *Lary.*

El Morocco, Mont'l

Montreal, March 16.
Eartha Kitt, Harry Shafran, Ava Dancers (6), Wally Aspell, Bobby Roberts Orch (7); $6 minimum.

Still leading the field in the matter of names, the El's Cookie Varvaro presents a solid package with Eartha Kitt headlining, and the show balanced out by some fair comedy and a line of dancers which serve the main purpose of building up to Miss Kitt's dramatic entrance.

And no question that it's dramatic enough to warrant solid applause even before she says the first word in the sensuous voice, or chirps the first song in her array of saucy special material. On opening night when show was caught (14), there was an excellent dinner crowd, which listened intently to everything Miss Kitt had to offer.

As for Miss Kitt's performance, it starts deep among the tables as she slinks to the stage, her movements traced by a pin-point spot. Her red ensemble is an eye-opener, as is the manner in which she uses the chaise lounge—a prop which plays so important a part in her performance, that it can almost be reviewed as the second half of a double.

Miss Kitt kicks off with "Hard Day Last Night" and "An Englishman Needs Time," done in recitative, to excellent response, then moves gracefully into "Little White Lies," "Nice To Have a Man Around the House" and a French item, "C'est Si Bon" which reveals her excellent Francais and her ability to sell a punchline in the Gallic genre.

She's on for close to 45 minutes and sells herself every second of the time, so that her rather limited vocalizing gymnastics are never really a source for evaluation.

As for comic Harry Shafran, he's got a good standup style, with a vocal intonation frequently reminiscent of Jackie Mason. Shafran registers well, no argument about that; but his material could use some facelifting, particularly in the heavy emphasis of "Jewish humor."

The Ava line of dancers' turn is strictly routine, and singer Wally Aspell registers well in the production numbers and as master of ceremonies.

Bobby Short's expanded orch cut Miss Kitt's difficult show nicely. *Lare.*

Bitter End, N.Y.

Danny Meehan, Lenny Maxwell, Judy Collins; $1.50 cover.

Bitter End, a Greenwich Village coffeehouse that has been the beginning for a number of performers lately, has another solid find in singer Danny Meehan.

The elphin Meehan, who may be thinner than Sinatra, has a legit and tv musical background that serves him well in a nitery turn that has remarkable originality and enthusiasm along with a highly disciplined respect for traditional showmanship. Bitter End has previously featured folk singles and groups, but Meehan busts through to the audience with a tasteful book of standards that could effectively play any house in the country. A strong and most appealing vocal style is backed by a dynamically dramatic projection that is consistent through the upbeat evergreens and sad and sweet ballads.

Lenny Maxwell, a comedian of the modern school, does his own material which is hip and witty but hampered by a presentation that is too close to his obvious mentor Mort Sahl. He pulls away effectively, however, in a very funny bit on amateur night in a prison. Concentration on similar routines is advised.

Glamsworthy Judy Collins is one of the more gifted folkniks both vocally and physically. A recent hospital stretch for TB (not recommended for singers) didn't phase the pipes at all. The Elektra recording artist has an excellently paced act which emphasizes the more intelligent items in the vast folk repetoire. *Bill.*

Saddle & Sirloin, Tucson

Tucson, March 14.
The Mills Bros., Ken Jennings Orchestra (8); two drink minimum.

Making their first Tucson nightclub appearance, The Mills Bros. presented 50 minutes of their own evergreen hit recordings with an ease not seen in previous performers at boniface Jim Sfarnas' posh new Theater Restaurant. Name attractions always pack this boite, and the "Paper Doll" threesome was greeted by a capacity audience, which sprinkled "oohs" and "ahs" liberally as each number was announced.

The Saturday night following their opening was sold out before the freres Mills could light their first "Glow Worm." They are unique in that they don't have to work to get the auditors with them. The opener, "Opus One," was the forerunner of a Mills cavalcade, which included "Til Then," "Paper Doll," "You're Nobody Till Somebody Loves You," "You Always Hurt the One You Love," and "Basin Street," the latter done with the familiar voice instrumentals of trombone and trumpet.

The brothers introduced, as far as the local set is concerned, their latest recordings, "Don't They Know It's the End of the World?" and "You Don't Love Me Any More," both done in the traditional Mills vocal styling. Either one, or both, could be hits.

Best efforts from a rhythm standpoint and audience response was the old fave "Bye, Bye Blackbird." Heavy mitting greeted another, where the last line is a surprise and gives the title of the tune, "Daughter of Paper Doll."

Requests popped from all over the room as the boys were brought back for two encores and begged off with "Lazy River." Ken Jennings' eight-piece local crew backed the entertainers admirably after but one rehearsal. Next attraction (March 24) is Tito Guizar. *Alex.*

Sahara, Las Vegas

Las Vegas, Mar. 12.
Alan King, Buddy Greco, Barbara Hines, Moro-Landis Dancers (18), Louis Basil Orch (13); Produced by Stan Irwin, Presented by Milton Prell, Choreography by George Moro, $4 Minimum.

Alan King is back in the Congo Room, this time with 100% billed "special guest" Buddy Greco, and it adds up to a nifty 90 minutes of comedy, songs, and music.

King devotes most of his time to the telling of some hilarious new stories with the distinctive delivery which has made him a heavyweight among standup comedians. A pioneer among Vegas entertainers, King always manages to bring in fresh material in addition to the revival of some of the best bits from recent appearances here. His irreverent references to such subjects as airlines, doctors, insurance companies, wives, and mothers are classics.

Greco makes his Vegas showroom debut in this show, having been a lounge star in previous gigs. The debut is an auspicious one, with King summing it up: "I told Buddy to go out there and warm 'em up, but this is ridiculous—he cremated 'em!"

With fine arrangements and pleasantly stylized delivery, Greco sings "Day In, Day Out," "I Wish You Love," "Long Lost Love," "Most Beautiful Girl in the World," "What Kind of Fool Am I?" "Lady Is A Tramp," and "Nobody Till Somebody Loves You." He warmly offers "Tenderly" as piano solo, being smoothly backed by the Louis Basil orch (13). To Greco's credit is the fact that his rendition of a song that's almost been sung to oblivion—"What Kind of Fool Am I?"—makes it sound welcome enough for an immediate encore. Dick Palombi conducts and ivories for Greco, and his drummer is Bobby Morris.

A plush Moro-Landis salute to the south is the holdover production number, which features chirp Barbara Hines and the 18 "Most American Girls In the World." This bill, produced by Stan Irwin, in until April 2 when Vaughn Meader and Barrie Chase open. *Duke.*

Downstairs at the Upstairs, N.Y.

Ronny Graham with Simon De Muth; $5 minimum.

Ronny Graham now has a lock on Irving Haber's split-level saloon on West 56th St. In addition to having his revue presentation, "Graham Crackers," running at the Upstairs at the Downstairs, he's now coming in on weekends to tackle the tipplers in the Downstairs at the Upstairs with his comedy songs and patter and keyboard capers.

Graham does quite a bit during his 40-minute stint and most of it works. And, what's more important, enough of it works to leave a favorable and happy impression. Some of his stuff is far out and hip and his junky bit is overdone, but he also has a bag of wacky stuff to compensate for some of those departures. Among his inspired creations are a travesty on a travelog, Hollywood's passion for title songs (he's got one for "Quo Vadis," and "Strategic Air Command"), and a parody of the "Sheik Of Araby." He also does a medley of obscure Bert Kalmar & Harry Ruby songs which leaves no doubt as to why they're still obscure. Through it all, he gets a nice bass assist from Simon De Muth.

The school for bop musicians, apparently a favorite of Graham's, centers on the weed and it could be weeded a bit. He goes straight, in his next to closing number, with a pleasant ballad that he wrote called "Show Your Love." For a closer, he hits a frenzied pace with a story of confused romantic affairs. It's called "Who's Going Steady With Who" and it serves to leave the audience in a merry disposition.

There are several bright spots in the revue Upstairs, but brightest of all is pert Pat Stanley. *Gros.*

Ivy's, Vancouver

Vancouver, March 14.
Arthur Lyman Combo (4), Don Alberto Isa Bergen & Her Burgundy Dancers (4), Bobby Hales Quintet; $2.50 admission.

Arthur Lyman and his combo's exotic jungle rhythms were first unleashed here last May and he comes in again with the benefit of the surefire impression registered during that gig.

The Lyman book is still basically and musically exciting but has been judiciously expanded to include comedy touches that add a strong plus to the group's entertainment potency. On "Quiet Village," the piece that originally fomented the South Sea exotica rage, alto saxist John Kramer's deft patter mildly spoofs the combo's trademarked style and ends up parodying "Yellow Bird," the first big Lyman disk click.

Quartet works with savvy assurance and precision built on their long professional association and doubles on a variety of instruments during their 40-minute session. It's a class lounge turn that has maximum visual and aural impact.

Isa Bergen leads her Burgundy dancers in a lively curtain raiser that affords ample opportunity to display her unusual torso twisting ability. Routine is choreographed by Don Alberto, an old standby, who also adds a brief standup stint of song, dance and comedy. He's short, sharp and to the point and scores effectively with tablers with his cape-tossing matador closer. *Shaw.*

Elmwood, Windsor

Windsor, March 11.
Liberace, Clifford Guest, Park Ave. Coquettes (8), Don McCall, Jack Madden orch (13).

Apparently the tax squeeze hasn't affected the family entertainment budget, or the fixed incomes of little old ladies, because they turned out in capacity numbers for Liberace opening night.

Liberace is on stage for more than an hour, with a 10-minute break for "changing into something a little more dazzling" than the sequined black formal clothes in which he opened the show. He finishes the second half in a white sequined formal outfit, then dons a sequined white sport jacket for the final goodnight tour of the ringsiders.

In between the patter about his clothes, family, the jokes about him, and his candleabra, Liberace plays the piano from ragtime to Chopin, dances from soft shoe to the twist, and sings from the "Piano Roll Blues" to "What Kind of Fool Am I?"

The augmented Jack Madden orchestra provides excellent backing for Liberace with the star's own conductor Gordon Robinson and drummer Tommy Moropoulos providing valuable assists.

Clifford Guest is a refreshing ventriloquist from Australia who has a stereo quality about his voice throwing. He has complete range from a whisper to full roar and can sweep the sound from side-to-side and concentrate it full blast in the center, much the same as stereo does. Guest does just that with a terrific sound imitation of fox hunt. He also excels in imitating a crying baby, and in reproducing the sounds of a parachute jump and a rocket blasting off.

The Park Ave Coquettes are a good looking line who dance in unison. Singing emcee is Don McCall. *Tew.*

Queen Elizabeth, Mont'l

Montreal, March 13.
Delta Rythm Boys (4), Denny Vaughan Orch (14), Salle Bonaventure Trio; $1.50 cover; $2 Saturdays. No Sunday show.

The soignee patrons of the chic Salle Bonaventure are getting their money's worth, entertainment-wise, with the Delta Rythm Boys delivering a solid package of songology.

There's nothing razzle-dazzle about the quartet's turn which, in fact, could be brightened somewhat in a staid room like this with some flashier items at the kickoff of their routine.

On night the show was caught the boys started off slowly, then moved into second with their "Sit Down" spiritual to nice applause. After that came to "My Fair Lady" items—"Street Where You Live" which seems somewhat over-arranged, and "Little Bit of Luck" which is a honey.

The Deltas registered solidly and are a popular repeat in this room. A little less finger snapping, or making it less obvious, and reduction of the cymbal crashing during the jump items, would make for less distraction.

Denny Vaughan's Orch does good show-cutting with some intricate arrangements and, as usual, goes over well with the terp crowd.

Opening March 25 Carol Channing. *Lase.*

Gatineau, Ottawa

Ottawa, March 15.
Lillian Briggs, Russ Thomas Orch (5); $2 admission.

Joe Saxe preemed spring policy at his Gatineau Club after a cold-months stretch of operating shows three nights only (Thurs., Fri., Sat.), with sparkling comic-chirper Lillian Briggs. Whirlwind canary keeps the big Gatineau room alive throughout with toss-away gags, stories and belted pipe items. She uses a string of tunes from musicals spliced with topical gags and anticlimaxes with socko tromboning. Miss Briggs exudes showmanship and slickness.

Show opens with a specialty item by the Russ Thomas house band which also showbacks and plays for dancing.

Boniface Saxe forecasts a clicko season by listing such acts as LaVerne Baker, Johnny Puleo, Jimmy Rodgers, Myron Cohen, Jonah Jones, Sophie Tucker, others.

Miss Briggs is at the club to Mar. 23. *Gorm.*

New Acts

LAURIE JOHNSON
Songs
30 Mins.
Dino's Lodge, L.A.

Former Les Brown vocalist Laurie Johnson, making her nitery debut as a solo act, fortifies her limited vocal range with some top-notch arrangements and a better

Canary dips deep into the memory bag to come up with such overlooked goodies as "I Get the Blues When It Rains." She also makes a quick medley of "songs about love" sound much bigger than usual scattered tidbits, leaving listener with impression that he has heard a generous performance. Only evident dependence on mike detracts from performance, but range requires its use.

As usual, solid support of Jack Elton and Steve LaFever, house's long-resident musical duo, is apparent, not only in backing singer but in intricate musicalisthenics with which they regale before and between show customers. *Robe.*

SONYA CORDEAU
Songs, Comedy
35 Mins.
Ritz Carleton, Montreal.

Miss Cordeau, a vibrant, zesty English lass has been around Canada for a while, and although she shows considerable talent for comedy and a good delivery as a result of her overseas showbiz work, her turn would be much better with a little disciplining.

Her act is a melange of ad lib comedy, patron baiting and bantering, and putting across her songs of a serious or humorous vein. With her looks and personality, she's able to win the crowd easily in an intimate kind of room like the Ritz Cafe in this carriage trade hostelry. All that's needed now is an improved routining of her turn which, despite minor defects, reflects some solid showmanship values.

No question that Miss Cordeau is an attractive new cafe personality; with some work on her routine and material, she should make nice progress. *Lase.*

MARILYN REDDICK
Songs
22 Mins.
Beverney, Hull, Que.

One-time Miss Canada and for a while a w.k. band singer in Toronto, Marilyn Reddick has a sophisticated chirp routine distinctly reminiscent of Hildegarde. She splices some okay gabbing through the piping bits, working at times with ringsiders and aiming some suitable lyrics at certain ones, such as "Making Whoopee" at honeymooners. Gal's a looker, neatly gowned and with a shape to display the gowning. Staging could be strengthened, as could her gab material.

There's a pertness about Miss Reddick that seems to indicate she could handle "cute" material, even light comedy, if it were styled for her. Best spots with the existing routine would be lounges, with nitery and television possibilities. *Gorm.*

Shows on Broadway

Tovarich

Abel Farbman & Sylvia Harris, in association with Joseph Harris, presentation of musical comedy in two acts (14 scenes) with book by David Shaw, music by Lee Pockriss and lyrics by Anne Croswell. Staged by Peter Glenville; dances and musical staging, Herbert Ross; scenery, Rolf Gerard; costumes, Motley; [illegible] Stars Vivien Leigh, Jean Pierre Aumont; [illegible] Opened March 18, '63, at the Broadway Theatre, N.Y.; $9.60 top.

[illegible cast list]

Musical numbers: [illegible] "You'll Make an Elegant Butler," [illegible] "With Each Other," "Say You'll Stay," "You Love Me," "Introduction Tango," "That Face," "Wilkes-Barre, P.A.," "No! No! No!," "A Small Cartel," "It Used to Be," "Kukla Katusha," "I'm Alone" [illegible] "The Only One," "Uh-Oh!," "Managed," "I Know the Feeling," "All for You," "Grand Polonaise."

There's an interesting mental adjustment in watching that noted Shakespearean actress, the former Lady Olivier, dancing the Charleston. It's a brief pleasure, however, and insufficient compensation for the uninspired musical comedy, "Tovarich," Monday night's (18) opening at the Broadway Theatre.

Vivien Leigh is not a bad dancer, as it turns out. She always did move well, and she's learned to do the steps with grace and apparent ease. What's more important, she's an accomplished actress, with beauty and style and the magnetism of a real star. She cannot, on the other hand, carry a musical show that lacks music or meaningful dances or even any big moments.

"Tovarich," of course, is the musicalization of the Jacques Deval and Robert E. Sherwood comedy hit of the mid-1930's. Astonishingly, that old bit of romantic fluff is the only vital material in the show, even though the David Shaw book does little more than blunt the story. Still, it's superior to the innocuous Lee Pockriss tunes and Anne Croswell's lacklustre lyrics.

Rolf Gerard's scenery makes picturesque use of the Parisian locale and there is welcome glitter in Motley's costumes. The dances, staged by Herbert Ross, are lively in the Russian idiom, if without perceptible dramatic effect. Peter Glenville, who took over the staging during the tryout tour, has given the whole thing a resemblance of balance and form, but hasn't given it pulsating life.

Miss Leigh's singing isn't much. She has little voice or even particular melodic quality, but is audible, thanks to careful amplification. Still, she's a visually stunning emigre Russian Grand Duchess, and she acts the part with becoming regality and even occasional warmth. Jean Pierre Aumont, costarred as her consort, the titled general, is even less of a singer, hardly dances at all, and doesn't even do much acting.

Byron Mitchell and Margery Gray, as the young American brother and sister, are capable dancers, and there are acceptable supporting character performances by Alexander Scourby as the suave Soviet official who persuades the emigre noble couple to relinquish the fortune they've been holding in trust from the late Czar, and George S. Irving and Louise Kirtland as the crude but well-meaning American employers.

Not a single musical number is memorable and, come to think of it, neither is anything else, except Miss Leigh's attractive presence.

Hobe.

Too True to Be Good

Paul Vroom, Buff Cobb & Barry Fredrik revival of comedy in two acts (three scenes) by George Bernard Shaw. Staged by Albert Marre; [illegible] Opened March 12, '63, at the 54th St. Theatre, N.Y.; $7.50 top.

[illegible]

Given a glittering cast and mercurial performances, even minor George Bernard Shaw can be enjoyable. In the case of last week's all-star revival of this 31-year-old chatterfest at the 54th St. Theatre, the presentation is imaginative, admirably disciplined and delightfully played, so what might ordinarily be a tepid show and a humdrum dud is a lively entertainment that should do well for a reasonable run.

The script, originally produced by the Theatre Guild in the spring of 1932 and first done in London the following fall, has obviously been shortened, not only by the elimination of a couple of secondary characters but also by text cuts. That, plus the recruiting of one of the most distinguished casts seen on Broadway in a quarter century or more, has turned what would be a lightweight trifle into captivating theatre.

Like all Shaw plays, "Too True to Be Good" is essentially a conversation piece, but of course it's in the fascinating style of the inimitable Irish genius. With the virtuoso playing by a personality studded cast, it makes entrancing, delicious challenging diversion. The story is little more than an episode about a spoiled little rich girl who finds out that bohemian poverty isn't as romantic as it seemed.

The whole thing is just one of those verbal pingpong games about life, morality, sex, religion, military customs, the absurdity of war, etc.—the essence of Shavianism. The transparently artificial characters prattle about all sorts of action, past, present and future, but nothing really happens. The main thing is that the ideas are cerebral, wise, absurd, funny and occasionally touching. The final scene, in particular, is genuinely moving.

Albert Marre has staged the lark superbly, not only working out moves and business that seems unobtrusive and right, but eliciting notable performances from the stars, in several cases the most restrained and best they've given in some time. If anyone is outstanding, it is Glynis Johns as the headstrong heiress who finds itinerant crime even more tiresome than proper social routine. She is especially bewitching in the guise of a dark-skinned native girl.

Robert Preston, notable as usual for his ease and grace of movement, tends to singsong a trifle in his early scenes, but keeps improving and is undeniably persuasive in the long closing speech summing up Shaw's philosophy. Cyril Ritchard has dropped the mannerisms that have marred his playing in several recent shows, and gives an impressively direct performance as the British army officer intelligent enough to recognize his own limitations.

David Wayne has also shed his recent tendency toward cuteness, and offers an engagingly straightforward portrayal of the typically Shavian character of the army private with too much sense to accept officer rank. Lillian Gish is delightfully vigorous as a dominating mother who comes to realize that she's always been a slave to maternal duty.

Eileen Heckart is believable as the amorously uninhibited ex-hotel maid who finds impersonating a countess boring, and Ray Middleton is believably virile as an ultra-masculine Scottish non-com who combines the careers of moralist and philanderer. Cedric Hardwicke, who reportedly recovered only recently from a long illness, is apparently not yet vigorous enough to give the kind of mettlesome performance that has earned him a distinguished name—he seems weary and is not entirely intelligible.

The animated cartoon scene transitions designed by Abner Dean, and the incidental music composed by Mitch Leigh are helpfully amusing, and the credit for both should presumably be shared with Marre as stager. But there's plenty of credit for everyone in this revival.

The show obviously isn't a must for the out-of-town buyer trade or for addicts of slam-bang musicals or knockabout farces, but it should attract a sizable audience of legit connoisseurs. The production can probably operate on a fairly reasonable basis, as the company is presumably on a cooperative arrangement.

Hobe.

Original Cast

Theatre Guild presentation, staged by Leslie Banks, opened April 4, '32, at the Guild Theatre, N.Y., played 57 performances.

Monster	Julius Evans
Elderly Lady	Minna Phillips
Doctor	Alexander Clark Jr.
Patient	Hope Williams
Nurse	Beatrice Lillie
Burglar	Hugh Sinclair
Col. Tallboys	Ernest Cossart
Pvt. Meek	Leo G. Carroll
Sgt. Fielding	Frank Shannon
Mr. Bagot	Claude Rains

Enter Laughing

Morton Gottlieb presentation of comedy in two acts by Joseph Stein, based on the novel by Carl Reiner. [illegible] Stars Alan Arkin; [illegible] Opened March 13, '63, at Henry Miller's Theatre, N.Y.; [illegible]

Mr. Foreman	Irving Jacobson
David Kolowitz	Alan Arkin
Marvin	Michael J. Pollard
Miss B	[illegible]
Pike	Charles [illegible]
Don Baxter	Pierre Epstein
Don Darwin	Walt Wanderman
Marlowe	Alan Mowbray
Angela	Vivian Blaine
Mrs. Kolowitz	Sylvia Sidney
Mr. Kolowitz	Marty Greene
Wanda	Barbara Dana
Waiter	[illegible]
Roger	[illegible] Arnold
Lawyer	Tom Gorman

An audience should be allowed to make up its own mind about a show, without being jostled into a reaction at every line and piece of business. But everybody connected with "Enter Laughing," which opened last week at Henry Miller's Theatre, is as busy as a cut-up brother-in-law at a family reunion, and what might have been a thoroughly enjoyable comedy is only moderately funny, and at times becomes a strain.

Perhaps the trouble is simply that the play is too slight for a full evening on Broadway, although it should do handsomely for vehicle-starved stock and could be skillfully adapted for a click picture. In its present state, however, all the hustle and bustle and the punched-up gags don't compensate for the lack of substance or the misplaced casting & performance values.

"Enter Laughing" obviously has an inherent inside appeal for show business, as the original novel is purported to be the autobiographical account of tv and film comedian-scripter Carl Reiner's early career, and has been adapted by legit, tele and screenwriter and now producer Joe Stein. That won't mean much to nonpro audiences, however.

The comedy involves a stage-struck young sewing machine shop delivery boy from the Bronx, his disapproving but kindly boss, the anxious parents who try to force him into a pharmacist career, an aged in-booze smalltime theatre impresario-actor-instructor, the latter's amiable daughter, and a couple of admiring girls. There are more joke lines than in a Henny Youngman routine and more comedy business than in an old Marx Bros. picture. Quite a few are funny.

Somehow, though, the humor seems episodic, and doesn't build with enough consistency. Moreover, the casting is wrong, since the key role of the young hero is played by a relative newcomer, Alan Arkin, who lacks sufficient

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Show Out of Town

She Loves Me

New Haven, March 18.

Harold Prince, in association with Lawrence N. Kasha & Philip C. McKenna, presentation of musical comedy in two acts [illegible] book by Joe Masteroff, music by Jerry Bock and lyrics by Sheldon Harnick, based on a play by Miklos Laszlo. Staged by Harold Prince; [illegible] Carol Haney; costumes, Patricia Zipprodt; sets and lighting, William and Jean Eckart; [illegible] Stars Barbara Cook, Daniel Massey; features Barbara Baxley, Jack Cassidy, Nathaniel Frey, Ralph Williams, Ludwig Donath [illegible] Wood Romoff, Gino Conforti, Jo Wilder [illegible] Opened March 18, '63, at the Shubert Theatre, New Haven; $6.60 top.

[illegible cast list]

Musical numbers: [illegible] "Days Gone By" [illegible] "Tonight at Eight," "I Don't Know His Name" [illegible] "Will He Like Me?" [illegible] "Dear Friend" [illegible] "A Romantic Atmosphere" [illegible] "Try Me" [illegible] "Ice Cream," "She Loves Me," "A Trip to the Library," "My Best Girl"(?), "Twelve Days to Christmas," [illegible]

This break-in of the new Harold Prince musical points to an optimistic, affirmative verdict. There is much to commend this effort as pleasant theatrical fare. Not the least of its attributes is the wholesomeness of its theme insofar as the youthful leads are concerned.

Based on a play, which later became the Margaret Sullivan-James Stewart film, "Shop Around the Corner," book by Joe Masteroff is reminiscent of the style of earlier day musicals, emphasizing a simple story of hate at first sight boy-girl reactions that ultimately blossom into full romance. Locale is a lush parfumerie in a European city of the 1930's.

A thread of charm runs throughout the show as a group of personable characters weave in and out of the action. "Loves Me" could well be a welcome change of pace from the brassy, rapid-fire musicals of recent vintage.

A listenable score, with music by Jerry Bock and lyrics by Sheldon Harnick, enhances the proceedings as it integrates melodies with spoken sequences. An interesting blend of the two leaves hearers scarcely aware of the transition from verbals to vocals. In another direction, the musical structure is somewhat along operatic lines with each of the principals holding forth in his or her specific aria.

There is so much of the narrative to the score that only a few numbers impress as standouts on their own, for pop consumption. Among these "Days Gone By," "Will He Like Me?" "Touch of Magic," "Dear Friend." Sophisticated lyrics have a good share of humor.

Although show's period is of a three-decades-ago era, its physical presentation is replete with up-to-the-second stage techniques. William and Jean Eckart have done an outstanding job of designing that has players and settings melding in a fluid manner that promotes smooth story flow. Patricia Zipprodt's costuming matches very well the quality atmosphere that permeates the general setup.

Production is well cast, with Barbara Cook making an appealing distaff lead and Daniel Massey on a par as the juve topper. Former fits with physical attractiveness and has good vocal moments both solo and in concert with Massey and Barbara Baxley. Massey sells himself well in dialog and action and displays a readily acceptable singing voice. Miss Baxley is competent as a girl who discards clandestine romance with a fellow-worker in favor of true love with an optometrist suitor.

Among the featured roster, Jack Cassidy is good as the heel sales clerk, Ludwig Donath adds considerable authority as the parfumerie proprietor, Nathaniel Frey is okay in a typical plodder role, Ralph Williams registers as a hep-turned-man clerk, Wood Romoff gets a lot out of a head waiter role, Gino Conforti and Jo Wilder, with Joe Ross, put over some amusing caroling.

Carol Haney does a tidy staging of musical numbers. Choreography, per se, is a stunted product here but what there is of it is good. A brief "romantic atmosphere" terp exhibition draws a good hand.

Prince's staging has set a happy pace. Numerous small novelty twists (there's no standard overture as play goes right into vocal action after a few orchestral warm-up bars . . . a shop interior sales clerk chant later swings to an exterior customer ditty, and similar offbeat bits) add up to generally entertaining total. In the pit, Hal Hastings' stickwork is of high calibre.

Bone.

N. Y. Critical Roundup

Following are capsule reactions of representative New York drama critics to recent Broadway openings. During the press strike the reviews of the newspaper critics are generally not being published, except the Post, which has resumed operation.

Too True to Be Good

PRESS

Richard P. Cooke, Wall Street Journal: "You can hardly help having fun along with the talented cast."

Richard Watts Jr., Post: "Acted by a bravura all-star cast . . . lively and agreeable evening of comical, easygoing Shavian extravaganza."

TELEVISION

Jack Sheehy, WNEW-TV: "Not Shaw at his best, but has many rewarding moments."

RADIO

Cleveland Amory, guest, WNEW: "All in all, the play, true to its title, was a little too true to be good."

Kenneth Banghart, WCBS: "This magnificent cast make it all seem too good to be true . . . worth double the price."

Allen Jefferys, WABC: "May or may not be true, but it is good—too good to be missed."

Enter Laughing

PRESS

Ethel Colby, Journal of Commerce: "For laughing out loud you must go to . . . see 'Enter Laughing.'"

Richard P. Cooke, Wall Street Journal: "Not as titillating as it could have been."

Richard Watts Jr., Post: "Though it captures some humor in its ramshackle course . . . intermittent with its virtues."

RADIO

Kenneth Banghart, WCBS: "Hilarious . . . put it on your 'must' list."

Allen Jefferys, WABC: "May not be great theatre with a capital T, but it's lots of fun."

Sylvester "Pat" Weaver, guest, WNEW: "A fast-moving and funny comedy imaginatively staged and very strongly played . . . a hit."

Strange Interlude

PRESS

Richard P. Cooke, Wall Street Journal: "A stimulating and interesting presentation which, in at least two of its nine acts, comes into brilliant focus. But . . . in its present form it is not altogether satisfying."

Richard Watts Jr., Post: "Remains . . . an engrossing drama of enormous power and steady fascination."

TELEVISION

Jack Sheehy, WNEW-TV: "A majestic achievement."

RADIO

Ilka Chase, guest, WNEW: "It is vastly to the credit of O'Neill and the present cast that . . . the audience stays with them, its attention riveted for almost five hours."

Allen Jefferys, WABC: "Performance and production command applause."

'Riverwind' John Jennings' Off-B'way Do-It-Yourself Musical Production

By JESSE GROSS

"Riverwind," the John Jennings musical at the Actor's Playhouse, N.Y., is an example of getting something done by doing it yourself. Jennings had been auditioning the tuner for potential producers since the spring of 1960, and finally undertook production of the musical on his own. He formed the Busch Co. for presentation of the vehicle and secured some of the show's $25,000 capitalization from residents of Evansville, Ind., his home town.

The "Riverwind" limited partnership bills Jennings as general partner. However, the management of the show was handled for him by Joe Beruh, who's been active as an off-Broadway producer. Jennings gets program credit for the tuner's music and lyrics and for the story on which it's based. But the Joseph Benjamin listed as author of the show's book is a fictional designation.

The book for the musical, originally written by Jennings, was worked over by several other writers, none of whom wanted credit. There's also an original cast album by London Records which ignores book authorship entirely in its list of credits. Incidentally, the deal for the London recording was made prior to the show's opening, unusual, if not unique, for an off-Broadway production.

The publishing firm of Frank Music, which has been advising Jennings on the musical since 1960, made the arrangements for the London recording. The deal specified that an original cast album be recorded if the show ran 21 performances. If the production failed to last that long it was to get $1,000 in lieu of a recording.

In another followthrough on the interest it had been demonstrating in the vehicle the last three years, Frank Music contracted last spring for publication of the "Riverwind" score by its subsidiary, Saunders Music. Frank also helped plug the production, which opened off-Broadway shortly after the start of the lengthy New York newspaper blackout, by making a demonstration record of one of the

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ALF DRAKE TO STAR IN MUSICAL 'ZENDA'

Alfred Drake will star in a musical version of "The Prisoner of Zenda," to be given a pre-Broadway tryout next summer as a Civic Opera entry in San Francisco and Los Angeles. It's scheduled to preem Aug. 5 in Frisco under the coproduction banner of Edwin Lester, general director of the Coast CLO operations, and George Schaefer's Compass Productions Inc.

Schaefer will also direct the tuner, which has a book by Everett Freeman, music by Vernon Duke and lyrics by Leonard Adelson and Sidney Keller. "Prisoner," an Anthony Hope, novel, had previously been adapted for Broadway as a straight play, in which James K. Hackett starred. There have have also been four film versions of the story starring, in order, Hackett, Lewis S. Stone, Ronald Coleman and Stewart Granger.

Seek 300G Bankroll For 'Move Forward' Musical

"Let's Move Forward," a musical with book and lyrics by W. Rich Coleman and music by Irving Schlein, is planned for Broadway production by Henry Hayward. The tuner, basically a Negro vehicle, will use an integrated cast. It's budgeted at $300,000.

Hayward, an actor and vice-president of the Carter Hayward Agency Ltd., is embarking on his first Broadway managerial venture with the show. A solicitation to prospective backers reveals that he's to get 1½% of the weekly gross as producer, and the authors are to receive a combined 6%.

Coleman, who's also an actor, has written and produced radio programs for WBZ, Boston, and been co-producer of the feature film, "Caribe Gold." Besides composing, Schlein has been a conductor of musicals.

Fair, Fat & 40

Edinburgh, March 19.

Alastair Maclean, director of the Edinburgh Military Tattoo, is looking for a femme to take part in this year's show. Her duties—to be rescued from the Edinburgh Castle battlements by a demonstration team of firemen.

Qualifications? "She must be fair, fat, 40, and positively fearless," said Brigadier Maclean. "I am looking for a woman who is prepared to be 'rescued' for the 30 performances of the Tattoo. She will have to scream loudly, but her job will not be dangerous. After being brought down the escape ladder, she will leave the esplanade in moderate comfort on a horse-drawn ambulance made in 1812."

Quine Called To Direct 'Hot Spot'

Film director Richard Quine has taken over staging of "Hot Spot," which has postponed its Broadway opening at the Majestic from March 25 to April 8. The musical, starring Judy Holliday, completed its out-of-town tryout last Saturday (16) in Philadelphia and has moved to New York where its preem will be preceded by a series of previews.

Morton Da Costa, the show's original stager, was hospitalized last month for the treatment of an ulcer and the staging assignment was taken over by Robert Fryer, the show's coproducer. In addition to the directorial switch, it's understood the Jack Weinstock-Willie Gilbert book for the tuner has been undergoing doctoring, first by Herb Gardner and now by Larry Gelbart.

The musical which Fryer and Lawrence Carr are presenting with John Herman has music by Mary Rodgers and lyrics by Martin Charnin.

"My Mother, My Father and Me," another show which has postponed its Broadway opening from tomorrow night (Thurs.) to Saturday evening (23) at the Plymouth, is getting directorial assistance from Arthur Penn. He was brought in last Monday (18) by the show's stager, Gower Champion.

Hail Retiring Jeliffes; Helped Negro Talent

Cleveland, March 19.

On March 26, in the Sheraton-Cleveland Hotel's grand ballroom the trustees of Cleveland's Karamu House will give a testimonial dinner in honor its executive directors, Mr. and Mrs. Russell W. Jeliffe who will retire from active work after 50 years of service to make of a small most inadequate slum settlement hall the finest existing cultural centre developing negro talent in dramatic, musical and fine arts.

There are now several up-to-date buildings in the same area with two theatres, a concert hall, workshops, rehearsal halls exhibition halls and a large social centre. Many w.k. artists graduated from Karamu to continue their work on Broadway, with the Katharine Dunham Dancers, "Porgy and Bess" and other activities.

'DRUNKARD' IN BALTO

Meller Enters Third Year in Suburb with Non-Pro Cast

Baltimore, March 19.

"The Drunkard," the vintage melodrama, is entering its third year at the Four Corners Cabaret Theatre, in suburban Jacksonville. The producers estimate the show has played to over 21,000 customers since it opened in spring of 1961. It is backed by Richard D. Byrd, an attorney.

"Drunkard" is presented with an amateur cast Saturday nights in the basement of the Four Corners, and on Friday nights for benefits, and also Sundays, if requested.

Lee Kerz Picked Up 3 Foreign Scripts for U.S.

Broadway producer-designer Lee Kerz, who did the sets and costumes for the current anti-Catholic German play, "Der Stellvertreter" ("The Deputy"), optioned several other scripts while overseas working on that show. The list of acquisitions includes "Happy End," the Dorothy Lane adaption of the Bertolt Brecht-Kurt Weill sequel to their "Threepenny Opera."

Also, Georg Kaiser's "Napoleon in New Orleans" and Erwin Sylvanus' "Korczak and the Children."

Traube's Partner Raps 'Memo' Fold

Hollywood, March 19.

Glenn Rose, co-producer with Shepard Traube of "Memo," which folded March 9 in Boston after a single week of a scheduled two-week tryout has taken issue with his partner over the closing. Traube, an established Broadway producer-director, was responsible for artistic and business decisions.

"Indignation and shock" was expressed by Rose over Traube's attack on the Boston critics. Rose, a Hollywood pressagent new to the legit producing ranks, said, "I feel that Traube has unfairly criticized the play's Boston reviewers. Nor do I feel that the press is to blame for the show's closing."

Traube asserted that Rose's association with the venture was only to raise money. He added, "His contract with me stipulated that he was to have absolutely no voice in any phase of the production." Rose contends, however, "The purpose in going on the road is to discover mistakes and to try out the play. You expect some adverse notices."

Citing other shows which opened to poor notices in Boston, but went on to Broadway, Rose asserts, "I don't feel that the investors in 'Memo' got a fair shake in Traube's decision to close in Boston." Traube, claiming the latter remark is "damaging and actionable," points out that as sole general partner of the "Memo" company, he was personally responsible for all obligations.

Closing the Allan Scott comedy in Boston, Traube declares, enabled him to pay all bills, and he indicates that a small refund will be made to backers. Macdonald Carey, who was top-starred in the production, is in agreement with the position taken by Traube.

Commenting on a remark made by Traube that the play had required his (Traube's) raising $100,000 in order to present it, Rose said he thought it a loose interpretation of the actual financing, in as much as Traube's share came to about $3,000-$4,000 and that the remainder was raised by the author, Carey and himself.

Rose, in qualifying his comments, says "I am not accusing Traube of any misrepresentation nor am I questioning his integrity. I am, however, being highly critical of his judgment."

Argue Industry Should Subsidize Scot Theatre

Edinburgh, Feb. 19.

Brewers and distillers should subsidize repertory theatre in Scotland, it has been suggested by the Scot Committee of the British Actors Equity Assn. The rep theatres are currently having a hard time to keep alive.

In its annual report, the committee notes that though the position of the Scot stage is brighter than last year, the repertory theatre must have more financial support. "Companies are all housed in inadequate buildings, and we would like to see the local authorities and Treasury combine to provide new homes for our repertories.

"We would like to see Industry supporting the theatre," the report continues. "Why shouldn't the brewers or whisky distillers subsidize one or more of our theatres?" Report suggests that on the proposed demolition of the Citizens Theatre, Glasgow, in a few years due to zoning redevelopment, a new playhouse be incorporated in plans for the new St Andrew's Hall in one massive cultural centre.

Equity Council Favors Ease of Dues For Resident, But Not Transient Aliens

The council of Actors Equity isn't letting annoyance over the increased employment on Broadway of foreign actors (British notably) influence its attitude on what it considers to be a moral issue. The administrative body will seek membership approval at its upcoming 50th annual meeting of an amendment to relax the dues levy on resident aliens.

If the amendment is ratified by a majority vote at the meeting, to be held March 29 at the Riviera Terrace, N.Y., it would create an economic distinction between alien actors permanently residing in the U.S. and those here for a specific assignment. The proposed constitutional change would put aliens legally admitted for permanent residence in the U.S., who've lived here for three years, into the same dues paying category as all senior and junior resident members.

Thus, instead of paying dues equal to 5% of earnings from employment in fields under Equity's jurisdiction, qualifying resident aliens would pay $24 annually. However, because of the influx of foreign actors, the climate within Equity as regards aliens isn't considered too friendly at present. The widespread casting on Broadway of alien performers, it's argued, is cutting into the employment of native-born members of the union and it's feared by some that liberalization of the dues required of resident aliens would make matters even rougher.

In addition, approximately 30% of alien dues comes from resident aliens, and opponents of the proposed amendment contend that a reduction in this source of revenue could result in a general increase in dues because of what has been termed the union's "delicate finan-

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International Sub

Chicago, March 19.

Ryan MacDonald has had exceptional opportunity as standby for the role of Bob McKellaway in "Mary, Mary."

He recently gave 14 performances at the Blackstone in Chicago when costar Scott McKay was bedridden, and last week he was flown to London on an emergency call to play the same part for Donald Harron, who became ill.

Burnett Set For Dallas 'Calamity'

Dallas, March 19.

Carol Burnett will return to the Dallas Summer Musicals June 24-July 7, in "Calamity Jane," starring with Clint Walker. She'll play the title role, and in November will star in a CBS-TV spectacular of the vehicle. The 14-performance show here will be the comedienne's only "in person" appearance of the summer.

She played "Calamity Jane" in Kansas City in the summer of 1961, but a new version of "Jane" will be staged in State Fair Music Hall here, with Bob Banner as executive producer and Joe Hamilton as producer, with Ernie Flatt expected as stage director. No terms were revealed.

Last summer the Carol Burnett Show at the Music Hall set the alltime, 21-year boxoffice record, $194,000, and the attendance record, 57,745, for 14 performances. The Comedienne took out $112,000 for the fortnight stand on a $85,000 guarantee, plus sliding percentage scale based on b.o. grosses. The comedy team, Allen & Rossi, were featured with Miss Burnett. The star provided and paid for the show, except for the orchestra, which was the regular Musicals crew.

McAloney Productions To Handle 3 Midwest Spots

Michael McAloney Productions, headquartered in New York, has been retained as producer for two established strawhat operators and a new stock theatre, all in the midwest. The established ventures are the Ann Arbor (Mich.) Drama Festival and the Avondale Playhouse, Indianapolis. The newcomer is the Dorchester Musical Dinner Theatre, Dolton, Ill.

The McAloney firm will book the casts, including stars, and staff for the three operations, in addition to negotiating for all vehicles to be presented at the spots. Besides these activities, the McAloney office intends sending out at least three package productions on the stock circuit this summer.

McAloney, who was managing producer the last two summers at the Edgewater Beach Playhouse, Chicago, says that the Dorchester will not be an arena-style operation as reported last week. He asserts it'll have a full proscenium stage with a 30-foot opening and a turntable. As for Dolton being referred to as a show desert, McAloney claims it's only 22 minutes by car for the heart of downtown Chicago, "a much shorter trip than to either the Highland Park Musical Tent or the Melody Top Musical Tent," both also located in the Chicago area.

OFF-B'WAY 'EMPEROR'

Sked Gressieker Drama For Maidman Theatre, N.Y.

An adaptation by George White of German playwright Hermann Gressieker's "The Emperor" is scheduled for an April 11 opening at the Maidman Theatre, N.Y., under the production auspices of Jeff Britton. White was also represented off-Broadway a few years ago as adaptor of another of Gressieker's plays, "Royal Gambit."

John Huston and M'el Dowd have been set for key roles in the play. Warren Enters is director and Peter Wingate is designer.

'BOYS FROM SYRACUSE' SCHEDULED OFF-B'WAY

"The Boys from Syracuse," originally produced on Broadway in 1938, is being revived off-Broadway for an April 18 opening at Theatre Four, N.Y. The presentation, under the production auspices of Richard York, is being directed by Christopher Hewett and choreographed by Bob Herget. Ralph Burns is working on new orchestrations and the ballet music is being arranged by Peter Matz.

The musical adaptation of Shakespeare's "Comedy of Errors" with book by George Abbott, music by Richard Rodgers and lyrics by Lorenz Hart, will have sets by Herbert Senn and costumes by Helen Pond and Guy Kent. The current tenant at Theatre Four is the David Ross revival of "A Doll's House," which is scheduled to continue there through March 31.

Ross also runs Theatre Four and "House" is the fourth in a cycle of Ibsen dramas which he began at the Fourth Street Theatre, another off-Broadway house he formerly operated.

Diez's Europe-to-N.Y. Shuttle for McCracken

Alfred Diez, the European talent manager, flew back to Vienna last week after 12 days in Manhattan. Occasion of trip, his first here in four years, was the debut of James McCracken, the American singer, in the title role of "Otello" with Gabrielle Tucci and Robert Merrill.

Diez has offices in Vienna and London and among other duties acts as talent scout and rep of Rudolf Bing, managing director of The Met Opera.

McCracken, of course, is a former member of the Met so "Otello" was not a debut. However, prior to leaving the U.S. for a European career, McCracken had sung only minor roles, as the messenger in "Aida" and one of the contestants in "Meistersinger." His return in stellar status follows a big vogue with the Vienna Staatsoper to which he is also contracted. He is expected to sing "Otello" five times.

Shows Abroad

How Are You, Johnnie?

London, Feb. 28.

Harold Fielding presentation of a three act [illegible] drama by Philip King. Staged by Guy Vaesen; decor, Kenneth Turner. Features Ian McShane, Derek Fowlds, Nigel Stock, Hilda Fenemore, Lucinda Curtis, Philip Newman. Opened Feb. 26, '63, at the Vaudeville Theatre, London; $3.50 top.

Johnnie Leigh	Ian McShane
Mary Roberts	Hilda Fenemore
Les Thornton	Derek Fowlds
James Roberts	Philip Newman
Detective Brown	Nigel Stock
Madge Crossley	Lucinda Curtis

Philip King, who, with Falkland Carey, hit a profitable lode with farces, occasionally branches out into more serious work, such as this. "How Are You, Johnnie?" does not appear a contender for a long West End run, but is a natural for stock and with some deft building up could make a useful film. It's problem is that it dallies with two themes, both tending to get lost, particularly in a slowish start and a contrived finale.

Ian McShane plays a long-distance truck driver who accidentally kills his unpleasant stepfather in a quarrel. He disposes of the corpse, but his crime is discovered by his truck-mate, a young homosexual who tries to use his knowledge to force McShane into a perverted relationship.

The home is starved of affection and writhes under McShane's contempt. That is all, and most of the play is taken up with the problem of whether the police will pin the job on the truck driver, which the stolid detective sergeant does, at some length and fairly predictably.

Guy Vaesen's direction lacks some spark, but this is partly because the author's dialog and sense of situation wavers considerably throughout the proceedings. Certain aspects of the play are baffling.

There seems no valid reason, for instance, for the murdered man to be a policeman. The situation would have no more and no less interesting if he had been a baker or a fishmonger. The main interest, since we know who did the crime and why, is in the relationship between the two young men, which is not made sufficiently positive.

What makes the evening rewarding are four good performances. McShane, a newish aspirant to stardom, gives a strong, moody performance which blends admirably with that of Derek Fowlds as a not obvious homosexual who inspires pity more than contempt. Hilda Fenemore is first-rate as the mother who clings loyally to her vulgar, philandering husband.

Philip Newman has only an opportunity of brief impact in this role as does Lucinda Curtis as McShane's sweetheart, a character seemingly dragged in with little point. Much of the burden of the second stanza's action falls on Nigel Stock as the patient, enquiring cop. He does a workmanlike job with little ammunition.

Kenneth Turner's setting of a living room in a lower-middle class house is suitably drab. Somewhere along the line King has misfired with a play which seems more suitable as an hour's vehicle on television. *Rich.*

The Blood Knot

London, Feb. 22.

Michael White presentation (by arrangement with Newport Productions) of a two act drama by Athol Fugard. Staged by John Berry; decor, John Bury. Features Ian Bannen, Zakes Mokae. Opened Feb. 21, '63, at the New Arts Theatre, London; $2.10 top.

Morris Pieterson	Ian Bannen
Zachariah Pieterson	Zakes Mokae

"The Blood Knot" is a thoughtful, compassionate, often funny and moving play on the relationship between colored and white people in South Africa, a country seared tragically by this emotional problem.

The South African author could perhaps have ensured a more likely switch to a commercial theatre by bringing in other characters instead of making it a duolog. But to have made this compromise would, artistically, have weakened the essential drama. The two men epitomise the crux of the racial clash in South Africa.

Ian Bannen and Zakes Mokae are half-brothers living in a small, shabby shanty near Port Elizabeth. One is white, the other colored, having had the same mother but different fathers. The play deals with their uneasy relationship, half affection, half suspicion.

The colored man has a girl pen pal. She does not realize that he is not white. When it comes to a showdown and a meeting seems likely, he persuades his white half-brother to take over. It is the bitter moment of truth when the situation pinpoints the difference in their skins.

Bannen and Mokae (who played the colored man in South Africa) keep this slight but bubbling theme at bubbling point throughout, with Mokae having the slightest edge on his colleague. John Bury's direction is brilliant. He has extracted from his actors all the poignancy, raw humor and tragedy that the gifted playwright has poured into his work. *Rich.*

All In Good Time

London, March 7.

Mermaid Theatre Trust presentation of a comedy in two acts by Bill Naughton. Staged by Josephine Wilson; decor, David Myerscough-Jones; music arranged by Henry Palmer. Features Bernard Miles, Marjorie Rhodes, John Pickles, Donald Eccles, Maureen Pryor, Lois Daine. Opened March 6, '63, at the Mermaid Theatre, London; $2.10 top.

Ezra Fitton	Bernard Miles
Lucy Fitton	Marjorie Rhodes
Arthur Fitton	John Pickles
Geoffrey Fitton	Edward Fotheringham
Leslie Piper	Donald Eccles
Liz Piper	Maureen Pryor
Violet Fitton	Lois Daine
Uncle Fred	John McKelvey
Joe Thompson	Peter Welch
Molly Thompson	Mary Quinn
Eddie Taylor	Lewis Ashley

In "All in Good Time," Bill Naughton avoids the romantic nonsense about the quaintness of the inhabitants of north England. "All in Good Time" is a sparkling, perceptive comedy about two working class families in Bolton, Lancashire. The author proves that the characteristic humor of north country people need not be blunted by creating original characters.

The play involves the crisis that arises when members of the two families realise that the sensitive, aspiring young husband has not yet been able to consummate the marriage. As the bride's mother puts it, "The marriage hasn't found itself yet." How it does find itself and why it did not in the first place, engage the audience in uproarious laughter.

Bernard Miles, with neat timing and sympathy as the obtuse but large-hearted bridegroom's dad, creates a brilliant hub around which the rest of the fine cast whirl and spin. Complementing him with an acutely perceived portrayal is Marjorie Rhodes as his wife, quietly but efficiently being the real wearer of the household pants.

Lois Daine repeating her original tv part as the hypersensitive bride, and John Pickles as the groom, have just the right degree of awkward independence. Donald Eccles and Maureen Pryor as the bride's folks with their nicely turned portrayals of aspiring gentility, hold the required balance with the broadness of the hero's family.

David Myerscough Jones has tried, with aid of revolving stage, to keep up with the action from living room to upstairs marital bedroom. While his sets are marvels of compression, the theatre is too intimate for the frequent rumblings of bulky stage machinery. But the production deserves transfer to the West End and it has strong potential for both stock and films. *Pita.*

Trap for a Lonely Man

London, March 6.

Robert Fox & Harry Saltzman presentation of a three act (five scenes) drama by Robert Thomas, translated by Lucienne Hill and John Hutro. Staged by Harold French; decor, Alan Tagg. Features Michael Bryant, Andre Morell, William Holmes, Barbara Murray, Patrick Newell, Pat Nye. Opened March 5, '63, at the Savoy Theatre, London; $3.50 top.

Man	Michael Bryant
Police Insp.	Andre Morell
Priest	William Holmes
Woman	Barbara Murray
Tramp	Patrick Newell
Nurse	Pat Nye

Already acquired by 20th-Fox as a film, "Trap for a Lonely Man" is a contrived thriller that seems a frail contender for survival in the West End market, but is a prospect for stock. The play may have lost something in translation from the French.

The story moves along toward an ingenious, but highly implausible trick ending which erupts too late to disguise the paucity of invention in both situations and characterizations. By curtain fall only the most indulgent playgoer will not have ceased to care.

Set in a Swiss chalet, the yarn concerns a young man whose wife is reported missing. A woman turns up who claims to be his wife and certainly knows enough about him to make it difficult for him to convince the police inspector that he is being framed by a gang of crooks after the missing woman's inheritance. The yarn, with its surprise finale is laboriously worked out and the dialog is cliche-riddled.

Michael Bryant gives an edgy performance as the young man in a spot and Barbara Murray invests the role of the pseudo-wife with a cool, sharp charm. Andre Morell is saddled with a dull, heavy role as the police inspector, and William Holmes has an overwhelming task as a priest who stands out a mile as a phoney. Patrick Newell and Pat Nye provide incisive comedy. Alan Tagg's setting is okay. *Rich.*

The Diary of a Madman

London, March 8.

English Stage Co. & Bettingham Productions presentation of a two-act play adapted by Richard Harris and Lindsay Anderson, based on a short story by Nikolai Gogol. Staged by Anderson. Stars Harris; decor, Voytek; music, Carl Davis. Opened March 7, '63, at the Royal Court Theatre, London; $2.80 top.

Aksenti Ivanovitch ... Richard Harris

Actor Richard Harris and director Lindsay Anderson, recently a formidable combo in the lusty film, "The Sporting Life," have now embarked on a dubious legit proposition with the adaptation of a story of Nikolai Gogol as a one-man vehicle for Harris, with Anderson directing.

Harris is apparently not experienced enough and not a sufficient personality to hold an audience, solo, for two hours. He has stamina, virtuosity and acting guts but the evening still descends to boredom.

"The Diary of a Madman" is the story of a seedy Russian government clerk living alone in a garret. The scenes are as short as the diary entries and show the gradual mental collapse of a shabby little man living with delusions of grandeur until, in the end, he believes that he is a Spanish king.

The main problem is that the character is half mad at curtain rise so that the real point, how and why he is insane, is lost. No amount of physical gymnastics enable the actor to hold the audience for as long as the role requires. There is excellent atmospheric music by Carl Davis, and Voytek has provided an appropriately shabby set. *Rick.*

Three Blind Mice

Dublin, March 2.

Orion Productions presentation of three-act drama by Brian Friel. Staged by Barry Cassin; setting, Robert Heade. Stars Anna Manahan, Derek Young, Sam Thompson. Opened Feb. 18, '63, at the Olympia Theatre, Dublin; $1.40 top.

Lily Carroll	Anna Manahan
Ann Carroll	Anne Brogan
Dr. John Carroll	Dermot Tuohy
Arthur Carroll	Jim Mooney
Mr. Devlin	Michael McCabe
Willie Sweeney	Michael Ryan
Father Rooney	Sam Thompson
Father Chris Carroll	Derek Young
Tom Breslin	Gerry Alexander
Father Green	Alex Dignam

An Irish priest returns home from five years of Chinese Communist detention. Why did he sign a confession and renunciation of his religion? Was he justified? Theological arguments rarely make good drama, but "Three Blind Mice," set in an Irish provincial town provides an interesting contrast in character and loyalty.

The key figures are the old priest, a former rummy, trying to provide an anchor for the mind and faith of the released prisoner, the ambitious doctor-brother, the religious zealot, bemused father, decent trade unionist and the matriarchal mother.

The author has provided a good study of a prisoner whose brainwashing has been a passive affair of silence and loneliness bringing him to despair. The humour and tragedy of his return to his family are well-pointed. The introduction of a character whose wife is reported dying only to be apparently saved by a miracle of faith in the last act merely adds melodrama and might well be cut.

Anna Manahan's approach to the matriarchal role is first-rate, she is the strength of the family even if she breaks when the need for the face of strength is removed. The role of the released prisoner is given a sensitive performance by a young player, Derek Young, and the rock-like Father Rooney of Sam Thompson is an unemotional portrait of a religious man contrasting with the expediency made

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Off-Broadway Reviews

Six Characters in Search Of an Author

Theodore Mann & Claude Giroux revival of drama in two acts by Luigi Pirandello, translated by Paul Avila Mayer. Staged by William Ball; sets and costumes, Robert Darling; lighting, Jules Fisher. Opened March 8, '63, at the Martinique Theatre, N.Y.; $4 top weeknights, $4.50 weekends.

Cast: Jacqueline Brookes, Richard A. Dysart, Joan Croydon, Michael O'Sullivan, James Valentine, Gregg Weir, Diana Victor, Angela Wood, Anne Lynn, Alfred Spindelman, Patricia Hamilton, David Spielberg, Patricia Hamilton, David Hurst, Paul Sincoe, David Merry, John Higgins, Joe Hoard, Margery Shaw, Walter Brown.

Superbly staged by William Ball, the latest revival of Pirandello's "Six Characters in Search of an Author" is a memorable production. It is spellbinding, and represents off-Broadway at its best.

The new translation is by Paul Avila Mayer, and it is excellent, fluid and devoid of mustiness. Ball's direction realises the tension and electric theatricality of the play. He moves the large cast subtley and effectively, and he has filled the production with imaginative details and devices that are always right and sometimes stunning.

The level of acting is high, with Jacqueline Brookes achieving an ideal blend of bitterness, pathos and sensuality as the Step-Daughter, and with Michael O'Sullivan etching an intriguing portrayal of the Director. Richard A. Dysart is fine as the Father, particularly in his reenactment of the scene in the whorehouse, and James Valentine is properly mercurial as the Son. Joan Croydon as the Mother, Angela Wood as Madame Pace, and most of the others are also commendable.

The lighting, by Jules Fisher, is unusually good, and Robert Darling's sets and costumes are excellent.

This production of "Six Characters" is no museum piece it is exciting theatre, and should have a long run at the Martinique. *Kenn.*

Yes Is for a Very Young Man

Stuart Duncan-Isabel M. Haliburton revival of a comedy-drama in two acts, by Gertrude Stein. Staged by Philip Minor; sets and lighting, David Moon. Opened March 4, '63, at the Players Theatre, N.Y.; $3.95 top weeknights, $4.50 weekends.

Cast: Elizabeth Wilson, Alan Helms, Jerome Guardino, Carole Macho, Mary McKenzie Gordon, Emily Bohberg, Bruce Kimes, Gene Dale.

A bore is a bore is a bore, and Gertrude Stein's "Yes Is for a Very Young Man" often falls into that category. Although it is supposed to be a study of the French during World War II, it is little more than a string of repetitious conversations, and rarely comes alive as either history or drama.

Miss Stein, who wrote the play in 1946, included witty lines and a few nice epigrams. But her plot is stark and her characters, assorted collaborationists and resistance fighters, are symbols rather than people. The leaden dialog, composed mostly of oft-repeated sentences, is soporific.

The cast, playing characters about whom we know little or nothing, fights a losing battle. Alan Helms, however, has nice moments as a young patriot, and although Elizabeth Wilson is too mannered at times, she is an attractive performer. John Guardino and Carole Macho are effusive as a French couple. *Kenn.*

The Importance of Being Earnest

Repertory Theatre revival of comedy in three acts, by Oscar Wilde. Staged by Douglas Seale; settings, Thea Neu; costumes, Ray Diffen, in association with Jane Greenwood; lighting, Barbara Nollman. Stars Michael Allinson, Melville Cooper, Ann Shoemaker. Opened Feb. 25, '63, at the Madison Avenue Playhouse, N.Y.; $4.25 top weeknights, $4.60 weekends.

Cast: Michael Allinson, Melville Cooper, Ann Shoemaker, Louis Edmonds, Carrie Nye, Claude Horton, Carey Nairnes, Joan Cameron, Maureen Hurley.

"The Importance of Being Earnest," last seen off-Broadway as a musical, "Earnest in Love," is back in its original form, and welcome. Although the Repertory Theatre's revival of Wilde's classic comedy is not always as bright and polished as it might be, it is on the whole enjoyable, and it should have a healthy run at the Madison Avenue Playhouse.

The production has fine performances by Ann Shoemaker as a delightful Lady Bracknell, and Carrie Nye as a charming Cecily. Michael Allinson as Jack Worthing, Melville Cooper as the Reverend Canon and Joan Cameron as Miss Prism are effective, and Carey Nairnes, who, according to the program notes, has played every male part in "Earnest" during his long career, is an audience-pleaser in the small role of the Worthing butler.

As Algernon, Louis Edmonds is somewhat heavy-handed at first, but turns in an acceptable performance. Maureen Hurley, on the other hand, plays Gwendolyn in a straight-laced, unappealing fashion, throwing away most of the laughs. The costumes, by Ray Diffen and Jane Greenwood, are colorful and attractive, and Thea Neu's sets are laudable.

Douglas Seale has staged the play with taste and style. Occasionally the production slows up, and it lacks the sparkle that makes for memorable Wilde. But it should be enjoyed by most theatregoers, especially by those who may not have seen it previously. *Kenn.*

The Taming of the Shrew

Phoenix Theatre revival of a comedy in two acts, by William Shakespeare. Staged by Stuart Vaughan; sets, lighting and costumes, Peter Wexler; music arrangements, Stanley Bertone. Features Nan Martin, Robert Gerringer. Opened March 6, '63, at the Phyllis Anderson Theatre, N.Y.; $3.50 top.

Cast: Nan Martin, Robert Gerringer, Annette Hunt, James Kenny, Nicholas Kepros, Dermot McNamara, Donald Moffat, William Shust, Robert Stattel, Vernon Weddle, Daniel Durning, Hal Michaels, Neils Miller, Juliet Randall, Walter Miller, Ted Graeber, June MacLeod, Stanley Beriens, Raleigh Bond, Ellen Darrel, Bill McHale, Vincent Molena, Michael Pawlowski.

After a sober first act, the Phoenix Theatre's revival of "Taming of the Shrew" comes to life. Nan Martin as Kate and Robert Gerringer as Petruchio, under the direction of Stuart Vaughan, play the early scenes forcefully but without humor, and the famous wooing scene is loud but ineffective. Dermot McNamara gives a singularly unfunny portrayal of Grumio, and Daniel Durning is heavy-handed as Biondello.

Once Kate and Petruchio are wed, however, the production takes on a verve and spirit. Miss Martin is delightful as the bewildered, frightened Kate, frustrated in every desire and cowed into submission by her husband's brutality, and Gerringer's performance takes on strength and charm. Particularly good are the scene in which Petruchio snatches food away from his wife, and the one in which Kate is forced to pretend that Vincentio is a woman.

The Bianca subplot is well done, with Annette Hunt making a pleasant ingenue, and Donald Moffat a highly amusing Gremio. Robert Stattel, James Kenny, Vernon Weddle, William Shust, Walter Miller and Neils Miller also turn in commendable performances.

Peter Wexler's set is adequate, and his costumes, all in shades of red and yellow, are attractive. Vaughan's staging, off-kilter in the first act, bounces brightly in the second. *Kenn.*

Hey You, Light Man

Play-Pit Productions-Leonard Davis-Robert A. Goldston-Nancy W. Green-John G. Holmes presentation of drama by Oliver Hailey. Staged by Alfred Ryder; sets and lighting, Zvi Geyra; costumes, Ann Roth. Stars Madeline Sherwood, Alfred Ryder. Opened March 1, '63, at the Mayfair Theatre, N.Y.; $5.50 top.

Cast: Madeline Sherwood, Alfred Ryder, Pearl Pearson, Barbara Hayes, Joanna Frank, Robert Walden.

There's this actor, see, who doesn't like his family. His wife is heavy, his daughter is so ugly she wears her hair over her face, and his musclebound son lugs around barbells all the time. So the actor decides to live onstage at the theatre where he is performing. There, all he has to do is say "hey you, light man," and the whole world is bathed in rosy light.

There's also this dame, a sort of Billie Dawn, whose stagehand husband was killed by a falling sandbag and whose three kids were all lost at a National Park. (One drowned, one fell off a mountain, and one got carried away by a bear—all within five minutes.) So when the actor asks her to live on stage with him, she agrees.

That's the situation of "Hey You Light Man," a play by Oliver Hailey that is as dull as it is absurd. It's filled with symbols and

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B'way Up; 'True' $42,284, 'Stop' 45½G, 'Interlude' $28,351 (6), 'School' 65G, 'Enter' $17,197 (7), 'Strings' $46,200

Business climbed for most Broadway shows last week. The increases were generally substantial but, on the basis of the b.o. pattern for the corresponding period last year, are expected to be offset by a drop in receipts this week. Holding at capacity last week were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver."

"The Milk Train Doesn't Stop Here Anymore" folded last Saturday night (16) and "The School for Scandal" ended its eight-week Main Stem engagement that same evening. "Tovarich," the first of three preems this week, opened last Monday night (18) at the Broadway Theatre, to be followed tonight (Wed.) by "The Lady of the Camellias" at the Winter Garden. "My Mother, My Father and Me" postponed its opening at the Plymouth from tomorrow night (Thurs.) to the following Saturday night (23).

The opening of "Hot Spot" at the Majestic Theatre has also been postponed from next Monday night (25) to April 8. The number of calls received last week by the League of N. Y. Theatre's information service for Broadway shows (MU 7-8020) dropped to 54,685 from 56,262 the previous frame.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally here been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show has cut-rate tickets in circulation.

Beyond the Fringe, Golden (R) (21st wk; 164 p) ($7.50; 773; $34,073) Previous week, $34,902.
Last week, $34,914.

***Calculated Risk**, Ambassador (D) (20th wk; 157 p) ($6.90-$7.50; 1,155; $42,826) (Joseph Cotten). Previous week, $18,820.
Last week, $22,006.

Dear Me, the Sky Is Falling, Music Box (C) (3d wk; 14 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $28,413 with parties.
Last week, $23,083 for five performances. The Wednesday-Thursday (13-14) performances were cancelled because Miss Berg was unable to go on due to illness.

Enter Laughing, Miller's (C) (1st wk; 5 p) ($6.90-$7.50; 940; $32,000) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin).
Last week, opened Wednesday night (13), $17,197 for five performances and two previews.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (45th wk; 356 p) ($8.60-$9.40; 1,334; $65,000) (Zero Mostel). Previous week, $54,302.
Last week, $60,656.

How to Succeed in Business Without Really Trying, 46th St. (MC) (75th wk; 596 p) ($9.60; 1,342; $66,615). Previous week, $67,483.
Last week, $67,518.

Little Me, Lunt-Fontanne (MC) (18th wk; 137 p) ($9.60; 1,407; $75,801) (Sid Caesar). Previous week, $54,100.
Last week, $63,002.

***Lord Pengo**, Royale (C) (17th wk; 136 p) ($6.90-$7.50; 980; $42,000) (Charles Boyer). Previous week, inadvertently underquoted, was $21,882.
Last week, $23,404.

***Man for All Seasons**, ANTA (D) (60th wk; 540 p) ($6.90-$7.50; 1,214; $46,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $22,375.
Last week, $28,983.

Mary, Mary, Hayes (C) (104th wk; 844 p) ($6.90-$7.50; 1,139; $43,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $23,000.
Last week, $29,206.

Mr. President, St. James (MC) (22d wk; 169 p) ($9.60; 1,615; $76,000) (Robert Ryan, Nanette Fabray). Previous week, $56,015 with parties.
Last week, $50,067 with parties.

Never Too Late, Playhouse (C) (16th wk; 127 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $36,932 with parties.
Last week, $37,333 with parties.

No Strings, Broadhurst (MC) (53d wk; 420 p) ($9.30; 1,214; $62,097). Previous week, $35,444.
Last week, $46,200.

Oliver, Imperial (MD) (10th wk; 81 p) ($9.30; 1,428; $80,000) (Clive Revill, Georgia Brown). Previous week, $80,200.
Last week, $80,341.

Photo Finish, Atkinson (C) (5th wk; 39 p) ($6.90-$7.50; 1,090; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $30,295 with parties.
Last week, $33,468 with parties.

Riot Act, Cort (C) (2d wk; 12 p) ($6.90-$7.50; 1,155; $43,323) (Dorothy Stickney). Previous week, $6,004 for four performances and one preview.
Last week, $3,833.

***Seidman and Son**, Belasco (C) (22d wk; 176 p) ($6.90-$7.50; 967; $39,325) (Sam Levene). Previous week, $15,814.
Last week, $10,752.

***Sound of Music**, Hellinger (MD) (160th wk; 1,330 p) ($9.60; 1,567; $81,500) (Nancy Dussault). Previous week, $33,034.
Last week, $40,006.

Stop the World—I Want to Get Off, Shubert (MC) (24th wk; 189 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week, $37,042.
Last week, $45,437.

Strange Interlude, Hudson (D) (1st wk; 5 p) ($6.90-$7.50; 1,065; $33,000).
Last week, opened March 11, $28,351 for five performances and one preview.

Tchin-Tchin, Barrymore (CD) (21st wk; 164 p) ($6.90-$7.50; 1,097; $42,000) (Anthony Quinn, Margaret Leighton). Previous week, $27,330.
Last week, $27,566.

***Thousand Clowns**, O'Neill (C) (50th wk; 396 p) ($6.90-$7.50; 1,076; $44,730) (Dane Clark). Previous week, $22,903 with Jason Robards Jr. starring in the role taken over March 11 by Clark.
Last week, $16,150.

Too True to Be Good, 54th St. (C) (1st wk; 6 p) ($7.50; 1,434; $56,830) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne).
Last week, opened March 12, $42,284 for six performances and two student previews.

Who's Afraid of Virginia Woolf? Rose (D) (23d wk; 176 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Kate Reid and Shepperd Strudwick). Previous week, $33,840.
Last week, $36,404.

Closed Last Week

Milk Train Doesn't Stop Here Anymore, Morosco (D) (9th wk; 69 p) ($6.90-$7.50; 990; $41,960) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $13,004.
Last week, $13,734. Closed Saturday (16) at an estimated loss of its entire $165,000 investment (includes 10% overcall).

School for Scandal, Majestic (MC) (8th wk; 60 p) ($7.50; 1,616; $66,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $68,300 with parties.
Last week, $65,013 with parties. Ended eight-week engagement Saturday (16) and sailed for the Shubert Theatre, Boston, where it began a two-week stand Monday night (18).

Opening This Week

Tovarich, Broadway (MC) ($9.20; 1,900; $87,000) (Vivien Leigh, Jean Pierre Aumont). Abel Farbman and Sylvia Harris presentation of musical, with book by David Shaw, music by Lee Pockriss and lyrics by Ann Croswell, based on the Robert E. Sherwood adaptation of Jacques Deval's comedy; opened Monday night (18).

Lady of the Camellias, Winter Garden (D) ($6.90-$7.50; 1,404; $62,000). Carroll and Harris Masterson and Norman Twain presentation of Franco Zeffirelli's production of an adaptation by Terrence McNally of a dramatization by Giles Cooper of the Dumas classic; opens tonight (Wed.).

My Mother, My Father and Me, Plymouth (C) ($6.90-$7.50; 990; $44,940) (Ruth Gordon, Walter Matthau, Lili Darvas). Kermit Bloomgarden presentation of play by Lillian Hellman, adapted from the book, "How Much?" by Burt Blechman; opens tomorrow night (Thurs.).

Other Theatres

Beck, Biltmore, Booth, Longacre, Lyceum, Ziegfeld.

'Riverwind'

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songs and distributing it to disk jockeys in the New York area.

Jennings' do-it-yourself bent also extended to a promotional stunt of playing a piano in an open truck in the theatre district on a matinee day shortly after the show's off-Broadway opening. He not only played tunes from the musical, but he also had to drive the truck in from Queens and back. His mother, Mrs. Mary Lou Jennings, distributed handbills while her son performed.

For a week-and-a-half recently, Jennings has been touring Indiana plugging the "Riverwind" album in department stores and on radio and television. The promotion was arranged by Frank and London.

In addition to the fictitious author billing on the show, the Phil Landi originally credited with staging the musical numbers was a pseudonym for Ronald Fields, who's now permitting the use of his own name. Lawrence Brooks, Elizabeth Parrish, Helen Blount and Dawn Nickerson costar in the presentation, which was directed by Adrian Hall.

It cost around $20,000 to produce "Riverwind," which can gross about $6,000 weekly at capacity. The production can break even at the 140-seater on approximately $3,000 weekly.

Newport Casino Theatre Sold for Tennis Project

The Newport (R. I.) Casino Theatre has been sold by Sara Stamm to the National Lawn Tennis Hall of Fame & Tennis Museum. The former strawhat operation will now be used for tennis clinics, lectures and films about the sport. It'll be called the Van Alen Auditorium, after James H. Van Alen, founder of the Tennis Hall of Fame.

The building, designed and built by Sanford White in 1882 for balls and other fashionable gatherings, was converted into a summer theatre in 1927. It was taken over in 1941 by Miss Stamm who leased it until 1948, when she acquired ownership.

Bits of London

London, March 19.

Ex-drama critic **Robert Muller** will have his first play staged in the next few weeks. It's called "Night of the Conspirators," and tells of Hitler's return to Germany.

Sarah Churchill is to appear in a **Hubert Woodward** presentation of "From This Hill," by **Henry Audley**. The author is Lord Sudley, the actress' husband.

Alan Melville has written a new revue, "All Square," which Linnit & Dunfee will present. **Naunton Wayne** and **Beryl Reid** will star.

Six charity benefit shows of "How To Succeed" have already been lined up during April.

Melville Gillam, managing director of the Connaught Theatre at Worthing, Sussex, has taken on another job, as managing director of the Royal, Brighton.

'Succeed' Record $70,062 in Cincy; 'Honey' 69G, Toronto; 'Soph' 61G, Det.; 'Mary' $40,763, D.C.; 'Take' $25,192, S.F.

The road was in generally good shape last week. "Camelot" in St. Louis was the top-grosser, trailed by "How to Succeed in Business Without Really Trying," which established a house record at the Shubert, Cincinnati. The Broadway-bound musical, "Sophie," fared well in Detroit and "Hot Spot," the tuner starring Judy Holliday now in New York for previews, did okay in Philadelphia.

The top-grosser among the straight plays was "Mary, Mary" in Washington.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus and truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when show's play guaranteed dates.

BALTIMORE

Sound of Music, Ford's (MD-RS) (2d wk) ($6.50; 1,819; $62,000) (Barbara Meister, John Myhers). Previous week, $46,190 with Theatre Guild-American Theatre Society subscription.
Last week, $58,213.

CHICAGO

Mary, Mary, Blackstone (C-RS) (20th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $19,803.
Last week, $32,146.

CINCINNATI

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (2d wk) ($6-$7; 1,958; $73,800). Previous week, $57,782 with TG-ATS subscription.
Last week, house record $70,062.

DETROIT

Sophie, Fisher (MC-T) (2d wk) ($6.50; 2,081; $72,000). Previous week, around $56,500.
Last week, over $61,000 with Fisher Playgoer subscription.

LOS ANGELES

Hollow Crown, Biltmore (DR-RS) (1st wk) ($5.50-$6; 1,636; $57,000) (Max Adrian, Derek Godfrey, Paul Hardwick, Dorothy Tutin). Previous week, $30,776, Miller's, New York.
Last week, around $34,400 with TG-ATS subscription.

MONTREAL

Mary, Mary, Her Majesty's (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $14,025 for four-performance split.
Last week, $25,447 for seven performances (Tuesday-Saturday (12-16) at Her Majesty's and one performance Monday (11) at the Capitol, Ottawa.

PHILADELPHIA

Hot Spot, Shubert (MC-T) (3d wk) ($6.60-$7.50; 1,878; $74,245) (Judy Holliday). Previous week, $50,012.
Last week, $50,110.

ST. LOUIS

Camelot, American (MC-RS) (1st wk) ($7; 1,863; $74,750) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $93,260 with TG-ATS and Hanna Theatre subscription, Public Music Hall, Cleveland.
Last week, $70,740 with TG-ATS subscription. Louis Hayward succeeded Squire last Monday night (18).

SAN FRANCISCO

Shot in the Dark, Geary (C-RS) (1st wk) (Elizabeth Seal, Zack Matalon). Previous week, $11,500 with TG-ATS subscription, Pabst, Milwaukee.
Last week, opened here Wednesday night (13), $10,564 for five performances with TG-ATS subscription.

Take Her, She's Mine, Curran (C-RS) (1st wk) (Tom Ewell). Previous week, $28,882 with TG-ATS subscription, American, St. Louis.
Last week, opened here March 12, $25,192 for seven performances with TG-ATS subscription.

TORONTO

Milk and Honey, O'Keefe (MC-RS) (1st wk) ($5.50; 3,211; $80,721) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $54,723 with TG-ATS subscription, Penn, Pittsburgh.
Opened here March 11 to three endorsements (Cohen, Star; Evans, Telegram; Whittaker, Globe and Mail).
Last week, $68,938 with TG-ATS-O'Keefe subscription.

Pajama Tops, Royal Alexandra (C-RS) (1st wk) ($5.50; 1,525; $48,116) (June Wilkinson). Previous week, about $20,300 with twofers, Shubert, Detroit.
Opened here March 11 to three pans (Blackburn, Telegram; Morriss, Globe and Mail; Michener, Star).
Last week, $22,007 with twofers.

WASHINGTON

Mary, Mary, National (C-RS) (3d wk) ($4.85-$5.75; 1,673; $48,434) (Martha Wright, Biff McGuire, Michael Evans, Alan Bunce). Previous week, $39,283 with TG-ATS subscription.
Last week, $40,763.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $43,231 for seven-performance split.
Last week, $40,316 for seven-performance split.

My Fair Lady (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, $65,705 for eight-performance split.
Last week, $51,212 for seven-performance split.

Chekhovs' Methods

Michael Chekhov's "To the Director and Playwright," by Charles Leonard (Harper & Row, $6.50), is a compilation, prepared by Leonard and Chekhov's widow (Chekhov died in 1955), of the master's notes and theories.

Nephew of late, great Russian dramatist, Anton Chekhov, Michael worked with Stanislavsky in Moscow, as a stage and film actor in Europe and Hollywood. His theatre schools were conducted internationally, and he was author (with Leonard) of an earlier book, "To the Actor." Leonard, producer-playwright, was one of the Russian's pupils. His wife, Betty Raskin, was once Chekhov's manager.

The book is organized loosely, somewhat like a notebook with many short entries on various topics, and some longer dissertations on theory. About half is filled with a reprint of Gogol's "The Inspector General," with Chekhov's directorial notes.

Rosko.

Touring Shows

(Figures denote dates) [illegible]

Camelot—American, St. L. (March 18-23); Auditorium, St. P. (March 25-30).
Carnival (bus-truck)—Split week stands (March 18-24); [illegible] (March 25-[illegible]).
Children From Their Games (tryout)—Shubert, N.H. (March 30).
Here Today—Shubert, Det. (March 18-23); Royal Alexandra, Toronto (March 25-30).
Hollow Crown—Biltmore, L.A. (March 18-23, closes).
How to Succeed in Business Without Really Trying (2d Co.)—Auditorium, Columbus (March 18-23); Auditorium, Rochester (March 25-30).
Mary, Mary (2d Co.)—Blackstone, Chi (March 18-30).
Mary, Mary (bus-truck)—Split week stands (March 18-23); Royal Poinciana, Palm Beach (March 25-30).
Mary, Mary (4th Co.)—National, Wash. (March 18-30).
Milk and Honey—O'Keefe, Toronto (March 18-23); Fisher, Det. (March 25-30).
My Fair Lady (bus-truck)—Split week stands (March 17-30).
Pajama Tops—Royal Alexandra, Toronto (March 18-23); Hanna, Cleve. (March 25-30).
Pottle of a Simple Man (tryout)—Playhouse, Wilmington (March 20-23); Ford's, Balto (March 25-30).
School for Scandal—Shubert, Boston (March 18-30).
She Loves Me (tryout)—Shubert, New Haven (March 18-23); Forrest, Philly (March 25-30).
Shot in the Dark—Geary, S.F. (March 18-30).
Sophie (tryout)—Fisher, Det. (March 18-23); Erlanger, Philly (March 27-30).
Sound of Music (3d Co.)—Colonial, Boston (March 18-30).
Sound of Music (bus-truck)—Split week stands (March 18-30).
Stop the World—I Want to Get Off (2d Co.)—Pabst, Milwaukee (March 25-30).
Take Her, She's Mine—Curran, S.F. (March 18-30).

Shows Abroad

Continued from page 78

Three Blind Mice

evident by Alex Dignam in his role of the more formal cleric.

Gerry Alexander has been seen in a number of roles in which he is a hard young man, and he was, and he has developed into a strong actor with understanding of the impulses given to him by the playwright. Other characters are stock with adequate performances. Barry Cassin has directed with intelligence and crisp movement to a piece which is in itself static. The setting of back parlour behind a country bar is appropriate.

The shortage of theatre space in Dublin has forced this piece into the Eblana, a small basement theatre beneath the Central Bus Station, with a very low price scale. It is getting no support from the Arts Council, but if impresario Phyllis Ryan, who heads Orion, can move it out to a more familiar theatre it should do well, with good chances of travelling overseas. *Mac.*

Les Viaducs de la Seine Et Oise
(The Viaducts of Seine and Oise)

Paris, March 5.

Nelson-Kerry presentation of two-act drama by Marguerite Duras. Staged by Claude Regy; sets and costumes, Jacques Dupont. Features Katharina Renn, Paul Crauchet. Pierre Berry, Maurice Garrel, Stephane Fey, Veronique Duval. Opened Feb. 21, '63, at the Theatre de Poche Montparnasse, Paris; $3 top.

Claire	Katharina Renn
Marcel	Paul Crauchet
Alphonse	Pierre Berry
Bill	Maurice Garrel
Inspector	Stephane Fey
Girl	Veronique Duval

Novelist Marguerite Duras, who has tried her hand at scripting, notably with "Hiroshima Mon Amour," now comes up with her first play, "Les Viaducs de la Seine et Oise." It tends to be talky, unsustained and repetitious.

The authoress has taken the actual case of an aging couple who murdered and dismembered a crippled cousin who had lived with them for 27 years and strewed her remains on various trains that passed under a viaduct near their house. The play has a literary feeling as the characters indulge in reminiscences and monologs, unveiling their thoughts or making vague references to the crime.

Katharina Renn gives an eloquent performance as the woman. The grubby sets, knowing direction and good supporting action maintain some interest. *Mosk.*

Les 6 Hommes En Question
(The Six Men in Question)

Paris, March 6.

Simone Berriau & Jean-Jacques Vital presentation of two-act (14 scenes) drama by Frederic Dard and Robert Hossein. Staged by Robert Hossein; sets, Max Douy. Stars Robert Hossein; features Jean Lefebvre, Rene Havard, Robert Dalban, Henri Virlojeux, Jacques Robiolles, Maurice Chevit. Opened Mar. 3, '63, at the Theatre Antoine, Paris; $2.50 top.

Simon	Robert Hossein
Leriber	Gerard Buhr
Jerome	Jean Lefebvre
Dominique	Jacques Robiolles
Alexis	Rene Havard
Touchet	Robert Dalban
Barbier	Henri Virlojeux

This tale of the French Resistance looks like a fair film script. As a play "Les 6 Hommes en Question" ("The Six Men in Question") lacks identification with time and place to inspire audience concern. In fact, co-author, director, star Robert Hossein is planning a film version.

The drama presents the dubious story of a fictitious World War II situation in which the English ordered a threatened resistance leader to turn five of his men over to the Gestapo in order to clear himself of suspicion. However, he is finally killed by a German officer out of hatred for his informing, and to cover the incident.

It is too one-dimensional and obvious to have conviction, but the acting is generally good. *Mosk.*

La Separation

Paris, March 12.

Lucie Germain presentation of two-act (nine scenes) drama by Claude Simon. Staged by Nicole Kessel; set, Maya Mars. Alice Cocea, features Nicole Kessel, Marc Eyraud, Marcel Journet, Louise Chevalier. Opened March 11, '63, at the Theatre Lutece, Paris; $4.50 top.

Sabine	Alice Cocea
Louise	Nicole Kessel
Georges	Marc Eyraud
Pierre	Marcel Journet
Nurse	Louise Chevalier

"La Separation," the first play by novelist Claude Simon, offers an ambivalent consideration of death, loss of youth, yearnings for escape and a young couple's imminent dissolution. There is little dramatic depth, but the mixture has enough illuminating scenes to mark the author as a playwright to be watched and Nicole Kessel as a sensitive director. The main point of the drama appears to be the tragedy of inaction and frustration.

The play features the return of actress Alice Cocea to the boards. Her fragile, aging but still attractive figure and face blend with her character of a talkative, self-indulgent, wife afraid to face age, death or any real human tie and reduced to a constant haranguing of her husband, son and daughter-in-law.

Mlle. Kessel, doubling as stager and actress, gives a believable performance as the daughter-in-law who talks about leaving but doesn't. A key character is an aunt who lives upstairs and is on the point of death, but never comes on stage.

The divided setting of two apartments is properly stuffy and suggestive as a country house where death and dying sentiments have stifled initiatives, longings and emotions. *Mosk.*

"Who'll Come a-Waltzing?"

Melbourne, March 2.

St. Martin's Theatre Co., in association with J. C. Williamson Theatres Ltd., presentation of three-act comedy by Peggy Caine. Staged by Richard Cammon; settings, Paul Kathner. Stars Campbell Copelin, June Clyne. Opened March 1, '63, at the St. Martin's Theatre, Melbourne; $1.40 top.

James Eldred	Campbell Copelin
Marcia Eldred	June Clyne
Lester Eldred	Bruce Myles
Louisa Eldred	Felicity Young
Mr. Jove	Ray Day
Mr. Briggs	William Gilling
Alan	Terry Donovan
Mrs. Tree	Frances Einhorn
Kim	Isla Tait
TV Man	Eric Dunnorm
Bread Man	Michael Robinson
The Duke	Kenric Hudson

Musical Comments by Arthur Young. Performed by Hettie Horne (mouth organ), Vern Moore (guitar), Joe Hudson (drums), Arthur Young (piano).

This lighthearted play has been written by a South African who has been settled in Australia for three years. It involved a titled but impoverished English family that migrates to Sydney and quickly takes to Aussie life.

Although nothing much happens, there is a great deal of lighthearted banter, neat characterizations and a generally pleasant atmosphere. Most of the characters register well, with only the slightest of cliches. There is clever use of Aussie idiom alien to the British.

It's a teamwork play, with good work from most members in the cast, in particular from June Clyne as the charming mother, Campbell Copelin as the father and Frances Einhorn in a standout part as a European. Bruce Myles and Terry Donovan also give neat performances and Isla Tait, daughter of Aussie theatre figure Frank Tait, makes an effective stage debut.

The play is slow in starting and doesn't come to life until the second scene of the first act. The second act is first rate fun, but third act the tempo comes down somewhat.

The staging is efficient and the set above average. With a certain amount of script revision, "Who'll Come a-Waltzing?" could stand fair chance of success overseas. *Stan.*

Gods of Red Earth

Sydney, March 2.

Independent Theatre presentation of drama in three acts, by Coral Lansbury. Staged by Doris Fitton; decor, Michelle. Opened Feb. 27, '63, at the Independent Theatre, Sydney; $1.40 top.

David Bradwell	Brian Barrie
Eleanor Bradwell	Dina Merwood
Mrs. Whiteoak	Moira Deane
Betty	Lynn Rainbow
Charles Bradwell	Graham Rouse
Moira	June Cammell
Mrs. Bradwell Sr.	Nerah Whibble
Marjorie Bradwell	Wendy Shaw
Lynette Bradwell	Benita Harvey
Brian Taylor	Denis De Marne

This new Aussie play has received the financial blessing of the Australian Elizabethan Theatre Trust, so presumably there is merit in it somewhere, but current production certainly doesn't give hint anywhere of it.

"Gods of Red Earth" is located at a Queensland sheep station where the owner, sterile for 30 years, believes his wife when she pretends to be pregnant. His daughter has had an illegitimate baby, his brother, separated from a French wife, isn't interested in his young son, but wants to raise an illegitimate family with a girl young enough to be his daughter. The mother of the sons lives in her own world, talking of birds, and when she reveals in her ramblings that she killed her husband, no one seems unduly perturbed.

If the plot seems far-fetched the unspeakable lines and melodramatic acting make it seem even more so. At a heavily dramatic moment midway in the third act opening night there was a sprinkle of laughter in the audience which became infectious and from thereon the drama became a farce.

The only performers who seemed at any advantage in the piece were Benita Harvey as the French wife and Wendy Shaw as the daughter. *Stan.*

Equity Council

Continued from page 77

cial condition whereby income just about covers expenditures.

On the other hand, Theodore Bikel, vice-chairman of the Equity alien committee, which unanimously recommended the amendment to the union's council, supports the measure as a moral obligation on Equity's part to insure that "immigrants legally admitted for permanent residence in this country" should not be penalized "by restrictive practices concerning their livelihood."

Proponents of the proposed amendment also argue that the "hit and run" actor who grabs fast jobs in the U.S. and then returns home with the money is not deterred by the 5% levy now imposed against all alien actors, irrespective of their domicile. Those who support the measure believe it would have no effect on any reciprocity agreements that might be worked out abroad, since such pacts would not apply to resident aliens, but only to those imported for specific jobs.

The council is recommending adoption of the measure by the membership on the theory that it will be much easier in the future to pursue a tougher policy on the "hit and run" alien by having separated him from the resident alien. To insure that an alien's resident status is just that, the proposed amendment excludes aliens from consideration as such if they accept employment in any phase of the entertainment field outside of the U.S. or Canada for more than 90 days consecutively or in any calendar year.

Australian Shows

(Week Ended March 16)
(Figures denote opening dates)

ADELAIDE

My Fair Lady, Her Maj. (12-2-62).

MELBOURNE

King and I, Princess (12-26-62).
Man to Dinner, Russell St. (3-8-63).
[illegible], Tivoli (10-5-62).
Shot in the Dark, Comedy (2-2-63).
Come A'Waltzing, St. Mart. (3-21-63).

SYDNEY

Between 2 Thieves, Ensemble (1-18-63).
[illegible], Royal (3-24-63).
Cherry Orchard, Old Tote (3-2-63).
Flaming Youth, Phillip (2-1-63).
[illegible], Independent (3-14-63).
[illegible], Her Maj. (3-5-63).
Sound of Music, Tivoli (9-20-62).

LONDON SHOWS

(Figures denote opening dates)

All in Good Time, Mermaid (3-6-63).
Basil, [illegible] (2-7-63).
[illegible], Duke York's (3-20-63).
[illegible], Fortune (3-14-61).
[illegible], Adelphi (1-6-63).
[illegible], Prince Wales (2-27-63).
[illegible]
[illegible], Strand (3-18-63).
[illegible], R. Court (3-7-63).
[illegible], Comedy (1-24-63).
How Are You, Vaudeville (3-10-63).
[illegible], Her Majesty's (6-17-60).
Mary, Mary, Queens (2-27-63).
[illegible], Lyric (3-10-63).
[illegible], Vic Palace (9-20-62).
[illegible], Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
[illegible], Criterion (1-20-63).
[illegible], Royal E. (3-10-63).
[illegible], New (6-30-60).
[illegible], Whitehall (6-2-61).
[illegible], Wyndham's (11-8-62).
[illegible], Globe (5-10-62).
[illegible], Palladium (12-10-62).
[illegible], Garrick (6-10-63).
[illegible], Aldwych (12-15-62).
[illegible], Duchess (3-13-63).
[illegible], Saville (10-5-62).
Sound of Music, Palace (5-18-61).
[illegible], St. Martins (2-10-63).
[illegible], New Arts (12-27-62).
[illegible], Savoy (3-5-63).
[illegible], Haymarket (11-20-62).

CLOSED

[illegible], Piccadilly (2-26-63), closed last Saturday (16) after limited engagement of 28 performances.
[illegible], New Arts (2-24-63), closed last Saturday (16) after limited engagement of 24 performances.
[illegible], Duke of York's (7-16-61), closed last Saturday (16) after [illegible] performances.

SCHEDULED OPENINGS

[illegible]

Off-Broadway Reviews

Continued from page 76

Hey You, Light Man

gimmicks, with disembodied voices and with characters who can be seen by the man but not by the woman. Once in a great while, there's a funny line or a touching moment, but the point of the piece is neither original nor stimulating.

Madeline Sherwood, usually seen in less sympathetic roles, does a nice job as the heroine. Alfred Ryder, who also staged the play, does what he can with the unrewarding role of the actor. *Kenn.*

Vanity of Nothing

J. I. Rodale presentation of his own drama in three acts. Staged by Wade Taylor; production manager, John F. Molyneaux; sets, Rasner Associates; lighting, Ken Starrett; costumes, Kim Fram. Opened Feb. 15, '63, at the Rodale Theatre, N.Y.; $1.50 top.

Cast: Ed Rogers, Muriel Hannan, David Bunham, Ellen Maria, Victor Simonis, Sol Serlin, So Travers.

There have been dismal plays off-Broadway this season, but few worse than "Vanity of Nothing." This drama by J. I. Rodale is an epic of ineptitude, with acting and staging on a level with the atrocious script.

The point of the play, which involves reincarnation, seems to be that man is vain, and keeps on making the same mistakes from generation to generation. Liberally sprinkled throughout are tirades against the author's pet peeves, including sugar, white bread and frankfurters, all of which are supposed to be unhealthy, and King Solomon, of all people, who allegedly brought about Israel's downfall when he cut down all the trees.

The dialog, if it rates the term, consists of gems like this: "We're talking about clairvoyance"—"About who?" And the attempts at humor would be scoffed at by intelligent five-year olds.

A highpoint of the evening is the elaborate set-changing during a first-act blackout. The stagehands kept dropping furniture on opening night, providing the only bangs of a dreadful evening. *Kenn.*

A Wilde Evening with Shaw

Mandell-Bird Ltd. presentation of excerpts from the writings and sayings of Oscar Wilde and George Bernard Shaw. Staged by Cedric Hardwicke. Stars Richard Gray, Mavo Loiseau. Opened March 3, '63, at the 41st St. Theatre, N.Y.; $4.50 top weeknights, $4.95 weekends.

Cast: Richard Gray, Mavo Loiseau.

The lives and works of Oscar Wilde and George Bernard Shaw and their occasional contacts are dramatized in "A Wilde Evening With Shaw," a potpourri of excerpts from the plays and sayings of two great Irish authors.

Richard Gray, a British actor with a resonant voice, and lovely Mavo Loiseau make up the cast, and some of their selections are effective. Among the highlights are scenes from Wilde's "An Ideal Husband" and Shaw's "Man of Destiny," and the portion dealing with Wilde's tragedy and Shaw's efforts to help him.

Other numbers are less successful. Miss Loiseau is too affected in her readings of "The Happy Prince" and "The House of Judgment," both by Wilde, and her Lady Bracknell in a scene from "Importance of Being Earnest" is creaky, not funny. Gray is sometimes overly somber and is unconvincing as the octogenarian Shaw.

The evening is erratic, and the personalities of the two dramatists are not really individualized. But "A Wilde Evening With Shaw" contains enjoyable moments. *Kenn.*

A Darker Flower

Gene Dingenary & Jane Gilliland presentation of a new drama by Tim Kelly. Staged by Gene Dingenary; sets and lighting, Henry Kurth; costumes, Charles Autry; music, Gerald Cook; associate producer, Janet Raymond. Opened March 8, '63, at the Pocket Theatre, N.Y.; $4.50 top weeknights, $4.95 weekends.

Cast: Patrick Waddington, Larry Swanson, James Harwood, Nick Savian, Sylvia Gassel, Abe Vigoda, Donald C. Moore, David Novak, Art Kassul, Larry Vincent, Judith Tillman, Karl E. Williams, Robert Trosour, Ted Pearson, Hector MacLean.

"A Darker Flower" is an unusual, interesting drama by a talented new playwright, Tim Kelly. The point of view is hazy, and the ending unsatisfying, but it is generally absorbing, and it has been well staged at the Pocket Theatre.

Based on the true story of a 15th century French nobleman, the play centers on his trial on charges of murder, sadism and traffic with the Devil. But the treatment is neither lurid nor sensational; "A Darker Flower" is, on the contrary, an honest attempt to study the presence of both good and evil within the defendant, and the redeeming effect of confession.

Kelly, a critic for a Phoenix, Arizona newspaper, writes well, building and sustaining suspense, employing flashbacks smoothly, and creating moments of theatricality and tension. The production is tasteful and effective, staged skillfully by Gene Dingenary. Henry Kurth's sets are imaginative and attractive.

Heading the cast is Larry Swanson, good as the leading character. Nick Savian as his confessor and James Harwood as the prosecutor are outstanding in support, with fine performances contributed by Patrick Waddington, Judith Tillman and Art Kassul. The Pocket Theatre is an attractive new off-Broadway house, formerly the Cameo film theatre, at Third Ave. and 13th St. *Kenn.*

New Girl In Town

Equity Library Theatre Inc. revival of a musical drama in two acts, with book by George Abbott and music and lyrics by Robert Merrill, based on Eugene O'Neill's "Anna Christie." Staged by Jay Broad; sets and lighting, Vincent Piacenti; choreography, Jim Ray-James; musical director, Rosalia Capillupo; costumes, A. Christina Giannini; pianist, John Clifton; drums, Les Cahan. Opened Feb. 16, '63, at the Master Theatre, N.Y.

Cast: Mary Hunt, Norma Crawford, Marc Victor, Jim Savage, Marie Jordan, Candi Howard, Marge Burnett, Edwin Steffe, Justin Morley Jr., Jim Powers, Larry Ross, Tom Mavison, Frank De Sal, Lynn Linton, Bob Broadway, Mary Jo Catlett, Charlotte Jones, Eleanor Eaton, Fred Kimbrough, Richard Higgs, Mara Lynn, Sheila Dowling, Howard Scott, Jim Pritchett, Helen West, Paul Fields, Herbert Fyler, Trent Knepper, Susan Burke.

New ELT revival of "New Girl in Town" is more successful musically than dramatically. The George Abbott book, based on Eugene O'Neill's "Anna Christie," seems dreary and unconvincing, but the song and dance numbers are rousing.

Highlights include the lively "There Aint No Flies on Me," brings down the act one curtain, "Flings," performed with zest by Charlotte Jones, Mary Hunt and Sheila Downing, and the pleasant "Sunshine Girl," well sung by Jim Powers, Fred Kimbrough and Richard Higgs.

Mara Lynn is attractive as Anna, with terping ability and a nice way with a ballad like Bob Merrill's "It's Good to Be Alive." Her acting is erratic, and she tends to pose, but she captures some of Anna's change from a bitter prostie to a woman of dignity.

Charlotte Jones, usually seen in more cynical roles, does an acceptable job as the good-hearted toushie, Marthy. As Chris, Edwin Steffe is fine vocally, and Jim Pritchett makes an acceptable albeit unexciting Matt. The staging by Jay Broad is okay, and Jim Ray-James choreography is admirable, considering the limitations of the small stage. *Kenn.*

Off-Broadway Shows

(Figures denote opening dates)

[illegible] Fantasticks, Sher. Sq. (4-17-63).
[illegible], St. Marks (5-4-61).
Connection, Living Theatre (7-15-59), in repertory with "Man Is Man."
Desire Under Elms, Circle (1-8-63).
Doll's House, Theatre Four (2-2-63).
Fantasticks, Sullivan St. (5-3-60).
Hey You, Light Man, Mayfair (3-1-63).
Hostage, One Sheridan Sq. (12-12-61).
[illegible], Sheridan Sq. (12-21-62).
Man Is Man, Living Theatre (9-18-62), in repertory with "Connection."
Milky Way, Gramercy Arts (3-14-63).
[illegible], Phoenix (2-26-63).
Pinter Plays, Cherry Lane (11-26-62).
[illegible], Martinique (6-20-62).
Premise, Premise (11-22-60).
[illegible], Actors Playhouse (1-11-63).
Six Characters, Martinique (3-8-63).
[illegible], Anderson (1-5-63).
Tsvisly & Tiger, Orpheum (2-4-63).
Wide Open Cage, Wash. Sq. (12-18-62).

CLOSED

Coach 6 Insides, Village Sq. (11-26-62); closed last Sunday (17) after 114 performances.
Vanity of Nothing, Rodale (2-15-63); closed March 9 after 16 performances.
Wilde with Shaw, 41st St. (3-3-63); closed last Sunday (17) after 16 performances.

SCHEDULED OPENINGS

[illegible], Astor Pl. (3-20-63).
[illegible], Stage 73 (4-2-63).
[illegible], Gate (4-3-63).
[illegible], Phoenix (4-8-63).
[illegible], Anderson (4-11-63).
[illegible], Madison (4-11-63).
[illegible], Writers (4-16-63).
[illegible], Theatre (4-18-63).

Legit Bits

Walter Grauman, currently directing Paramount's "Lady in a Cage," will stage Norman [illegible]'s comedy, "King Solomon Trumbull," on Broadway next season.

Tom Hendry, who with John Hirsch founded the Manitoba Theatre Centre, Winnipeg, quits at the season's end to study theatres in the U. S., Britain, France, Germany, Hungary, Poland and Russia on a $4,500 Canada Council scholarship.

The Edward Albee Foundation Inc. has been chartered as a nonprofit operation, under the Membership Corporations Law, with offices in New York. Fitelson & Mayer were filing attorneys at Albany.

Jo Anne Worley, who was in "Carnival" until it folded in Chicago, has joined the cast of "Put It in Writing," the revue at the Happy Medium cabaret-theatre there. She replaces Jeanne Arnold, one of the principals, who is moving to the Coast.

Roscius Productions, Inc., has been chartered to promote and produce stage and theatrical plays in New York. Capital stock consists of $10,000 at $100 par value. Carey, Williams & Carey were filing attorney at Albany.

Actors Equity will celebrate its 50th anniversary May 26 with a ball beginning late in the evening of May 25 at the Hotel Astor, N. Y.

Arthur Cantor, Broadway producer-pressagent, is due back in New York today (Wed.) from a quick London trip to negotiate for a play of undisclosed title.

Robin Ramsay has succeeded Barry Humphries in the Broadway production of "Oliver."

"Come Blow Your Horn," starring Menasha Skulnik, has been extended at the Paper Mill Playhouse, Millburn, N.J., from a fortnight to four weeks through April 7.

[illegible] Harris is designing the costumes for the off-Broadway production of "Call It Virtue."

Anthony Costello, who's making his Broadway debut in "The Riot Act" as Sgt. Kane, also understudies the three sons in the play.

Allan C. [illegible] is pressagent for the touring production of "Stop the World—I Want to Get Off."

Robert Alex Baron is general manager for the Actors Studio Theatre, currently represented on Broadway by "Strange Interlude."

J. I. Rodale, publisher, producer, playwright and owner of the off-Broadway Rodale Theatre, has expanded his activities to include the publication of a new weekly Health Bulletin which will have a section devoted to the theatre.

Shows on B'way

Continued from page 76

Enter Laughing

experience, authority or personality projection to hold his own on the stage with such veterans as Alan Mowbray, Sylvia Sidney and Vivian Blaine. The secondary characters tend to overshadow the central figure.

The staging by Gene Saks is staggeringly inventive, and Ed Wittstein's scenery and costumes, while ingenious, is not invariably practical. Arkin is believable and amusing as the hero, though his lack of experience as a straight actor is a handicap. Mowbray, Miss Sidney, Miss Blaine and such seasoned troupers as Irving Jacobson, a Yiddish theatre vet making his Broadway debut, and Marty Greene add substance to the show. There are attractive appearances by vocalist-on-leave Meg Myles and Barbara Dana, and another gauche boy portrayal by Michael J. Pollard.

"Enter Laughing" is unmistakably convulsing to a few showgoers, notably the tradesters among the first-night contingent. But its appeal may be limited, and the fairly complex physical production doesn't appear scaled for economical operation. *Hobe.*

Completing the Cycle

Marlene MacLane, former stripper and daughter of film actor Barton MacLane, makes her Broadway managerial debut as producer of a musical based on a story by Desmond Slattery, "The Play Is Not the Thing."

The Slattery yarn deals with a stripper.

Rochester Univ. Will Do Rice's Unproduced 'Ruins'

"Love Among the Ruins," an unproduced play by Elmer Rice, will be presented May 3-4 at the Univ. of Rochester. The play, written by Rice in 1950 when he was a member of the now defunct Playwrights Co., was bypassed by that producing organization as unsuitable for commercial presentation.

"Ruins," set in Baalbek, Lebanon, in 1950, will be directed by Robert Hogan, adviser for student play productions and visiting professor of English at the university. Rice will attend the final week's rehearsals in Rochester and will assist at that time in the staging.

Offer Producing Course At Theatre Study Inst.

Broadway and off-Broadway producers will participate in a producing course to be launched April 2 at the Institute for Advanced Studies in the Theatre Arts, N.Y. Classes, beginning at 5:30 p.m. and running two hours each, will be conducted on eight successive Tuesdays.

The producers and their respective subjects will be Michael Ellis, producing a comedy on Broadway; Richard Barr, producing a contemporary play off-Broadway; Ted Mann, producing a revival off-Broadway; T. Edward Hambleton, producing a subscription series; Fred Coe, producing a contemporary play on Broadway; Harold Prince, producing a musical comedy, and David Merrick, producing a play from abroad.

The final session will be devoted to a roundtable discussion of producing problems.

Huge Losses on 'St. Joan,' 'Seasons' Cue Aussie Trust Nat'l Tour Nix

Melbourne, March 19.

The Australian Elizabethan Theatre Trust probably won't venture into any more continent-wide tours of legit dramatic productions. That has been made clear by Stephan Haag, new director of the organization.

Haag says the financial losses involved in the recent Trust touring productions of "St Joan" and "Man for All Seasons" were enormous. He believes that it is preferable for the AETT to have a company such as the Union Rep in Melbourne, where losses are proportionately smaller.

The new director does not favor the idea of moving a successful production from one city to another, with or without the leads and reproduced with other supporting actors. He says he is considering the formation of individual drama festivals once a year in each state capital, to be held for about a fortnight. Companies from other cities could then participate and every available hall and theatre utilized. Haag thinks the public in such cities would respond to such a venture.

Haag hasn't revealed plans for the Trust's next opera season, to commence next September, except to say that Aussie singer Elizabeth Fretwell would be returning for it. He discloses, however, that all operas would be in English. Last season's innovation of presenting "La Traviata" in Italian at some performances was not a success, so artists who do not speak English will not be imported this year.

Haag asserts that the Trust seeks increased financial support from Federal and State governments. The present grants were for a five-year period which ends in June.

Jack Sydow New 'Sophie' Stager, Vice Gene Frankel

Jack Sydow has succeeded Gene Frankel as director of "Sophie," the Broadway-bound musical now in the final frame of a three-week stand at the Fisher Theatre, Detroit. Frankel resigned last week after differences with co-producers Len Bedsow and Hal Grossman.

The musical, based on the early life of Sophie Tucker, moves next to Philly, then goes to Boston, and is due May 9 at the Winter Garden, N.Y.

Minnesota U. Schedules Annual Concert Lineup

Minneapolis, March 19.

U. of Minnesota's 1963-64 annual Masterpiece and Celebrity series will comprise eight and four events, respectively, and Masterpiece season subscribers' eight will include one bonus attraction. As usual, the series, starting next October is, open to the general public and will be housed in 4,800-seat Northrop Auditorium on the campus.

Masterpiece tees off Oct. 3 with Jean Madeira, Metropolitan Opera contralto. She'll be followed by the Black Watch regimental band and Highland dancers and pipers, Oct. 28; "Stars of the Bolshoi," presenting Russian ballet company highlights, Nov. 25; David Bar-Illan, Israeli pianist, Dec. 4; Mischa Elman, violinist, Feb. 5; George London, Metropolitan Opera bass-baritone, March 11; Rudolf Serkin, pianist, April 27, and, for the bonus, rising American mezzo-soprano Betty Allen, on a date not yet decided.

Celebrity lineup will be Mantovani orch, Oct. 23, Norman Luboff choir, Nov. 6; Mazowsze Dance Co. from Poland, Jan. 21, and pianist Van Cliburn, Feb. 12.

"The Saving Grace," by Edwin Harvey Blum, is being produced by Gene Dingenary and Jane Gilliland for an April 18 opening at the Writers Stage, N.Y. under the direction of Richard Altman.

"SYLVIA MILES MAKES A BRILLIANT DEBUT"

EMORY LEWIS
Cue

"An outstanding performance by Sylvia Miles. This was Miss Miles' Broadway debut and it was one she can certainly paste up in her scrap book."
New York Daily News

★

"First and foremost is Sylvia Miles. Miss Miles is a younger and saltier edition of Kay Medford, and her comedy timing is superb."
HAROLD STERN
New York Standard

"Sylvia Miles ... has some bright disenchanted lines, and she reads them with the right querulous dryness ... with nice comic timing."
HOWARD TAUBMAN
New York Times

★

"Miss Miles making a most impressive Broadway debut as a tart-tongued lunch-counter siren."
THOMAS FOOSE
Brooklyn Eagle

★

"'Rose' ... comical ... zestfully played by Sylvia Miles."
GUIDRY
Christian Science Monitor

"Sylvia Miles ... good ... has about the best time of anyone."
HENRY HEWES
Saturday Review of Literature

★

"Sylvia Miles was splendid and showed a great talent for dry humor."
ALLAN JEFFERYS
WABC, New York

★

"Sylvia Miles, with a nasal style reminiscent of Kay Medford; excellent."
EDWARD S. HIPP
Newark Evening News

"The hilarity springs in the main from the comic detonations furnished by Sylvia Miles. Miss Miles has an astringent and sharp-eyed way with a funny line, an angular approach to wit that is as brittle as shards of glass, yet, somehow, affecting, too. Cheers for Miss Miles."
WHITNEY BOLTON
Morning Telegraph

★

"And a newcomer to Broadway, Sylvia Miles plays 'Rose'. Miss Miles gets laughs and in some respects she and Ruth Donnelly carry the show."
PHIL LENHART
WCBS, New York

Appearing in "THE RIOT ACT" Cort Theatre, New York
Direction: WILLIAM MORRIS AGENCY

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer, Stuart Ostrow (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1030). The three leading roles will be cast through agents only. Available parts: fourth lead, six-year-old girl, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician, mature, colorful, tenor; comedian, sympathetic character, must sing; district attorney, irascible but human, comedian, incompetent psychologist; man, distinguished-looking, educated, tolerant; femme, housekeeper Thelma Ritter type, sings; two men and three women, 40-60, pleasant looking, sing-dance-act well. Do not phone or visit. Appointments from photos and resumes received. Auditions for Equity singers next Mon. (25), men at 10 a.m. and femmes at 2 p.m. Equity dancers next Tues. (26), men at 10 a.m. and femmes at 2 p.m. Open call for singers March 28, men at 10 a.m. and femmes at 2 p.m. Open call for dancers March 29 men at 10 a.m. and femmes at 2 p.m.—all at the Mark Hellinger Theatre (51st St. and Broadway, N.Y.).

OFF-BROADWAY

"Rise and Fall of Practically Nobody" (D). Producer, Gene Persson (111 W. 57th St., N.Y.; PL 7-6640). Available parts: femme, 25-30, blond, exotic, Jayne Mansfield type, character man, early 50s, small town banker; character man, mid-60s, timid; femme, 50, matronly, small town clubwoman; two character women, mid-40s. Casting mainly through agents but will accept photos and resumes by mail only, c/o above address. Do not phone or visit office.

"Saving Grace" (C). Producers, Gene Dingenary & Jane Gilliland (25 E. 10th St., N.Y. 3, N.Y., c/o CO 5-4100). Parts available for two women in their 30's and four men, 40-60. Mail photos and resumes to producers at the above address. Do not phone or visit.

New York Shakespeare Festival. Producer, Joseph Papp (c/o N.Y. Shakespeare Festival, 118 W. 57th St., N.Y. LT 1-8300). Casting currently in progress. Auditions by appointment only. Do not phone. Send photos and resumes to above address. Plays include "Anthony and Cleopatra," "As You Like It" and "The Winter's Tale."

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3430). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

"Irma La Douce" (MC). Producer, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with rehearsals to start April 6 and to play the larger summer theatres, starting April 16. Accepting photos and resumes by mail only for all parts. No duplicates. Send to producers at above address. Do not phone or visit. Open call character male singers, today (Wed.), at 2 p.m. at Showcase Studios (960 Eighth Ave., N.Y.).

Jose Greco Production. Producer, Javier De Leon (c/o Hemisphere Attractions, 101 W. 56th St., N.Y.; CI 7-4150). All-Negro production being formed for world tour, to begin next May in Venezuela. Equity, AGVA and other male and femme modern dancers, call above number for audition appointments.

"Porgy And Bess" (MD). Producers, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with an opening scheduled for early June and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions for chorus singers April 10: Equity men at 10 a.m., femmes at 11 a.m. Open call: men at 1 p.m. and femmes at 2 p.m.—all at Central Plaza (111 Second Ave., N.Y.).

FISH CREEK, WISC.

Peninsula Players. Producer, James B. McKenzie (c/o Kip Cohen-Peninsula Players, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Nine-week season starts June 28. Chicago and New York auditions will be held in April. Mail photos and resumes to above address.

JONES BEACH, N. Y.

"Around the World in 80 Days" (MC). Producer, Guy Lombardo (c/o GCL Productions, 104 East 40th St., N.Y.; TN 7-0000). Auditions for Equity dancers tomorrow (Thurs.), girls at 10 a.m. and men at 2 p.m. Open call for dancers Fri. 22, girls at 10 a.m. and men at 2 p.m. Equity girl singers next Mon. (25), at 10 a.m. and men next Tues. (26), at 10 a.m. Open call singers March 27: men at 10 a.m. and girls at 2 p.m.—all at Choreographers Club (414 W. 51st St., N.Y.).

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Seiden (c/o Frank Meyer, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Seeking all types, Equity-Non-Equity males and females for musical-dramatic strawhat season. Send photos and resumes to above address.

STORRS, CONN.

Nutmeg Playhouse. Managing director, Dr. Cecil E. Hinkel c/o department of theatre, U-127, University of Connecticut, Storrs, Conn.). Parts available for Equity males and femmes for the dramatic resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held in mid April. Ten-week season starts June 18.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. (Box 155, Sullivan, Ill.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-0270). Auditions for Equity male and femme singers April 1; Equity male and femme dancers April 2; open call male and femme singers April 3; male and femme dancers April 4. Men at 10 a.m. and femmes at 2 p.m.—all at Showcase Studios (960 Eighth Ave., N.Y.).

WARWICK, R. I.

Warwick Musical Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

FRAMINGHAM, MASS.

Carousel Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

Films

"Castro (Betrayer of Cuba)" (D). Producers, James E. Myers and Red Benson (c/o Myers-Benson, Production 101, Inc., 1800 Chestnut Street, Philadelphia 3, Pa.; 215 LO 4-1001). Available parts: man, 36, who bears a close resemblance to Castro; man, 26-30, tall, dark and handsome; femme, 18-23, a latin beauty; character actors between 40-55, should be Russian and Latin types; one femme character actress between 45-50. There are 22 speaking parts in the film, and agents are also invited to submit photos and resumes to above address. Interviews will be set up in the next few weeks, and those selected from photos will be notified by mail as to time, date and place.

"Face to Face" (D). Producer-director Boris Berest (c/o Creative Motion Picture Corp., 350 Fifth Ave., N.Y.; OR 4-2500). Available parts: femme, early 20's, European type, sensitive and dramatic. Man, 18-25. Mail photos and resumes to above address. Don't phone or visit.

"Fool Killer" (D). Producer Ely Landau (Time & Life Bldg., 51st St. & Ave. of Americas, N.Y.; LT 1-8800). Post Civil War period. Parts available for a boy, 9-12, Huckleberry Finn type and a girl. Mail photos and resumes to the above address.

"Nothing But a Man" (D). Producer, Roemer-Young Associates (Du Art, 245 W. 55th St., N.Y.; PL 7-4580). Feature film about a young Negro man in a small Southern town. All feature roles are Negro. Using SAG and non-SAG members. Available parts: leading man, mid 20s, rugged, masculine, railroad section hand; femme, early 20s, vivacious, independent, school teacher; Baptist minister, mid 60s; several men, 20-60; several character women, 30-50. Phone Chuck Gordone at the above number, 10 a.m.-4:30 p.m. daily, for appointment.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" (D). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking actors and actresses of all types and ages as extras. Also using SAG members as extras. Mail photos and resumes to Michael Shurtleff and Alan Shayne, room 703, at the above address. Mark envelope, "Extra." No duplicates. Do not phone or visit.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

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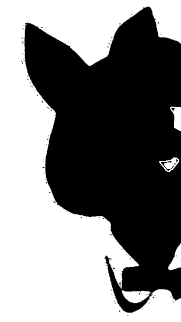

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SET FRANKIE HOWARD FOR WEST END 'FORUM'

London, March 10.

Vaude and cabaret comic Frankie Howard has been signed for the lead of the British version of "A Funny Thing Happened on The Way to the Forum" due to open Oct. 9 after a tryout in Manchester. Co-authors Burt Shevelove and Larry Gelbart gave Howard the nod for the Zero Mostel part after seeing him in pantomime in Coventry, their first glimpse of that kind of show.

They have already got their fingers on others for the cast of 16, but no names are forthcoming until commitments have been sorted out. But they don't have any fears of easily casting to the right strength.

"We've already seen a great deal of terrific talent," said Shevelove at a small cocktailery at which the Howard inking was announced. "It wouldn't surprise me if it turned out to be a bigger hit here than at home. We intend to take a great deal of trouble to see that the show is right for London.

"Later, during rehearsals this summer, we shall come over again to straighten out any wrinkles in the script, erase the Americanisms and substitute good English." As in New York, the direction will be handled by George Abbott. It will be his London debut.

Shevelove and Gelbart, who recently did a Judy Garland tv special, intend to get down to writing a new show as soon as they return to New York. It is to be centered around the theme of "mass delusion."

Lambs Ready Production For John Wayne Gambol

The Lambs Club Gambol for John Wayne, to be held April 6 at the Waldorf-Astoria Hotel, N.Y., will have sketches by Henry Tayler, Barish & Moore, Joe Stein and Lucille Kallen, as well as an original score by Bernie Wayne. An album of the Wayne music is being recorded and will be available to guests at the Gambol.

Sets for the presentation are being designed by Tex Ballou and the lighting is being handled by Lee Watson. Danny Mecker is rehearsing a chorus of 30 singers and dancers. Among those set to appear are Joan Crawford, Bert Lahr, Jonathan Winters, Eddie Bracken, Jack Durante, Tom Poston, Vivian Blaine, Igor Gorin and Dolores Wilson.

Bil and Cora Baird Due Back for Easter Stand

The Bil and Cora Baird Marionette Theatre will return April 11-21 to Broadway after an absence of three years for an Easter holiday booking at the Biltmore Theatre. Two-a-day matinees at the house are scheduled for the marionette musical, "Man in the Moon," to be presented by Arthur Cantor and Joseph Harris.

"Moon," with music and lyrics by the Broadway songwriting team of Jerry Bock and Sheldon Harnick, has a book by Arthur Burns, based on an idea by Baird. The offering is to be directed by Gerald Freedman.

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Montreal, Quebec

Inside Stuff—Legit

Posters, portraits and printed material pertaining to the "American Theatre—1880-1920" were included in Sam Stark's extensive exhibit displayed on two floors and winding stairs of Richard A. Gleeson Library, University of San Francisco. Dan Totheroh addressed the preem crowd, which included numerous performers featured in collection, on the subject "The Pulse of the Fabulous Invalid."

Portraits of stars lined the walls, each framed with smaller pictures of the headliner in his or her various Broadway roles and theatre programs tied in with those plays. Among these were Ina Claire, who attended the preview.

Glass cases beneath these photos and in the centre of the room featured other show biz items such as a collection of Irving Berlin sheet music circa World War I, production props, and a group of photos of the numerous "Hamlets" of the era. Giant posters added color to the halls and stairwells. Minstrels, showgirls, and roadshows vied for attention with Marie Dressler, George M. Cohan and Will Rogers. Exhibition is skedded for two months duration, open to the public.

The booking of Texas dates next month in Houston and Corpus Christi for the bus-and-truck company of "My Fair Lady" involved negotiations between Irving Squires, tour manager for the musical, and his brother, Art Squires, general manager for Stage Door Associates Inc. Stage Door, which books theatrical offerings throughout the entire southwest, is headquartered in Houston. "Lady" is scheduled to play the Music Hall in that city April 22-24, moving from there to the Memorial Coliseum, Corpus Christi, for an April 25-27 stand.

Festival Foundation Inc., of which the general manager is William Crawford, now sponsors the Gian-Carlo Menotti Festival of Two Worlds at Spoleto, Italy. There will be a tieup this summer with the Institute of International Education, with Anita Warburg handling a new student-apprentice angle. Apprentices will have to pay their own fares to Italy and a tuition of about $75 weekly, including board and room in the Italian mountain village.

Japan's traditional Kyogen comedy stage art, which has a history of more than five centuries, will be introduced to the U.S. when Manzo Nomura and two of his sons, Mansaku and Goro, begin lectures and demonstrations at the U. of Washington.

Try Phone Reservations For 'Little Me' Tickets To Fight Press Drought

A telephone reservation service has been established at the Lunt-Fontanne Theatre, N.Y., for its tenant, "Little Me." The setup, unusual for a Broadway house, was instituted two weeks ago in an attempt to counter a decline in mail orders during the continuing New York newspaper blackout.

There are two major factors which make the establishment of such a service at the Lunt-Fontanne more feasible than is ordinarily the case. Both the house and the production are under the same management (Cy Feuer and Ernest H. Martin), and the theatre is mechanically equipped to handle the job with five trunks for incoming calls.

The telephone queries are routed to three sources, as well as the boxoffice, each with an up-to-date chart of performances and price availabilities. The calls are screened so that only requests for tickets to available performances are passed on to those handling the reservations. About 2,100 calls were received the first week and around 1,200 the second stanza.

Reservations made during the first week accounted for sales of $4,100 and the tally for the following frame was $4,818. Cancellations on reservations for the fortnight ran about 22%, but the tickets were available for sale to others as there's a pickup deadline on the ducats reserved by phone.

Impetus for the institution of the phone service was provided by the success of such a setup for the recent engagement of the Feuer & Martin touring production of "How to Succeed in Business Without Really Trying," at the Hanna Theatre, Cleveland. An outlay of $4,000 for five days of radio spots was spent on ballyhooing the Lunt-Fontanne service.

Broadway director John O'Shaughnessy is in residence at Boston Univ. to teach drama and direct "Ah, Wilderness" for a three-night run at the university theatre starting April 4.

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Outdoor Drama Meeting Due at Chapel Hill, N.C.

The first national Outdoor Drama Conference will be held at the Univ. of North Carolina, Chapel Hill, next Friday-Saturday (22-23). Presiding over the conclave will be William C. Trotman, director of the College's new Outdoor Drama Institute.

Tryouts for North Carolina's three major outdoor drama productions will be held Saturday (23) at the university's Forest Theatre. Actors and dancers will be auditioned there for Roanoke Island's "The Lost Colony," Cherokee's "Unto These Hills" and Boone's "Horn in the West."

Irwin Corey in 'Schweik'

Nitery comic Irwin Corey will star off-Broadway in "The Good Soldier Schweik," opening April at the Gate Theatre, N.Y.

The Sheldon Baron-Michael Rosche-Lee Brady production is being directed by Robert Kalfin and the sets are being designed by Gordon Micunis.

Ralph Lycett Moves To Pitt Civic Light Opera

Ralph Lycett, pressagent last summer for the Tappan Zee Playhouse, Nyack, N.Y., has joined the Civic Light Opera Assn. of Greater Pittsburgh as promotion and company manager. The CLO, of which William Wymetal is managing director, will begin its season July 8 with a revue costarring Robert Goulet and Carol Lawrence.

Lycett was active in Pittsburgh six years ago as director of a subscription campaign for the Theatre Guild-American Theatre Society.

Casa Manana, Ft. Worth, Skeds 15-Week Summer

The summer schedule at the Casa Manana, Fort Worth, will be expanded this year to 15 weeks. Eight musicals are contemplated, contingent on the outcome of a current underwriting campaign. No contracts for the 1963 session are to be signed until $80,000 has been raised or until the management is reasonably certain of securing that much.

The theatre-in-the-round has been in operation the last five summers, with the seasons increasing in length from 10 weeks in 1958 to 12 in 1959 and 14 each year thereafter. Plans for the upcoming season call for a slight change in the usual policy of running shows two weeks each. All but one of the eight presentations are slated for fortnight stands.

Scheduled for one week only during the theatre's traditionally slack July 4 period is "Cinderella," the Richard Rodgers-Oscar Hammerstein 2d musical originally done as a television spectacular. The show is skedded for July 1-6. It's to be preceded June 3-15 by "Song of Norway" and June 17-29 by "Gypsy."

The five other shows are to be "Wildcat," July 8-20; "The Vagabond King," July 22-Aug. 3; "Carnival," Aug. 5-17; "Naughty Marietta," Aug. 19-31, and "West Side Story," Sept. 2-14.

Award to Miss Gilder

Rosamond Gilder, chairman of the U.S. Centre, International Theatre Institute, was presented with the ninth Annual Kelcey Allen Award at a luncheon held last week at Sardi's Restaurant, N.Y. The award, honoring the late Women's Wear Daily drama critic, is for contributions to the American theatre.

In addition to her position with the U.S. Centre, Miss Gilder is a vice-president of the International Theatre Institute and a special consultant to Lucius Battle, Asst. Secretary of State for Educational & Cultural Affairs.

Stock Review

A Sound of Distant Thunder

Robert Ludlum presentation of drama in three acts, by Henry Denker. Staged by Ralph Bell; settings, Robert Conley; lighting, Charles LaMartin. Stars Robert Lansing, Lee Grant, Paul McGrath, Dana Elcar; features Ben Yaffee. Opened March 12, '63, at the Playhouse on the Mall, Paramus, N.J.; $4.80 top.

Prof. Gotha	Paul McGrath
Comrade Minister Kermentov	Dana Elcar
Peter Vorechkin	Ben Yaffee
Elena Dvorski	Lee Grant
Dr. Nicholas Bardev	Robert Lansing

Henry Denker's "A Sound of Distant Thunder" which opened last Tuesday (12) for a 12-day tryout at the Playhouse on the Mall, Paramus, N.J., has a fascinating theme, but fails to reach its potential in its present state. The study of how clandestine use of psychoanalysis saves the life of a top Soviet commissar occasionally hits sharp dramatic peaks, but the weak finale tends to frustrate both play and audience.

A noted Soviet surgeon who has operated on the official for an ulcer suggests that additional surgery would be useless, but that psychiatry might ease his mental problems. The patient reluctantly agrees to the treatment, which he calls "bourgeoise black magic" and the state brands as counter-revolutionary.

There's an air of suspense as a youthful psychiatrist takes over and probes the politico's subconscious. One of the few laughs in the heavy script comes when doctor and patient are discussing Freudian treatment. "Under this," the physician says, "nobody gives any orders." The commissar replies, "No wonder it's called counter-revolutionary."

Just what author Denker is attempting to establish is somewhat cloudy. Occasionally there are lines which hint that, despite communism's doctrine that the state comes first, an individual will give his own life priority. Then, of course, the psychiatrist is in constant fear that he, his secretary and a male aide will face the salt mines in event the tension-torn patient suddenly regards them not only as menaces to himself but to the state.

Curiously, this peek at what happens on the Moscow couch ends on a romantic note. The shapely secretary, who has an aversion to men because she was once raped, shakes off her psychosis without any apparent treatment and finds love with the psychiatrist.

It's an inconclusive end, considering that the doctor earlier saved his patient from what could have been a fatal seizure during an analysis of a dream. Obviously, if he died everyone would have been safe. But if the play wound up there that would have been obvious too. Hence, the need for an alternative. However, the existing windup is weak.

Robert Lansing makes the difficult role of the psychiatrist a credible one with a forceful characterization. Lee Grant is perhaps too studiously shy and reserved as the secretary, though her portrayal may be in keeping with the demeanor of the typical Soviet steno.

Dana Elcar is outstanding as the ailing commissar, wrapping up the role with an emotionally-charged patina. Paul McGrath suavely portrays the surgeon, while Ben Yaffee wins audience sympathy as the psychiatrist's aide who bungles an attempt on the life of the Soviet official.

Ralph Bell's direction for the most part is in keeping with the sombre mood of the script. Bell, incidentally, is producing "Thunder" along with Eugene Francis, although neither gets credit as such in the program. Robert Conley's drab setting of the psychiatrist's office presumably realistic for Moscow. Charles LaMartin's lighting provides a dash of realism where it's needed.

Denker, who's turned out such previous plays as "A Far Country," "Time Limit" and the flop "Venus at Large," has an absorbing theme in "A Sound of Distant Thunder." But the drama's message is vague and the show lacks spark and crackle. More polish would perhaps help, but there'd have to be plenty of it.

Gilb.

Gloria Swanson Denies Plan for 'Tonight' Tour

Gloria Swanson, starring this week in Harold J. Kennedy's "Just for Tonight" at the Sombrero Playhouse, Phoenix, denies a recent report that Willard Swire intends presenting the comedy on tour next season with her as headliner.

The play continues at the Phoenix at the spot through next Sunday (24). Kennedy, who also authored "A Goose for the Gander," in which Miss Swanson starred on Broadway and on the road, is featured in the Phoenix presentation.

Scheduled B'way Preems

[illegible], Winter Garden (3-28-63).
My Mother, Plymouth (3-23-63).
Mother Courage, Beck (3-28-63).
Hot Spot, Majestic (4-9-63).
Rattle Simple Man, Booth (4-17-63).
She Loves Me, O'Neill (4-23-63).
Sophie, Winter Garden (4-8-63).

HENRY GUETTEL'S
"The Sound of Music"

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ROSALIND HUPP
MARY JANE FERGUSON
ETHELYNE DUNFEE
BILL GALARNO
SANDRA EAMES
CAROL GLADE
DICK ALVO
HARRISON FISHER
DAWN SHERWOOD
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—Houston Press.

"MARIJANE MARICLE as Elsa Schroeder, exhibits considerable singing ability and an acting talent to match."
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"ROSALIND HUPP as the Mother Abbess, sings with a rich quality that sends tingles rippling up and down the spine."
—William A. Payne, Dallas Morning News.

"Great talent of ROSALIND HUPP . . . a great voice and a great talent . . . her interpretation of the taxing 'Climb Every Mountain' amounted to near perfection . . . she brought a tenderness and toughness to her role that was breathtaking."
—Sam Taylor, Lancaster New Era.

"MARIJANE MARICLE is a stunning sight and excellent singing actress as the worldly lady (Elsa Schroeder)."
—Hubert Roussel, Houston Post.

". . . Roles capably handled by HARRISON FISHER as the Baron Elberfeld and DICK ALVO as Herr Zeller."
—Ted Gross, Lebanon Daily News.

"There were simply NO DISAPPOINTING PERFORMANCES."
—The Toreador, Lubbock, Texas.

"MARY JANE FERGUSON, a charmer, who sings and dances equally well, is a captivating Liesl."
—Fred Childress, Youngstown Vindicator.

"BILL GALARNO is excellent as Liesl's fiance who becomes a Nazi."
—Dallas Times Herald.

"MARIJANE MARICLE is a luscious 'other woman' in the baron's life, with ripe appeal and good voice."
—C. B., Omaha.

"SANDRA EAMES and CAROL GLADE sing beautifully of the problem of 'Maria'."
—Marjorie Graham, El Paso Times.

"THE ENTIRE COMPANY is excellent. There are no bad parts or poor portrayals even in the smallest walk-ons."
—Frank G. Schmidt, South Bend Tribune.

"In ETHELYNE DUNFEE, who plays Liesl, the 16 year old Trapp daughter, we saw great promise as a star. She reminded us at times of a young Lucille Ball. She has the vitality, carefully tempered with poise, the talent and—to top it off—the beautiful big blue eyes."
—Barbara Taylor, Albuquerque Tribune.

Brad Kelly's 'Twain' Project

Tampa has become the "lucky 13th" city to provide an English Mark Twain volume for Moscow's Lenin Library and to receive in exchange a life of Twain written in Russian.

Bradley Kelly, King Features Syndicate veep who originated the person-to-person type program, calls it "the Mark Twain Plan for the Exchange of Books and Good Will." The globetrotting Kellys (as fashion merchandise consultant for Town & Country magazine she uses name Abigail A. Johnson) began the swap motion in 1961. Prior to that time they had visited Moscow's Lenin Library — the world's largest—and noted the 20 inches of card file on Twain, in 25 languages of the 15 republics. Twain visited Russia in 1867 and was translated there in 1872.

As editor of the Redding Times in Redding, Conn. where Twain (born Samuel L. Clemens) once lived, Kelly published an anniversary issue on Twain's sojourn in Russia and to every country be-in Redding, and mailed copies to Khrushchev and the minister of culture in Russia and to every country behind the Iron Curtain. His first reply came from Tito, who returned two Twain books in Russian and asked for more copies of the paper.

Two years ago the Kellys toured Russia and met B. P. Kanevsky, chief of the international book division of the Lenin Library and the idea of a book exchange was conceived. It is appropriate that Florida participate so extensively in the idea. Twain, although he lived in Hannibal, Mo., was born in a town in Missouri called Florida. The exchange, a personal project of the Kellys, is not endowed or subsidized.

NAL's Expansion

New American Library, since 1960 an autonomous subsidiary of the Los Angeles Times-Mirror, whose Signet, Key, Mentor and Omega imprints have been leaders in the paperback business, is going into an important expansion program. David Brown, former managing editor of Cosmopolitan and until recently executive story head of 20th Century-Fox, has become editorial v.p. of NAL under Victor Weybright, board chairman and editor-in-chief. Editorial veepee Truman M. Talley (also with film background) will work with Brown, as a team, in expanding and diversification projects, along with general editors Arabel J. Porter, Edgar Doctorow and Edward L. Burlingame.

Incidentally, Brown's wife, Helen Gurley Brown, is author of the recent bestseller "Sex and the Single Girl" for which Warner Bros. paid $200,000 for the screen rights.

Nippon's Cutrate Books

An American publishing firm is offering popular U.S. fiction here at cutrate prices almost at the same time they are published in the U.S. The Charles E. Tuttle Co.'s first number, under this program, is "The Man Who played God," by Robert St. John, published by Doubleday in January. Priced at $5.95 in the U.S., the book sells here for $2.78. Tuttle previously had pioneered here in the publication of inexpensive editions of American textbooks and technical and medical volumes.

The latter categories particularly have been on the market here and in Taiwan at low costs in pirate editions.

Ginzburg's Second Indictment

Ralph Ginzburg, New York magazine and book publisher, has been indicted in Philadelphia Federal District Court on 28 counts of mailing obscene literature, involving three of his publications—Documentary Books, Liaison News Letters and Eros magazine.

It was the second indictment in three months for Ginzburg, who was held on 10 counts of mailing obscene advertising last December.

The U. S. Attorney charged the books, particularly Eros, a $10-copy quarterly, were mailed nationally. The Federal D. A. and the Philly police acted jointly after receiving a half dozen complaints here from persons to whom the books were mailed. Complainants included a Baptist minister and a nun.

World's $1,000,043 Net

World Publishing reports net sales of $14,100,046 compared with $13,510,071 in 1961.

While it was the eighth consecutive year that the company has shown an increase over the previous year, fourth quarter sales were off. In '62, the fourth quarter net sales were $3,651,806 against $3,814,583 in '61.

Net earnings for '62 also were down, totalling $1,000,043 compared with $1,252,755 for 1961. Earnings per share were down 10c to 90c.

'Mrs. Dally' Plays

New off-Broadway playwright William Hanley's "Mrs. Dally Has a Lover and Other Plays," which Dial will publish in April, is unique in that the titular "Mrs. Dally" is a character in all three.

The first was the title play, then "Whisper In My Good Ear," and the third is titled "Today Is Independence Day." Latter is as yet unproduced.

Grosset & Dunlap Earnings

Grosset & Dunlap reports net sales of $25,206,000 for 1962. Covering the company and subsidiaries—Wonder Books, Treasure Books, Bantam Books and Bantam's subsids — the figure compares with $23,000,000 for 1961.

Net earnings after taxes were $1,217,757, compared with $1,067,400 for '61, an increase of 14.1%. Earnings per share for last year are $1.02 on 1,100,070 shares outstanding.

CHATTER

Controversial author Henry ("Tropic of Cancer" etc.) Miller slated for Satevepost coverage.

Samuel Zuckerman, 72, managing editor of The Day-Jewish Journal, died in New York's Doctors Hospital.

Bill Ornstein's latest short story "The Knot" will appear in next month's holiday issue of American Jewish Times Outlook.

Helen Gahagan Douglas (Mrs. Melvyn Douglas) is author of a forthcoming Hill & Wang book, "The Eleanor Roosevelt We Remember."

Hy Sobiloff, author of four books of poetry (his latest for Dial is titled "Breathing of First Things") is also a successful businessman. He has also done film production.

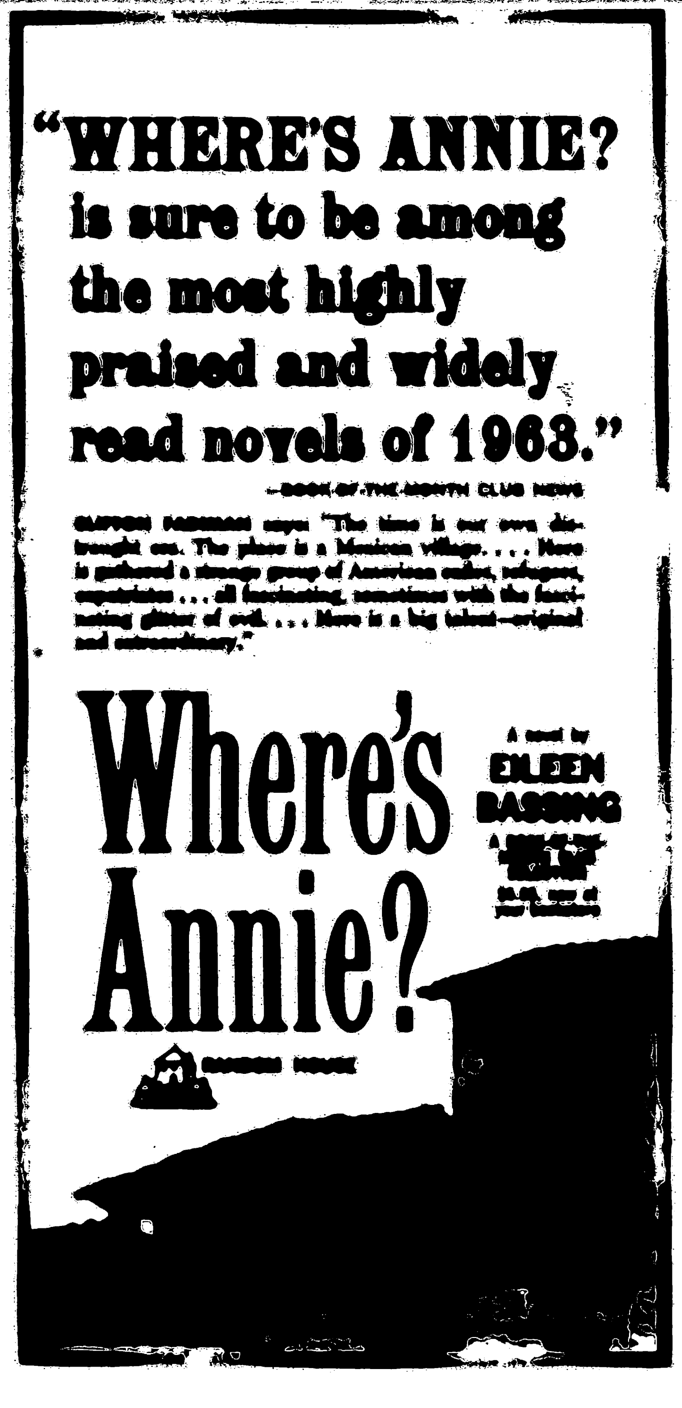
Harding Lemay, longtime p.r. for Alfred A. Knopf Inc., upped to assistant of the chairman of the board and prexy of the company. Mrs. Blanche Knopf is prez of the firm; Knopf is board chairman.

Garet Rogers' "Scandal in Eden" (Dial Press) is a whodunit with a yesteryear Hollywood background. Miss Rogers was a practicing attorney since 1947 until her first novel in 1954 and since then she has written three others. This is her first centreing on a murder trial.

Both Evening Times, Glasgow, and Evening Citizen, Glasgow, carried week-long series on the show biz career of the Glasgow Empire Theatre, set to shutter for all time March 31 to make way for office development. Times series was penned by Jack House, local broadcaster.

Off-Broadway playwright and theatre critic Lionel Abel's upcoming book, "Metatheatre: A New View of Dramatic Form" (Hill & Wang) advocates an original concept of theatre appreciation. H&W also bringing out Alun Owen's "Three TV Plays" and book versions of other playwrights: Paul Green's "Five Plays of the South," Swiss playwright Max Frisch's "The Firebugs" and "Andorra," Arthur Kopit's "Asylum, Or What the Gentlemen Are Up to, Not to Mention the Ladies," and Georg Buchner's "Complete Plays and Prose," as translated with an introduction by Carl Richard Mueller.

Ernest A. Gross, 50, associated with the Buffalo Evening News, since 1941, and for some time its labor editor, has been named director of the N.Y. State Labor Dept.'s Office of Public Information, in Albany. He will be paid $13,000 annually. Gross, who worked for the Lincoln Star before joining Buffalo Evening News, succeeds Herbert Crispell, promoted to deputy commissioner.



Publishing Stocks

(As of March 19, closing)

Allyn & Bacon (OC)	26	+ ¼
American Book (AS)	44¾	−1¼
American Book Strat	4⅛	− ⅛
American Heritage (OC)	5⅛	− ¼
Book of Month (N.Y.)	22	− ¼
Conde Nast (N.Y.)	9½	− ⅛
Cowles Mtg. Co.	12¾	
Crowell Collier (N.Y.)	36	+ ¼
Curtis Pub. Co. (N.Y.)	7¼	
Ginn & Co. (N.Y.)	20¼	+ ¼
Grolier (OC)	44¼	−1¼
Grosset & Dunlap (OC)	12¼	− ¼
Harcourt Brace (N.Y.)	20¼	+ ¼
Hayden Pub. (OC)	3¼	− ¼
Hearst (OC)	25	
Holt, R&W (N.Y.)	27½	−1
L.A. Times-Mirror (OC)	32	− ¼
Macfadden Bartell (AS)	2¾	
McCall (N.Y.)	30	− ¼
McGraw-Hill (N.Y.)	30¼	
Meredith Pub. Co. (OC)	25	+ ¼
Nat'l Per. Pub. (OC)	9¼	+ ⅛
New Yorker (OC)	103	+4
Pocket Books (OC)	6¼	− ¼
Prentice Hall (AS)	33	− ½
Ran'm House (N.Y.)	9¼	− ⅛
Scott Foresman (OC)	23⅞	− ¼
H. W. Sams (OC)	32¼	
Time Inc. (OC)	72	
Western Pub. (OC)	21¼	
World Pub.	10⅛	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Those who may have caught a tv shot of James Petrillo's farewell address on his ouster not only as president of the AFM but subsequently of his own Chicago local may have noticed that as he walked away weeping from the mike a hand reached out and embraced him and it was Georgie Jessel. How that boy gets around!

But for about 15 years I have been in constant communication with a young college-bred Chicago musician and the tears he may have wept at the departure of Petrillo would hardly have wet the head of a pin. He is a fascinating letter-writer and I have always urged him to drop his fine old flute and become a writer.

Wyszynski, Flute? Sounds Like Pro Footballer

He seemingly has finally acquiesced to this admonition and written a piece for The Old Town Voice, a frail little four-page Chicago sheet, now in Vol. 1, No. 2. But what Richard Wyszynski had to say in this piece about the way musicians are still treated in America, and particularly orchestral musicians, astonished even a realist like me. He didn't blame Petrillo particularly but the patrons of this liquid sculpture.

Far from the offices of unions, agents, publishers and other middlemen of music, reports this Richard the Lionhearted, lie the front line troops in their trenches. He maintains the chances of being violently misunderstood in this country are very large for any one involved in art, religion, medicine, communications, poverty, sickness and individualism. "But no one knows the unrelenting eye of a stubborn lead better than the orchestral musicians.

"Before society is through with them they are often impeded, degraded, abused, tricked into turning upon themselves and short-circuited of their health and hopes."

Ricardo Begs Leave To Amend

He concedes that they are not the only victims in a world such as ours, but he maintains that if the late Ty Cobb had been a music student he might have had the same thoughts he expressed about hospitals. "That's a nice racket you boys have here. You clip the customers and every time you pass an undertaker you wink at him."

Ricardo is of the opinion that the old Petrillo slogan, "Insist on live musicians" may soon be amended to, "while they're still alive."

Our pride in the number of symphony orchestras across the land, Wyszynski maintains, is hardly deserving since most of them are squawky amateur groups in whom the spirit is weak but the flesh is demolished. "Of the two dozen so-called major orchestras who actually pay salaries the lowest one's scale starts at $60 a week for a 20-week season."

'Stop The Music, He Wants To Get Off!'

As there are 52 weeks in the year, what the musician does with his hands for the rest of the year is not the art patron's business. In fact no one seems to think this is an unnatural situation, except the musician's wife, children and pallbearers. "But I wonder," wonders Ricardo, "how many of our nominal patrons would care to undergo an operation performed by a brain-surgeon who had to earn his living in a butcher's slaughterhouse 32 weeks of the year."

He says there are more instrumentalists listed in the Chicago union local than there are jobs in the whole country. "One wonders how far Titov or Glenn would have gotten were they forced to go begging for opportunities the way American musicians do.

Krauts Do Better. On Our Money?

"Things are not this bad all over. West Germany supports its 94 orchestras in an area roughly the size of Illinois and Indiana combined, and by support Germany means salary commensurate with civil service, year-long employment with vacations, substantial pensions and job security wherein no conductor can discharge a musician in a random tantrum, called 'discipline' in the press.

"Like European nations in general West Germans believe in music so much they contributed $1,500,000 dollars toward the recent establishment of the Lincoln Center of Performing Arts.

"As for the American musician—composer, conductor, performer, teacher, outcast—I can't see a democratic society taking care of its artists without taking care of its poor and its sick but the point to remember is that until this day comes we are all poor and sick, for not having received, for not having given."

And Frozen Apples At That

For years I thought Wyszynski played an oboe, but in his last letter he talks about a flute. Snowed in at Snow White Motel in Brattleboro, Vt.—"which is fine if you're a dwarf and like apples"—he reports he's back trying to cover 23 holes with nine fingers and feels like Jerry Lewis trying to read Shakespeare and coming out Boris Karloff.

"'You don't live the music,' sighs my mentor. He's right. Here's a phrase of delicacy, warmth, tenderness and suppleness and what's inside me? Apprehension, tension, fear, loneliness, anxieties and memories of a year wherein I was arrested, hospitalized and fired (with fallout).

"Dorothy Day writes that you can't write cogently about suffering until the suffering is over, or at least alleviated. If I force my sticky valves into opening up in sonority, I drop the flute and fall on the floor in a fit of tears and insomnia. It's much easier to write about it than do it, that's all I know.

Flute Players Like Girls?

Listen, of all the musicians you know, do you get the idea that in order to become what they became, their profession had to be an obsession? That's what I lack. I am concerned about the flute, but I am also concerned about politics, war, peace, love, family, friends, medicine, education, pretty girls, my unconceived children, heat, food and shelter, to name a few. What this all means I don't know but I'm trying homeopathic remedies and I have got nothing left but hypnotism."

At Stanford University, and it may be in other colleges, they test guys for their aptitude. One that I know was a Thomas Edison Jr., and majored in electrical engineering. The cerebral checkers checked him out and decided he would be better in medicine. He switched and by the time he was 30 he was a big wheel in his field.

Switch To Gibbons, Says Scully

Wyszynski doesn't have to go through all this testing. In 15 years he's testing himself blindfolded if not blind. I'd suggest he drop the flute and write about it. After all James Gibbons Huneker played a pretty good piano, but he was a far better writer, and music was enriched no end by his switch.

In fact, when I was a cub reporter on The Sun my greatest thrill to say, but he could not have been insensitive to a wave of admiration was to stand next to him as he fingered the files of the Trib and I looked over those of the Times. We said nothing. There was nothing flowing from me to Jim the Penman.

Broadway

Rudolph Friml en route to Naples on the Cristoforo Colombo with Mrs. Friml.

Machito returned to N.Y. last Thurs. (14) after an extended cha-cha tour of South America.

Comedian-scripter Stan Freberg's letterhead asterisks his Freberg Ltd.* with the sub-note, "*but not very."

The old (1939) N. Y. World's Fair site of the New York State Bldg. will house a Dick Button ice revue at the '64 expo.

"Bullwinkle" producer Jay Ward, who specializes in whacky stunts, threw a "New Year's Eve" party last night (Tues.) at The Improvisation, new midtown coffeehouse.

Composer George Duning leaves Hollywood March 19 for New York to do promotion in connection with his scores for Warner Bros.' "Critic's Choice" and "Island of Love."

Phil Regan helping L. A. Mayor Sam Yorty on drumbeating a 1967 World's Fair for Los Angeles. Both now east and hosting names at cocktaileries to generate interest on a longrange program.

Lew Leslie, who died March 10 in Rockland County Hospital, Orangeburg, N. Y., had only been a patient there about a week, not a few years as reported last week, but had been in New York's Bellevue Hospital prior thereto.

Carmel Quinn, per usual, was the St. Paddy's Day colleen last Saturday (16) at Carnegie Hall. She's been staging a series of such one nighters in N. Y., Chicago, Boston, et al, every March for some years. Her regular beat is the cafe circuit.

For the second season Mae Lyons, longtime aide to the late William Fields, whom she succeeded, will handle the Ringling-Barnum & Bailey press. She's the first femme in such role; prominent gents such as Roland Butler, Bev Kelley and Dexter Fellows preceded her.

Nancy Ranson won the Gramercy Prize for her casein painting, "Village India," at the current 9th annual of the National Society of Painters in Casein at Riverside Museum. "Village India" is one in a series of caseins, oils and serigraphs stemming from her journey to Asia with her husband, showbiz writer Jo Ranson.

Balsa Hotels Corp. veepee Rodrigo Calderon named Frank J. Green, longtime St. Regis Hotel associate, executive manager of that posh 55th & 5th hostelry. He was longtime assistant to Pierre Bultinck, former g.m. of the St. Regis, now veepee and g.m. of the new Regency Hotel. The Balsa chain of Mexico owns the St. Regis.

Caribbean Tourist Assn., attuned to the increasing tourism in the West Indies (benefitting from the Cuban blockout and the gambling casinos as a plus factor vis-a-vis Florida), has stepped up its ballyhoo, consistent with improved business. Martin J. Wiesch is the new g.m.; Robert Bouret, director of Tourism for Puerto Rico, is prez of CTA.

The poor benighted, not to mention blacked-out, New York press got at least two "welcome home" soirees in the past two weeks. The "Virginia Woolf" management last week hosted a do at Blair House, and on Monday (18) night the Playboy Club threw a VIP press party "celebrating the end of the newspaper strike" (the "end" remains dubious).

Willi Erich Newmann (born Neumann) in Koenigsberg, East Prussia, who left Germany in 1929 for work in the American theatre, being sought by three adult daughters, due to come to the U.S. this year. Character actor was previously identified with the Deutsche Theatre Hirschberg Schlesien, Germany. Communications to Mrs. Christian Hahl, 223 W. Shirley Ave., Rahway, N. J.

Maria Gambarelli, Metopera ballerina who made her film debut as a straight dramatic actress in "L'Amiche" (The Girl Friend), a yesteryear Titanus Venice Film Festival winner, is personaling with it on its Yank bow at the New Yorker Cinema. Since then, the American dancer has made several Italo pix, all straight roles, but for some reason this one took a long time getting U.S. outlet.

Mack ("21" Brands) Kriendler hosted a literati "pour" for George Jessel at "21" Club last Thursday to launch George Jessel's new book of show biz poems, "Halo Over Hollywood." It's published by Toastmaster Publications, Van Nuys, Cal., partnership between the author and Kriendler who financed the publication of Jessel's sequel to "Elegy In Manhattan," published three years ago by Holt, Rinehart & Winston.

One of the unanticipated washouts on this past winter's cruises were attempts to play either Vaughn Meader's "The First Family" or both Allen Sherman albums ("Folksinger" and "Celebrity"). Wellmeaning passengers who hooked them up on ship's loudspeakers in bars and public rooms found nobody paying attention. Because the lyrics do require concentration for appreciation, the straight pop disks get better reaction.

In adding Eddie Arcaro to the (more or less) "closed" membership of The Skeeters, Stamford's Mayor J. Walter Kennedy, who is secretary of the club, points up a compelling capsule of the jockey's career: "When he (Arcaro) started racing in 1929 at age 13 he rode 4,779 winners out of 24 056 mounts; in purses, his mounts earned $30,-030,543; he won five Kentucky Derbies (a record), six Preakness Stakes (also a record) and six Belmont Stakes (equalling a record)." Since retirement last year, Arcaro is with the American Totalisator Co.

4½ Hrs. From B'way

By Walter Winchell

Yvonne deCarlo is challenging live audiences again. Opened at a night spot near L.A. The star doesn't use her rep as a crutch. She can sing and hoof.

Eleanor Powell cancelled her April date at the Grove. Jackie Mason subs.

Marie Wilson opens at the Cork Club, Houston, March 21. Also on bill: The Bob De Voye Trio, the gal they fling about the stage is Long Island's Diana Baffa.

They say Frank (Ciro's) Sennes owns a chunk of that new Strip apartment bldg. near his closed joynt.

Phil Harris mc'd Desert Inn's sports writers feast yesterday at Sheraton-West. Te-ing off Wilbur Clark's 11th annual Runyon Fund golf tourney. Clark donated over 400G to that fund to date.

Linda Christian did "straight" for femme hypnotist Pat Collins at Interlude.

Tally-Ho, swank supper spot, again changed hands. New Canteens.

Peppermint-West, No. 1 Twist place in H'wood, 1st Birthday Party attended by many of its steady movie celeb clientele. Door fee $1.

William R. Eberhal, ex-exec at Hotel Pierre (NY), is new gen. mgr. of Hotel Ambassador here.

Double-Take: Local theatre marquee shouted: "Special Matinee for Children Saturday!" The film was "Days of Wine & Roses" mainly about alcoholics, who wind up in a straitjacket.

Gus Lampe, 37 years booker of Grove (now coowner of hotel in Phoenix), never played the horses. Recently purchased 3 nags. They never lose.

Bob Stack told Vince Edwards ("Ben Casey") he will not do a 5th year for "Untouchables." The narrator for the series has 2 more to do and then the Easy Money stops. Merely residuals.

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; LOcust 4-4848)

Lou Marks, of the comedy team Fisher and Marks, hospitalized for minor surgery.

Richie Thomson, formerly with the Ray Matthews Trio, now a singing single at the Tally-Ho.

Jackie Miles back in action after long illness at Uncle Milty's, Pennsauken, N. J., opened March 15.

Anthony Moresco, newest So. Philly voice, makes debut as Anthony and the Sophomores at Dick Lee's Cafe.

Princess Grace and Prince Rainier III will attend opening of the Philadelphia Travel and Vacation Show at Convention Hall, April 18.

Maynard Ferguson named music director of the New Hope Academy of the Performing Arts; will preside during the school's eight week summer season.

Returning from a midwinter vacation in California, Eugene Ormandy (Philly Orch conductor) will make two podium appearances with the Pittsburgh Symphony.

Benefit show for late disk jockey Mac McGuire to be held at Delaware Valley Gardens (31) will feature Dick Clark, Sally Starr, Johnny Ray, Ed McMahon and Red Benson.

London

(HYde Park 4561/2/3)

Associated British Pictures threw an after the Royal Film Show supper party on Monday (18).

Ex-world lightweight champ Freddie Mills is to open a new club, The Nite Spot, in the West End.

Edward G. Robinson met the press on Thursday. He's over for the Royal Film Show in which he stars.

Comedian Jimmy Edwards selected as prospective Tory candidate for North Paddington, a London area.

Princess Margaret visited the Royal Ballet at Covent Garden and met Margot Fonteyn and Rudolf Nureyev.

Brian McDonald in from U.S. to deputize for Donald Harron in "Mary, Mary." Harron is smitten with jaundice.

Around town are Alexander Cohen, David Susskind, Kurt Frings, Ross Hunter, Ben Roberts, Deborah Kerr and Lex Barker.

The Earl of Kimberley appointed to the board of Tekli Films, in charge of publicity. Company is headed by Tony Tenser and Michael Klinger.

Lawrence P. Bachmann planed to Culver City for two weeks of huddles with Metro top brass over the forthcoming Metro-British program for the year.

Burgess Meredith signed to appear as the narrator, linking three one-act plays of Eugene O'Neill "In the Zone," "Before Breakfast" and "Hughie." U.S. actress Nan Martin and Jack MacGowran will be with Meredith, who will also play a couple of roles.

Berlin

By Hans Hoehn

(703264)

Albrecht Schoenhals, vet German screenstar, observed his 75th birthday.

Heidi Bruehl will sing for Germany at upcoming Grand Prix Eurovision in London.

Frank Capra's "Arsenic and Old Lace," now dubbed into German, released by Atlas-Film.

Dr. Alfred Bauer, director of Berlin Film Festival, to Paris to attend the meeting of Assn. of Int'l Film Producers (FIAPF) on fest matters.

Jose Ferrer plays the lead in Arca's "Aufenthalt in Marienborn" (Delay At Marienborn). Pic centers on the attempted escape of an East German via a U. S. military train. Rolf Haedrich directs.

Actor Ernst Ginsberg returned to Berlin after an absence of 30 years. He will play the title role in Romain Rolland's "Robespierre" at Erwin Piscator's Freie Volksbuehne. Ginsberg left Berlin for Switzerland in 1933.

Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF 5000)

Albert Simonin removing his name as coscripter from the Marcel Carne pic "Chicken Feed For Little Birds" on the pretext that his characters had been robbed of their humanity.

Benoit Leon-Deutsch barring three weekly legit critics from his Madeleine Theatre, where the new Andre Roussin play "Love That Never Ends" just opened. He said he just did not like the tone of their reviews.

Comedie-Francaise actor-stager Robert Manuel to Gotham to mount an English version of Marivaux's "The False Confessions" as translated by W. S. Merwin. Production is for the Institute of Advanced Studies in the Theatre Arts.

New group to present English and American plays in Paris, titled the Association Pour Le Theatre de Langue Anglaise, will include Leueen MacGrath in Shaw's "The Millionairess," which Michael Kahn, of the Writer's Stage in New York, will direct.

Yves Montand winding his highly successful one-man singing show at the Theatre De L'Etoile after four months of SRO shows. Previously pencilled in for two months, the solid biz run doubled. Various commitments led to curtailing of this boff stint.

With the hard feelings between France and Great Britain, due to France's nixing of British Common Mart entry and the British tele interview with outlaw anti-DeGaulle ex-Minister Georges Bidault, it is felt to be fitting that Robert Bresson's "The Trial of Jean of Arc," should be released now.

Union Gala by thesps for the aging or unemployed actor fund at the Cirque D'Hiver last week had comic Darry Cowl throwing knives, Jean Richard handling tigers, actor Robert Lamoureux, lions, Gina Lollobrigida putting horses through their paces and others. Gross was $36,000 but expenses permitted only $12,000 to go into aid coffers.

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel 478316)

Alfredo Cuomo takes over "Gidget" (Col) unit publicity from Harvey Matofski, who joined Embassy Pictures.

Lorin Maazel to Milan to direct concert for RAI-TV after eliciting rave comments from Rome press for local performance.

"Uncle Tom's Cabin" performed in Rome, as a modern opera by composer Luigi Ferrari Trecate, and to good reaction.

Eric Johnston visited Dino De Laurentiis' new studio complex outside Rome before heading back to States after local o.o.

Daniela Rocca, the wife in "Divorce, Italian Style," has published a book of poems, and also will record them for an Italo diskery.

Eleonora Rossi Drago to Madrid for role opposite Cyd Charisse and Hugh O'Brian in Aldo Pomilia's "Assassination, Made in Italy" (APO).

Marcello Mastroianni and Pietro Germi expect to sky to U.S. for Oscar award ceremony. Ditto Sophia Loren, who'll be presenting some of this year's awards.

In-and-out: Burt Lancaster expected; John Gavin here from Madrid; Irasema Dilian, juve Italo star of early forties, back from long stay in Mexico; Alicia Palacios in from Madrid on biz for Epoca Films; Giancarlo Menotti off to Vienna and Paris for tele commitments after looking into Spoleto Festival affairs here.

Nassau, Bahamas

By Bill Elliott

Metop mezzo Blanche Thebom in for a recital.

Count Basie wound up a short stint at the Cat & Fiddle.

Vocalist Micki Marlo headlining at Fort Montagu's Coronet Room.

Laverne Baker and Five Royales topping bill at the Silver Slipper.

Huntington Hartford reported dickering to sell some of his extensive acreage at Paradise Island.

Paradise Beach, heretofore strictly a daytime operation, now offering a twice weekly nighttime package including barbecue, dancing and native floorshow on an outdoor stage on the seafront. Shows are being staged by former dance team of Ricardo & Evelyn.

ASCAPer Alice Simms down from New York on annual holiday and to promo some of her new songs. A calypso specialist, Miss Simms has through the years written many of the "native" numbers termed "goombay" which have a distinctive Bahamian rhythm differing from Jamaican and Trinidadian calypsos.

Having lost most of its famed waterfront diningroom to a new dockside thoroughfare, Prince George Hotel has converted what remained of it into a night club, calling it Sloppy Joe's. Current entertainment roster lists oldtime calypsonian Blind Blake, Haitian balladeer Andre Toussaint, goombay drummer Peanuts Taylor, and jazz saxman "Little G" McNair. Room is also homebase for the Eloise Trio, Decca pactees now fulfilling engagements in the States.

Columbus

By Fred Oestreicher

(CA 8-2600)

Herman Hunt completed new boxoffice at Hunt's Cinestage.

Hartman has booked touring company of "Carnival" April 3-6.

E. J. Keirns, new general manager of the Ohio State Fair, says the fair may book the "Beverly Hillbillies" and Tennessee Ernie Ford. Fair opens here Aug. 22.

Citizen-Journal Broadway theatre party April 21-26 will attend "Tchin-Tchin," "How To Succeed in Business Without Really Trying," "Mr. President" and "Never Too Late." Party quarters at the Edison.

Hollywood

Joe Levine in town.

Constance Towers returned to her Panama home.

David Mirisch joined pubrelations firm of KSV&R.

George Weltner in town for Paramount studio confabs.

Lorne Greene set for six-week European tour late this month.

Continental Distributing Inc. moved from Film Row to Sunset Strip.

George Nader back from Philippine filming of "Great Space Adventure."

Sid Rogell named to board of trustees for National Jewish Hospital in Denver.

Wayne W. Dailard elected exec director of 1963 International Beauty Pageant, to be held in Long Beach Aug. 8-18.

Anna Maria Alberghetti headlines May 9 opening of new Portland Hilton Hotel, Portland, Ore., on $5,000 stipend.

Howard W. Koch promoted to exec veepee of Essex Productions, his duties to encompass Reprise Records operations as well as film production.

Milt Stein heads new press department which Stan Seiden and Zev Bufman set up for their local legit, Florida stock company and touring productions.

Chicago

(DElaware 7-4984)

Lydia Chelminski replaced Melissa Smith as assistant to Freddie Townsend, adpub chief at Palmer House.

Pat Boone and Ozzie & Harriet Nelson top the American Dairy Assn. show at Pick-Congress Hotel today (Wed.).

Alfred Hitchcock, spouse and entourage, due in next week to herald Universal's "The Birds," which opens April 5 at State-Lake Theatre.

Suburban Stagelight Theatre opens tonight (Wed.) with "Heir Time," a comedy written by Eddie Hubbard, a deejay with radio station WGN.

"A Period of Adjustment" opens March 26 for four weeks at the Old Orchard Country Club Theatre. Film has played Chi, but never the stage version.

Jose Iturbi and soprano Consuelo Rubio do "An Evening in Seville" concert May 10 at Orchestra Hall is under the aegis of Chicago Concerts, Inc.

Carson Pirie Scott, the department store, presented the third in a series of chamber orchestra concerts last Monday (18) in its seventh floor auditorium, with Dieter Kober conducting.

Monday night (18) was preem night of the year for Chi, with scribes covering the opening of Danny Kaye's eight-performance stand at Opera House, Homer & Jethro's opening at Edgewater Beach; Helen O'Connell's at Mister Kelly's; and Vicki Benet's at Sheraton-Blackstone. All this plus a preview of "Long Day's Journey Into Night" at the Carnegie.

Palm Springs

By A. F. Scully

(Tel 324-1838)

Eartha Kitt's draw best of season at the Chi Chi.

This year's WAIF (adoption setup) ball honored Jane Russell, the founder.

Mamie Van Doren heads for Germany after stint at the Cave in Vancouver.

Bob Hope family pledged $70,000 for new convent for nuns who teach at St. Theresa School.

Frank Sinatra's preem of his "Come Blow Your Horn" netted 15G for City of Hope charity hosp.

Gene Autry, tapped to marshall Circus Week, is autographing baseballs these days instead of pix, being veepee of L.A. Angels who train here.

Mike Levee claims he's oldest living member of Racquet Club, ignoring claims of Ralph Bellamy and Charlie Farrell who were owners, not duespaying members.

Jack Manning, who directed "The Night of January 16" in new Indio court house, was roommate of Bob Mitchum when both were Hollywood nobodies. Manning now runs big delivery service in L.A. but winters at Palm Desert...

Tangled Tale of Bill Orr & Chums

Continued from page 1

judgment absolving company from any liability to Orr over 10,000 shares of Warner Bros. Pictures stock (old issue), 34,000 WBP shares (new issue) and 1,000 shares of DuBois Chemical stock, and in alternative if it was determined that DW was in some way liable to Orr, then DW be given judgment in a like sum against Graff, United California Bank, Citizens National Bank, Union Bank and 25 Does.

Latter action stemmed, according to DW, from a loan of $145,000.36 made by brokerage house to Orr, and amount of $300,000.43 repping various loans made to Orr, in which the three blocks of stock figured and had been released by DW "pursuant to instructions by Graff."

DW complaint stated that Orr through his attorney, had asserted to DW that Graff didn't have this authority . . . "that Graff's instructions regarding the removal of shares from plaintiff's possession, custody and control . . . were part of a fraudulent scheme whereby defendant Graff and perhaps others (not including plaintiff) intended to convert said shares to their own use."

Orr, in his answer to Dean Witter suit, denied giving Graff authority to complete the transactions claimed, said DW had been "jointly liable for any damages so notified and claimed DW is occurring to Orr "by reason of any acts or transactions described."

He also asked that court declare himself in no way responsible for transference out of Dean Witter's possession of the three blocks of stock and that the court award him the 10,000 shares of WBP and 1,000 DuBois shares and declare the 34,000 shares of WBP stock his "sole and exclusive property."

WB Shares Involved

In his cross-complaint against United California Bank, Floyd & Co., Dean Witter, Sheldon Graff, Victor A. Krwyn, Orr asked recovery of 46,200 shares of Warner Bros. Pictures stock and dividends from UCB, Dean Witter, Graff and Krwyn, and recovery of 1,000 shares of DuBois Chemical stock from UCB, DW and Graff. He also asked $2,000 from Dean Witter, as amount assertedly due, and $4,200.13 from United California Bank.

Shares of stock, according to cross-complaint, in varying amounts and on various dates had been "wrongfully" delivered, without Orr's "knowledge or consent," to United California Bank. In 28 causes of action, Orr alleged that in some instances stock had been pledged to UCB for debts to amount of $186,500; owed bank by Sheldon Graff, in some cases UCB had sold stock, and in some cases stock had been pledged to UCB for "a fictitious and non-existent debt" of Orr's to bank. Certain stock, too, had been pledged to UCB for a $45,000 debt owed by Krwyn to bank, according to complaint.

Orr also stated that during period of March 1, 1960 to about Sept. 20, 1962, he had retained Graff as a consultant in business affairs and personal financial management and personal financial management "without right, title or interest in assets or holding of Orr and without authority to incur any obligations in his behalf." To facilitate Graff's activities, Orr declared, he had authorized him to sign checks on checking accounts and endorse checks for deposit with three banks, including Citizens National Bank, United California Bank and Union Bank.

However, according to complaint, Orr "alleges that throughout the period mentioned . . ." Graff "wrongfully, fraudulently and without the knowledge or consent" of Orr "drew from the said checking accounts for cross-defendant's own use."

Orr in suit asked that Graff be directed by court to render an accounting and Orr have judgment against Graff "for any sum found due." He also asked that United California Bank be directed to render a "just and full accounting of all money in any checking account."

This was on Orr's claim that UCB "wrongfully has applied various sums from Orr's checking accounts and from wrongful sale of Orr stock, to make repayments of loans of Graff, and Krwyn and of alleged monies due United California Bank on forged instruments, purporting to bear the signature of Orr."

Says Deed Missing

Orr's breach of contract suit against Graff charged that on May 24, 1960, he had loaned Graff $30,000, for which he was to receive a $40,000 trust deed, but deed had never been delivered to him.

Graff, in his answer to Orr's cross-complaint to Dean Witter, in which he also was named as defendant, denied all but two of Orr's allegations against him. One of these denied that he had not been authorized to incur any obligations for Orr, as latter contended.

In his answer to Witter suit, Graff denied he was indebted to brokerage house in any sum. He also alleged that DW had failed to sell 5,000 shares of Warner Bros. Pictures stock—which had figured in DW's suit—upon his instructions, which had resulted in a loss of $7,157.96. Graff likewise denied any responsibility for any loss or damage allegedly suffered by Orr.

Union Bank suit against Orr, Sheldon and Doris Graff and Howie Horwitz, alleged Orr had signed promissory notes for two loans, $300,000 and $95,000. Bank also claimed Graff had delivered to institution his continuing guarantee of obligations of Orr, that Orr had signed a similar document guaranteeing Graff's obligations up to $70,000, and that Horwitz signed his continuing guarantee of Graff's obligations of credit of same sum.

Orr in his answer to Union Bank suit denied that either promissory note "was executed by him and alleges that his purported signature . . . is a forgery." He also denied he was indebted to Union Bank for $445,000, amount in question, while acknowledging he had received another $300,000 from UB. However, he charged UB was wrongfully holding 34,000 shares of Warner Bros. Pictures stock under an alleged claim as collateral for this claimed indebtedness, and asked court for a judgment returning shares to him.

In his counter-complaint against Union Bank and Horwitz, he charged bank applied various sums from Orr's checking account to Sheldon Graff, "to make repayment of loans and alleged monies due Orr on forged instruments purporting to bear Orr's signature, including but not limited to forged promissory notes and loan disbursement instructions."

Orr charged, too, that bank delivered sum of $300,000.43 to Dean Witter without his knowledge or consent against payment of 34,000 shares of WB stock, which was transferred by DW to Union Bank, according to Orr. Horwitz was named by Orr on his guarantee of Graff's debts to bank in amount of $14,032.00. Orr asked court to allow him $8,307.00 judgment against bank, that bank be directed to return the 34,000 shares to him. Demand of $7,316.30 was made upon Horwitz.

Lenny Bruce

Continued from page 2

such playwrights as Eugene O'Neill and Tennessee Williams.

The newly-realized legal implications of the case has brought a trio of attorneys into the case, headed by Harry Kalven Jr., a law professor at the Univ. of Chicago and a published authority on the subject of obscenity. The other lawyers are Maurice Rosenfield, an attorney who numbers the Playboy Clubs among his clients and also has interests in several radio stations, and George Pontikas, a young barrister who is doing the spadework.

Severe Handicaps

The lawyers are starting out under a severe handicap because of several serious technical errors of omission made by Bruce when he was serving as his own attorney, and by a lawyer the comic brought in from New York. For instance, the case was tried primarily on the basis of the evaluation of Bruce's act in terms of community moral standards. The new set of lawyers would like to ask for a new trial under the freedom of speech provision of the First Amendment. However, a new trial can only be obtained on the issues fought in the original trail, and Bruce defended himself on the "community standards" issue and not freedom of speech.

Legal observers who watched Bruce at the trial were not surprised at the jury's verdict. He appeared in court in the same costume he wears in his night club act, and went off on long discourses on the philosophical validity of the material in his act.

Following the first week of the trial, Bruce flew back to Los Angeles, where, a few hours after he arrived, he was arrested on suspicion of possession of narcotics.

Bruce Free in Frisco

San Francisco March 19.

The big news about Lenny Bruce's engagement at Off-Broadway here is that he got through an entire week without being arrested, although his routines seem to be the same as those for which he's been busted here and elsewhere. After his previous arrest here, Bruce was acquitted in a sparkling, humor-filled trial that featured testimony by other performers.

Off-Broadway is doing heavy business for Lenny's engagement (which has been extended through the current week ending March 23), and newspaper ads specified "No cover charge for patrolmen in uniform." His comment on a 12-month sentence for "obscenity" in Chicago: "I think it's quite obscene."

When the Chicago case resumed on Feb. 25, Bruce's lawyer, Earl Zaidens, said that he met with Judge Daniel J. Ryan, and that it was his (Zaiden's) understanding that the trial would be delayed until Bruce could return to Chi.

Judge Ryan, according to Zaidens, instructed the attorney to come to court on Wednesday (27) and make a formal move for a postponement. When Zaiden complied, the Judge denied the motion, forfeited Bruce's $500 bond, issued a warrant for the comic's arrest, and asked the State's Attorney to start extradition proceedings. Bruce sent the judge a telegram accusing him of "illegal, unconstitutional and Fascist behavior." It arrived on the day that Bruce was given the maximum sentence under the law.

The precedental Roth case referred to earlier was one that occurred in 1956 when the U.S. Supreme Court upheld a California statute defining something as obscene and exempting it from protection under the First Amendment. It centered on the sale of pornography.

Shelley Berman

Continued from page 1

believes clubs, in the main, failed to meet challenge.

Other major contributors to current nationwide nitery slump, according to Berman, are unemployment, population on shift to the suburbs, general decentralization of entertainment for city dwellers and the extra-severe winter most of the nation recently suffered.

Costs for an evening's entertainment are an appreciable part of the problem, asserts comic. "I will give you a dollar for every person of under 45 you find at N. Y.'s Waldorf Astoria on any given night," states Berman. "It must cost a young couple at least $50 to have dinner and see a show there."

One way to attract the "young adult" trade, according to comedian, would be "adjusted minimums on cover charges" for patrons under a certain age. "I never drew a laugh from an empty table," he says, "and the management never made any money from one."

Lack of younger trade has given birth to a new nitery problem, dearth of new talent development. "I can count the big, big night club draws on the fingers of one hand," he asserts, "and new ones aren't being developed. New talent needs a young following to launch it."

Berman asserts that between 75-80% of a night club's patronage in a major city like New York consists of "out of towners" or tourists. "But," he says, "tourism is no longer as exciting within the U. S. as it once was. Overseas travel is now the thing, therefore night clubs must look elsewhere for business." He believes clubs should look to the suburbs, as have major department stores, motion picture theatres and other erstwhile soley metropolitan.

Ringside hecklers also came under scrutiny of the comedian. Management, he feels, too often takes no action against the nemesis of the nitery performer. "Too many times a table of four dictate the entertainment for 400 others." He believes that the boozy ringsider often forces a comic to abandon his regular material to deal with him which can mean disaster for a show.

Recent boom of "talk" records has caused the field to be "glutted," sidetracked Berman, contending a lot of "stupid" records have been dumped on the market, most of which are "totally lacking in quality."

Cassius Clay

Continued from page 1

Thursday (14) night, in repartee with McMahon, on how two of the judges could give it 5-4-1 and how the referee gave Clay 8-1-1 on his round-by-round scorecard of the 10 semesters.

The booming dinner and nitery business, along with theatre trade on preceding and post-Wednesday nights, attested anew to how much a "hot" sports event means to any city. New York—the biggest in the world—included. Gallagher's, for example, was sold out two weeks before the night of the fight, a natural because of that steakhouse's proximity to the Garden and its character as a focal sportsmen's hangout.

But it is this very concentration of moneyed and savvy citizens who are waxing most vociferous about the "decision," as much in sorrow as in anger, for the very good reason that "the fight game, with its many shady overtones, could use an exciting and new stimulus—providing, however, that it's on-the-up-and-up."

The reflection is not so much on Clay or Jones, as the basic "decision"—something presumably beyond the control of the participants.

Concensus is that the uninhibited Cassius Clay "has the makings of a champ—but that's a couple of years away." None dispute his personable and articulate front—it is as an undergraduate he won the 1960 Olympics honors for the U.S. in the amateur heavyweight competition in Rome—or even his pugilistic prowess. The free-wheeling iambic pentameter, which has rhymed some of his earlier opponents into kayos — even unto Clay forecasting the round — certainly has pyramided public interest.

When Clay's prognosticated fourth round kayo of Doug Jones went into the fifth round it became a spot news-flash on radio and tv. Clay had cut that down from a forecast of six rounds. The fight went the 10-round distance and the "decision" remains a topic of discussion.

Since Clay is a natural-born showman, even that dubious "win" may pyramid into another curious brand of showmanship. Nonetheless, there is a cloud anew over the boxing business in New York where there have been public hearings on whether or not to outlaw it.

Decca Earnings

Continued from page 4

$40,150,402 in '62. It is also noted that the cost of "Spartacus" is expected to be fully amortized by the end of 1963.

In his report, Rackmil stated that sales and net income of the record division showed "satisfactory increases over 1961." He also noted that 1962 marked the Golden anni of Universal and that the film company had a strong year (see separate story), singling out "Lover Come Back" and "That Touch of Mink" as two of the company's top-grossing releases. Rackmil likewise pointed to U's upcoming product for 1963 and saying that the array gives "promise of another successful year." He added that his expectations for the record division were also high.

The annual meeting of Decca stockholders will be held May 7. Proxies for this meeting will be requested when notice of the meeting, proxy statement and form of proxy are mailed on or about April 8.

Seeger-Weavers

Continued from page 1

thal, a key man in the controversy since he handles Weavers, Tarriers, Leon Bibb and others, says his proposal to include Seeger and the Weavers was flatly refused by The producers, who said, "the boys upstairs won't allow it."

Leventhal, who has in the last year tangled with all three networks on The Weaver ensemble appearances, says, "There's never any official statement on the blacklisting. You have to read between the lines when you don't know what they mean anyway. And it comes down to the same old passing of the buck from network top management to ad agency to client."

He says The Tarriers, because it's a racially mixed group, were also tabooed by "Hootenanny" producers who later changed their minds, possibly at the threat of an ugly publicity explosion over the exclusion.

General feeling among the top folk singers, many of whom have liberal political leanings, is a strong allegiance to Seeger, credited as being the single most important factor in folk music's current popularity and partly responsible for the "Hootenanny" handle for folknik bashes. An ambivalence is suspected by some observers, however, since the network exposure, a big promotion for performers and the medium generally, and the loot involved are strong lures.

Seeger and the Weavers, blacklisted throughout the McCarthy era for alleged Communist affiliation, were excluded from the January CBS special from Washington, D. C., under auspices of the B'nai B'rith's Anti-Defamation League. Occasion was the ADL's annual award to President Kennedy for his ". . . enrichment of our democratic heritage." Appearing were Odetta, Clancy Bros. & Tommy Makem, Josh White, Judy Collins and Will Holt, but reportedly none was aware at show time of the Weaver ban.

A year ago The Weavers pulled out of an NBC "Tonight" appearance when they were asked to sign a loyalty pledge.

Similar situation arose a couple of years ago on CBS when the late Cisco Houston, slated to emcee a CBS-Revlon folksong special, was handed a loyalty oath for signing less than an hour before shooting. Houston, just back from a State Department tour, ripped up the pledge on the spot, but was allowed to do the show anyway.

Seeger at present could be considered "technically" clean. Convicted of contempt of Congress after refusing to discuss his politics before Congressional investigators, he recently beat the rap when an appeals court threw out the decision.

Niteries 'Romance'

Continued from page 1

count years. Had some of them converted to large seaters, they could have enlarged capacity take up the slack of lowered prices. Just how to accomplish this adjustment with present capacity, they admit to be a difficult task.

There are other shifts to be made if the cafes are to be geared to the romantic vein. They know that the shows now will have to be accented to appeal to femmes. Under previous expense account operation, the appeal was more masculine, since it was the business man or the buyer whose tastes were the main concern of the spender. Thus, it's the feeling of many bonifaces that romantic singers may again become the vogue in niteries. The accent may again go toward heavier and more lush production.

One of the examples supporting the likelihood that hand-holding may again be the vogue in niteries is seen by the fact that many intime rooms have not been hit to any great extent by the curtailment of expense account spending. It's pointed out that boys and girls still go out evenings. If niteries are to remain in business, more of that kind of business is needed to replace the disappearing customer who used to be able to get the Federal Government to pick up most of the nitery tab.

OBITUARIES

ERNST WOLFF

Ernst Wolff, 50, owner-director of Berlin's huge Mosaik dubbing and printing plants and one of the most powerful forces in the postwar German film industry, died March 11 in a Berlin hospital after a short ailment.

(Details in the film section.)

TOM LENNON

Tom Lennon, 67, early DAILY VARIETY staffer, died March 17 in Los Angeles. He had been attorney, screenwriter, press agent, novelist and reporter. He is credited with coining word "flack" for press agent.

He leaves his widow.

GERALD HEALY

Gerald Healy, 45, actor, playwright and producer, died in London, March 9. He was playing the role of the Jesuit preacher in "Stephen D" at the St. Martin's Theatre, and became ill two days before his death. He joined the Dublin Gate Theatre Co. as assistant stage manager and after becoming an actor toured with the company in Egypt and the Balkans.

Later he was with the Abbey Company for five years and during that time wrote two plays, "Thy Dear Father," which was produced by the Abbey, and "The Black Stranger," which he produced himself for the Players Theatre. Healy spent some time with the Radio Eireann Repertory Co. but returned to freelance work as both an actor and producer and also a director of documentary films.

He is survived by his widow, actress Eithne Dunne, and daughter.

Jack Kapp

JIM O'CONNOR

James F. (Jim) O'Connor, better known as "Gene Knight," 70, drama and amusements editor of the N.Y. Journal-American, died of a heart attack in New York March 18. He had been ill only a few days.

O'Connor, was one of the more familiar figures on the legit and nitery circuits. He tried to cover all openings in virtually any field which had performers appearing on a stage or on a floor, and also reported on many phases of the amusement industry. His wife, Katherine, known to the trade as Kit, was his constant companion.

IN MEMORY OF
OUR BELOVED FRIEND
Floria Vestoff
who left us on March 18th, 1963,
to join her dear mother, Jennie.
MAY THEY REST IN ETERNAL PEACE!
—[illegible] and Billy [illegible]

O'Connor was born in Troy, N.Y., but moved to New York City at an early age. He started his newspaper career more than a half-century ago on the Yorkville Home News, and then went over to the Harlem Home News and served a term on the Bronx Home News before going to work for the N. Y. Journal.

Upon joining the N.Y. Journal in 1925, O'Connor wrote a column on Bronx and Harlem events concentrating on political activity. The column was discontinued with the approach of World War II because of paper rationing. He was subsequently made real estate editor, but segued into the post of drama editor in 1945 at which post he remained until his death. In addition to editing the department, O'Connor wrote nitery reviews under the name of "Gene Knight," which is the J-A nom-de-cafe for nightlife scriveners. He also wrote a column of nitery chatter and did several legit pieces weekly.

The Milk & Honey Company
Mourns the Loss of
A Dear Colleague
LOU POLACEK

O'Connor is also survived by a son, James F. Jr., who is with the U.S. State Dept. in Indonesia, a daughter, Mrs. Maureen Cannon, and three grandchildren. Funeral services will be at 10 a.m. today (Wed.) with a mass at the Church of the Epiphany.

CARRIE DeMAR

Carrie DeMar, 87, retired vaudeville performer and widow of Joseph Hart Boudrow, songwriter and playwright, known professionally as Joe Hart, died Feb. 23, in Cold Spring, N. Y., of a stroke. Miss DeMar had entered a Catholic order in 1930.

Miss DeMar entered vaudeville while in her teens. She toured the U. S. and Europe for many years and was given credit for the vogue of changing her costume and set with each song. She retired about 1910 from active stagework. Her husband was frequently Miss DeMar's writer. In addition, he and Fred Mallon wrote several plays including "Tarrytown Widow," "The Idea," "Later-On" and "Girls Will Be Girls."

BILLY SMITH

Billy Smith, 60, veteran vaudeville-nitery performer, known professionally as "Little Billy Smith," died March 13 in New York.

JACK KAPP
March 25, 1949
Always In Our Hearts
Irene and Sam Lutz

He appeared in numerous vaude acts at all the major vaude houses. He partnered with such people as Roy Sedley, Loring Smith and Virginia Barrett. Smith also appeared with Olson & Johnson in "Laughing Room Only" and toured with them in their USO version of "Son's O' Fun." He also produced, directed and appeared in numerous nitery revues.

His wife, comedienne-singer Bernice Fairy, and two sons survive.

FLORIA VESTOFF

Floria Vestoff, about 43, choreographer and comedy writer, died in Hollywood March 18 after a brief illness.

She was Old Gold's dancing cigaret box in the early days of tv and was choreographer for the former Ted Mack "Family Hour." She had written comedy for Jackie Gleason and Joe E. Lewis and choreographed routines for Eddie Foy and was a member of ASCAP.

Miss Vestoff was from the European vaude family that had a dance act called The Vestoffs. Surviving is her husband Gordon Andrews, who was once pianist at the old Club 18, N.Y.

ANDREW C. FUHRMAN

Andrew C. Fuhrman, 82, onetime member of the Eddie Leonard troupe in 1905, died after a heart attack at his Milwaukee home March 10.

Fuhrman started as a musician in Hensler's Juvenile (Milwaukee) band at 1893 Chicago World's Fair. Fuhrman, expert on saxophone, flute and piccolo, worked in Wisconsin and Palace Theatre pit bands during heyday of vaudeville, and was honorary member of Milwaukee Musicians' Assn., Local 8.

During period from 1934 to 1942, Fuhrman was music librarian and member of staff orchestra at Milwaukee Journal's station, WTMJ. Fuhrman also played on the onetime "Heinie & His Grenadiers" program on WTMJ—also sparked his own show "The Silver Flute."

Survivors include his wife, two daughters and two brothers.

ARNOLD A. KRUEGER SR.

Arnold A. Krueger Sr., 73, composer, organist, organ and piano instructor in Milwaukee area since 1922, died March 11 at Waukesha (Wis.) Memorial Hospital. Krueger played pipe organ in silent film theatres in the Milwaukee area.

Krueger's composition "March Symphonique," was showcased at first concert of earlier day Wisconsin Symphony Orchestra; his "Gremlin Picnic," was featured by the U.S. Marine Band in 1950.

Krueger operated Krueger School of Organ and subsequently taught at Wisconsin College of Music, Milwaukee. Krueger was a member of Seven Arts Society & Milwaukee Musicians' Assn., Local No. 8.

Two sons, one sister survive.

LIZZIE MILES

Lizzie Miles, 68, blues singer, died in New Orleans March 17. A veteran of the jazz field, her version of "You're Always Messin' Around With My Man" was the first blues recording by a Negro to appear in England. It was cut in 1922.

She recorded with many jazz groups including Jelly Roll Morton and King Oliver. At one time, she was featured in a circus, singing while riding bareback as pigeons landed on her shoulder.

She retired in 1951 to devote her final years to prayer "for these troubled times" and charitable work.

LOUIS B. POLACEK

Louis B. Polacek, 42, actor-singer, died March 11 in Baltimore, Md.

He launched his career at New York's Radio City Music Hall, where he remained for three years. He then toured Europe with "Rosalinda" for the USO. His Broadway credits include "Brigadoon," "Guys and Dolls," "Kismet," "Silk Stockings," "Most Happy Fella," "New Girl in Town," "Oh, Captain," "Music Man," "The Unsinkable Molly Brown," "Milk and Honey" and "La Belle Helene."

CHARLES S. ROSE

Charles S. Rose, 80, owner-operator of Muskego (Wis.) Beach amusement park, since 1941, died March 10 in Miami.

Rose was manager of Fun City State Fair Park in Wisconsin, later operated Modernistic Ballroom at State Fair Park and and in Milwaukee's downtown, the Futuristic Ballroom (today—the Swan Theatre). Rose was owner-operator of general amusement rides, at State Fair Park until 1960.

Wife survives.

TERRY SNYDER

Terry Snyder, 47, drummer, died in New York March 17. He had been associated with Perry Como in radio and tv for the past 16 years, starting with Como's first radio show for Chesterfield.

In addition to his work with Como, Snyder made some recordings for Columbia and, recently, was featured in percussion albums put out by Enoch Light's Command label.

Surviving are his wife and two children.

PERRY LEROY

Perry LeRoy, 80, creator of the "LeRoy Piano Course," died March 18 in New York. LeRoy originated the self-taught piano method in 1930 and he appeared on independent radio stations from coast to coast during the '30s and '40s. His method was published by Doubleday Doran and sold over 1,000,000 copies.

He is survived by his wife, two children and three sisters.

JERRE W. WYATT

Jerre W. Wyatt, 51, production manager for KLZ-TV, Denver, died in a Denver hospital March 31 of pneumonia.

Born in Kansas City, he came to Denver as a boy. He traveled the country as a sax man, playing with a number of former "big name" bands. In World War II, he was a member of the U.S. Army Band. He joined KLZ-TV, a CBS affil, in 1953 just before it went on the air. He was member of Musicians Union Local 802.

Wife and mother survive.

LEON L. LEE

Leon L. Lee, 66, early day exec producer, died of a stroke in Hollywood March 11. He had been in failing health since suffering a stroke in 1944.

He turned out many of the Larry Semon and Oliver Hardy two-reelers for Chadwick Films, and during the early '30s wrote and produced for Monogram. Later he became advertising manager for United Artists, then account exec for Donahue & Coe.

Widow survives.

TED MENDENHALL

Ted Mendenhall, 72, died March 6 following a long illness. He had been with Paramount Pictures for 36 years as a salesman, branch manager and district manager in Sioux Falls, S.D., Omaha, Kansas City, and Des Moines. He retired in Des Moines 10 years ago. He was a charter member of the Variety Club.

Surviving are his wife, son and daughter.

MRS. RAYMOND ZYNEL

Mrs. Raymond Zynel, 50, known professionally as "Little Catherine" on old Polish radio hour on Milwaukee stations from 1930-1942, died at Johnson Municipal Hospital, after a heart attack. She performed frequently with Milwaukee Polish players in dance and other productions.

Husband and son survives.

RALPH DAVIS

Ralph Davis, 87, prexy of Royal Amusement Corp., Honolulu, died of a heart attack in Hollywood March 10. He formerly was prexy of Ocean Park Pier.

Surviving are his widow; son, Ralph Jr., a film editor; and daughter.

JEAN LEE

Jean Mack, who as Jean Lee appeared in burlesque for many years, and also with the "George White Scandals of 1940-41," died March 8 in Boston.

Her husband, Jess Mack, a theatrical booker in Boston, survives.

Julia Tharp Young, 83, early-day pianist with the San Francisco Symphony, died March 12 in in San Carlos, near San Francisco. She was the widow of architect Edward Young. Two sons, three daughters and a sister survive.

Beryl Rigby, 30, nightclub dancer died from gas poisoning, March 10, in London. She was the sister-in-law of impresario Bernard Delfont. Her husband, stage director Michael Hayman, survives.

Hugo Gruder-Guntram, 78, former director of the Volksopera, Vienna, died in Vienna March 8 after a long illness. He had also been a tenor in the Vienna state opera. Gruder acted lately as impresario.

Dan Boyle, owner and manager of the Empress Theatre at Macleod, Alta., died March 5 in Macleod. Survived by wife, son and daughter.

William Downey, 88, retired member of Motion Picture Operators Union Local 107, died in Philadelphia recently. His widow survives.

Husband of silent screen actress Grace DeCarlton died March 9 in Portland, Me., after a long illness.

Father of Russell Arms, singer-actor, in San Francisco, March 12.

Son, 8, of Karl Denver, pop singer-guitarist, died at Glasgow, Scotland, March 8, following an auto accident.

Father, 87, of comedian Pat Buttram, died in Birmingham, Ala., March 12.

Mother, 76, of William F. Buckley, veepee Curtis Pub. Co., died March 15 in Bronxville, N. Y.

MARRIAGES

Jacqueline Boyce to Peter Carver, London, March 2. Bridegroom is Radio Luxembourg deejay.

Anne McQueen Gregg to James Harris Denison Jr. recently in Dallas. Bride is daughter of Vean Gregg of Interstate Circuit.

Judy Wilson to Eugene Gutowski, London, March 15. She is a fashion model; he is a film producer.

Jean Rodda to George Bellamy, London, March 16. Groom is a member of the Telstars instrumental group.

Lisa James to Joseph M. Lucas, March 11, New York. Bride is an actress; groom is an actor.

Susan Piehn to Bill Crofut, March 17, N.Y. He's half of the Crofut & Addis folksinging team.

BIRTHS

Mr. and Mrs. John McDaniels, daughter, March 2 in Highland Park, Ill. Father is with WGN-TV sales in Chicago.

Mr. and Mrs. Ed Kearns, son, March 3 in Chicago. Father is on WGN Radio sales staff there.

Mr. and Mrs. Randolph Galt, daughter, Hollywood, March 11. Mother is actress Anne Baxter.

Mr. and Mrs. Al Bart, son, Hollywood, March 8. Father's an IMA agent.

Mr. and Mrs. Bill Tracy, son, Inglewood, Cal., March 7. Father's a singer-comic.

Mr. and Mrs. Aaron Rochin, son, Hollywood, March 9. Mother is actress-dancer Kaye Rochin; father's a sound technician at Universal.

Mr. and Mrs. Francis M. Scott, son, Hollywood, March 11. Mother is Margaret Fitts, tv-screen writer; father is business affairs administrator for Capitol Records and former bandleader.

Mr. and Mrs. Stuart Lisell, son, March 11, Brooklyn, N. Y. Father is on the comptroller's staff of Embassy Pictures.

Mr. and Mrs. Anthony Molotski, daughter, March 12, Hollywood. Mother is the daughter of Roy M. Brewer, Allied Artists Pictures exec.

Mr. and Mrs. Ben Kamsler, son, Hollywood, March 10. Mother is singer Deltra Kamsler, formerly with Tennessee Ernie Ford; father's a literary agent.

Mr. and Mrs. John Larson, son, New York, March 13. Father is a company manager for the Theatre Guild on "Dear Me, the Sky Is Falling."

Mr. and Mrs. Sig Sakowicz, daughter, March 14 in Chicago. Father is radio personality there.

Mr. and Mrs. Edward Masket, daughter, March 13, N.Y. Father is ABC director of program business affairs.

Mr. and Mrs. Bryan F. Clark, son, Alexandria, Va., Feb. 23. Father is producer Eastern Slope Playhouse, North Conway, N.H., currently pressagent for Arena Stage, Washington; mother is an actress, Jo Deodato.

Mr. and Mrs. Bob Chartoff, son, March 15. Father is a personal manager.

Mr. and Mrs. Darryl Jerlow, son, Hollywood, March 11. Mother is Anne Davis Jerlow, former tv coordinator for Grant Advertising on Lawrence Welk show; father's a biz manager and former film agent.

Mr. and Mrs. Sampson P. Powers, son, March 19, New York. Mother is Diane Lilly, formerly with Ted Bates & Co.; father is a vicepresident and account supervisor with McCann-Marschalk agency.

The picture shows us an on the spot recording by one of Granada's cameramen of a Tibetan child.

TRUE ☐ FALSE ☐ Tibet is an enslaved country.
TRUE ☐ FALSE ☐ There is an attempt at genocide of the Tibetans by the Chinese.
TRUE ☐ FALSE ☐ The Dalai Lama's departure is a blessing.
TRUE ☐ FALSE ☐ Schools and hospitals have been vastly improved by the Chinese.

The answers, many of them quite surprising, were heard on an illuminating newcomer to British Independent Television Granada's documentary series **WORLD IN ACTION**. Combining significance with showmanship it takes on everything from Tibet to Tshombe. From supermarkets to social reform. From bombs to bikinis to life in the two Germanys. Newspaper response is gratifying. We thank: Dennis Potter of the Daily Herald who calls it, "The best thing ITV is producing in the documentary field." Philip Purser in the Sunday Telegram who writes, "I think it is a true innovation in television journalism." And Martin Jackson of the Daily Express who thinks it, "...a silent revolution in the field of TV documentaries." ■ Interested? Call Granada's Kay Campbell, MU 8-1136 (500 Madison Avenue), or write to Paddy Cruikshank at

GRANADA TV NETWORK, ENGLAND

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VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.

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Vol. 230 No. 5 — NEW YORK, WEDNESDAY, MARCH 27, 1963 — 72 PAGES

YANK FIASCO AT LATIN FILM FEST

Nearing 70 and Still Stagestruck, Jack Benny Mulls Straight Legit

By ABEL GREEN

Jack Benny, who will be 70 next year when his present CBS-TV contract expires, is admittedly so stagestruck, and so enamored of hearing live audience reaction, whether it's for benefit of a symphony orchestra, or his Las Vegas nitery excursions, or his present six-weeker at the Ziegfeld Theatre, New York, that he is serious about "doing a play on Broadway." This is "about the only thing I haven't done," says the comedian, "because whether it was Earl Carroll's 'Vanities' in 1932 or this vaudeshow at the Ziegfeld, that's still musical or a revue, and not legit as I call it."

That Benny is serious is the fact he huddled with one name playwright with an idea of a specially tailored vehicle although he adds, "I'm sure my four writers could do it," because he details they have the right formula to "give me the right words."

Benny has a healthy respect for the "right words" because 13 years of tv programming have evidenced that proper situations, with dialog to match, can be made a lasting thing. Also, it's less frenetic than worrying about "being No. 1, as when I was in radio." In the video

(Continued on page 56)

Reporter Strikes Back

London, March 26.

London Daily Mail reporter Robert Bickford had a hunch that anything a pop singing idol could do he could do as well and set out to prove it for his newspaper. He became pop singer Rick Ford and last week cut his first disk for EMI release. Now, with crossed fingers, Bickford is waiting results.

If the disk clicks he will be on tv's "Lucky Stars" on April 13 and then tour with the John Leyton-Mike Sarne show starting April 28.

ONE LONG GOOF, MPAA VS. USIA

By VINCENT CANBY

Mar Del Plata, March 26.

Seldom in the history of U.S. film industry participations have the Yanks pulled so many boobons, gaffs and public relations boners as marked them in the just concluded Fifth International Mar Del Plata film festival here. For the embarrassed Yanks, it was nothing short of total disaster. Reverberations should be heard for sometime to come in offices in Washington and New York.

Principal responsibility for the foul-up, which has received hemisphere-wide attention in the Latino press, must lie with the Motion Picture Assn. of America. Latter has been engaged for the past year in hot game of passing-the-buck with the U.S. State Department over the question of who is responsible for U.S. representation at overseas fests.

As a result, nobody was responsible here. The large, rather motley assortment of Americans on hand moved leaderless through the fest, looking not so much like a delegation as like the confused guests at an important but not too chic cocktail party. Nobody quite knew why they were here or what they were supposed to do.

It's true that this year's Mar Del Plata event, in comparison with those of years past, was poorly or-

(Continued on page 4)

H'wood-on-the-Nile, Cleo's Original Stand, Maps a $20,000,000 Film Epic

By ROGER BOWER

Cairo, March 26.

International film production probably has a new entry—the United Arab Republic. The Cairo Lindy's set has it that Dr. Abdel Hatem, Minister of Culture, Communications and Tourism, is on the verge of signing with an Italian production outfit.

Mohamed Tayfour, Deputy General Manager of Broadcasting and TV, and the Budget brain of UAR, is working out the fine print of the contract. If it goes through it's a certainty he'll be transferred from the broadcasting division to head up the film enterprise.

The figure bandied about for the initial opus is $20,000,000. Most of the footage will be shot in Egypt using the Rome studios for interiors that can't be done in Cleopatra-land. Idea is that this will insure much of the moolah, kicked in by the UAR, staying in the country. As yet, there are no specifics other than that the initial effort will be a biblical picture using international stars of established b.o. power. Supporting players can be had in Egypt. Also industry savvy that he changed his

(Continued on page 14)

Lent's New Low

Chicago, March 26.

Illustrative of the present dreary state of the nitery biz, what with Lent and the Internal Revenue restrictions on expense account spending, is the following item of Palmer House history which was recorded last week:

The hotel's Empire Room had to call off the second show last Tuesday (19). It was the first time in 38 years that it failed to present two shows nightly. According to employees of the hotel, not one customer—not even a stray conventioneer—came by for the late show.

Trinity College Invites Sullivan To Rebut Bircher

Hartford, March 26.

In an effort to pacify columnist and tv emcee Ed Sullivan and mollify criticism, Trinity College here has invited him to address the student body. Sullivan was the butt of a talk at the school by John Birch supporter E. Merrill Root, author and poet.

Root accused the columnist of being one of two persons responsible for the Castro takeover of Cuba. Other named was New York Timesman Herbert L. Matthews.

In a talk before the political science club of the school, Root told his audience that Sullivan called Castro "The Cuban Abraham Lincoln," and added that both Sullivan and Matthews led the Ameri-

(Continued on page 71)

Tax Reform Pains Draw Sympathy Of Sen. Smathers

Washington, March 26.

A showdown over expense account deductions may be looming between the Administration's top tax collector and one of President Kennedy's close friends in the Senate.

Sen. George Smathers (D-Fla.), a ranking member of the tax writing Finance Committee and generally a power in the Senate, hinted that he would introduce legislation to roll back any substantive regulations he considers too stiff.

Internal Revenue Service said the substantive regulations on expense accounting will probably be out by the end of March.

Regulations already putting such a crimp in the nitery trade only cover the record keeping provi

(Continued on page 71)

4 Free Mink Stoles Get 'Name Act' Ad Billing As Mpls. Cafe Fights Biz Dip

Minneapolis, March 26.

Some niteries here are going to unusual lengths in their efforts to halt the biz decline since the new Federal income tax regulation affecting deductions for entertainment took effect.

Even "giveaways" are being introduced by several cafes for the first time locally. For example, the Anglesy Supper Club is giving away four mink stoles to lucky femme patrons.

Spot has one of the stoles on display in a locked cabinet. All fair sex members over 21 entering the establishment after 5 p.m. any day are invited to draw a key from what's called a "wishing well." If it happens to be the right one to open the cabinet the possessor gets a stole.

Establishment's newspaper ads play up the "mink stoles to be given away free" almost to the exclusion of what's on tap in food and entertainment.

ADAM YOUNG
NAB CONVENTION
Conrad Hilton Suite
1100
OPEN HOUSE

'Uncle Tom's Cabin' Opera With Dixiecrat Footnote

Rome, March 26.

An opera "Uncle Tom's Cabin," using choral passages derived from Negro spirituals, was given recently at the Opera House and had 20 curtain calls at its first night. The author is 78-year-old Luigi Ferrari Trecate who has never been to the U.S. Opera was given to celebrate the centenary of Lincoln's Emancipation Proclamation and Rome Opera decided to include this piece of contemporary social realism in its regular repertory.

There were some problems of translation however—the English translation of program notes for the tourists' benefit—the term "Negroes" (in Italian "Negri") being translated into Dixiecrat "niggers," offending a great part of the public.

Mull TV Special For World's Fair

CBS-TV and NBC-TV have held exploratory talks on a possible premiere special of the N.Y. World's Fair, due to open April 22, 1964.

The special, as it's being handled, would be exclusive to the pacted network, according to a World's Fair spokesman. It carries a "contribution" tab of $250,000, Bill Berns, World's Fair public relations v.p., stated.

Berns explained that the "contribution" tag is similar to the one of the Lincoln Center of Performing Arts, which received a contribution of $150,000 for the CBS-TV telecast of the opening night of N.Y. Philharmonic Hall. Length of the program would be from 60 to 90 minutes.

It would seem that the special telecast would either have to be telecast just prior to opening day or on the preem date, for subsequently the various exhibition halls at the Fair could make their own video origination deals. That eventuality would preclude the exclusivity held for the opening

(Continued on page 44)

Maximilian Schell Back To Basic Piano Career

Munich, March 26.

Maximilian Schell, whose piano studies were interrupted 10 years ago by his legit and film actor career, will make his bid for the big league in the longhair virtuoso line next September when Leonard Bernstein wields the baton over his rendition of the Mozart Piano Concerto No. 22, in New York. Project crystallized after Schell had tried out his hands again on a keyboard recently.

He will find time for rehearsals between starring in a new film version of "Crime and Punishment" and an appearance as Hamlet in Hamburg's legit Schauspielhaus.

Crisis Over Italo Film Showing Israeli Femme Soldiers En Deshabille

By JOSEPH LAPID

Tel Aviv, March 26.

The Israeli Army is conducting a thorough investigation in what is probably the most amusingly embarrassing incident in its history. The question is how did naked Israeli girl-soldiers get into an Italian picture?

In the Italian documentary film "La Donna nel Mondo" (The Woman in the World) Israeli femme soldiers are shown while bathing, naked in an Army camp, scratching each other's back and resting in the sunshine in half-way opened blouses. The narrator adds at this point a salty remark anent

(Continued on page 14)

Every engineer, producer and director knows the ZOOMAR LENS.

Next week, at NAB, Chicago, we will present the new ANGENIEUX—EVERSHED and ZOOMAR—10-2-1 lens 35mm to 14 inches . . . Operates 3 feet from the subject. This new ZOOMAR zooms in tighter and zooms out wider than any other.

Jack and Bill Pegler
TRI-ZOOMAR

Oscarcast Again Targeted Because Of Voting, Showmanship, Trade Ways

By THOMAS M. PRYOR

Hollywood, March 26.

The wonder of the annual Academy Awards ceremony is that it comes off at all each year, considering the barrage of criticism that surrounds the voting procedure and the staging of the show itself. On the other hand, perhaps all the attention and free advice that comes from some sections of the general press, which in recent years has popped off irresponsibly in certain respects, is a tribute to the importance of Oscar. After all, why pick on a pigmy?

From long range and close examination of the Academy Awards over a period of 30 years, there frequently has been found much to criticize. More than a decade ago, for instance, the Academy was prodded to announce the vote count for contenders in all categories. Many feel that it is ridiculous for the Academy to contend that to divulge this information would diminish the prestige of Oscar. It is equally ridiculous to fear that were exposure of the vote to reveal that only 50% of the 2,000-plus Acad members eligible to vote had exercised the privilege (it isn't a duty in any sense) that this would reflect discredit on Oscar.

It may be, too, that a certain amount of vote trading goes on, but to allege that this has reached such sizable proportions among pressagents, as the N. Y. Times did recently, that it can affect the outcome of the Oscar vote can only be regarded as mischievous specula-

(Continued on page 46)

Wilder's One-Act Opera (To Hindemith's Music) Produced at Juilliard

A new one-act opera, "The Long Christmas Dinner," not previously performed in the U.S.A., although text is by Thornton Wilder after a play of his written a long time ago, had its first N.Y. performance at the Juilliard School of Music. Composer Paul Hindemith, from 1940-1953 a professor of music at Yale and lecturer at Harvard, conducted his own work on a double bill with "The Demon," a ballet he wrote in 1923, also not previously performed in this country. Jose Limon choreographed it and danced the title role.

"The Long Christmas Dinner" (which runs 55 minutes) concerns the fortunes and misfortunes experienced by a family through successive generations. It had its premiere in Germany last year and this is its first English presentation.

Composer Hindemith will be guest conductor with N.Y. Philharmonic later this season, introducing his new organ concerto.

Nags No Floor Show

Washington, March 26.

Cabaret tax doesn't apply to race track bars and dining rooms, Internal Revenue Service has ruled.

Glass enclosed rooms at race tracks, IRS said, do not come under provisions of "roof garden, cabaret or other similar place" subject to the tax.

Horse racing, IRS continued, also doesn't fit into the taxable entertainment rules.

Screen Oscar Helped Rita Moreno's Career Plenty — In Television

Hollywood, March 26.

Television, stock and foreign film field offers have turned out to be the chief benefits of winning Oscar, according to Rita Moreno, who last year received the coveted award for her performance in "West Side Story." While the Academy Award has not been a particular asset in gaining her the non-type casting roles in American films which she has sought, the actress said it has made a definite impression on her career.

Miss Moreno, back in Hollywood after a 10-week European trek for television appearances and to spark second year celebrations for foreign runs of "Story," said she is now able to get television spectaculars and guest shots, due to the Oscar, "which I would never have been able to get before." She also said she is in demand for summer stock and has been offered at least three foreign films. Pictures are in France, Italy and England and actress said she very likely will do them abroad within the next year. Only American picture to come up, other than indie "To Be A Man" which she completed recently in the Philippines, is "Children of Sanchez," which she will do for Abby Mann, did show up in as large as it is

(Continued on page 14)

GERMANS WHOOP IT UP WITH 'TEXAS' SALOONS

Frankfurt, March 26.

Now that the British-imported espresso bar is no longer a novelty, the Germans are turning to Texas-style saloons to lure the international travelers, the home folks and lonely GIs anxious to get a chunk of tough steak.

In Frankfurt, the Steak House Saloon recently opened with Western-style swinging doors, barbecue grill, wagon wheels, lariats, pistol belts and 10-gallon hats sparkling

(Continued on page 62)

PAUL ANKA

The Financial Center of the World recognizes the International status of PAUL ANKA when on March 15 The Wall Street Journal, in an article by Ross Watson, on Page One acknowledges the important part PAUL ANKA plays in World-Wide Show Business.

Versions Vary On Vegas Slugging Of Johnny Mathis

Las Vegas, March 26.

There are several versions of how and why Johnny Mathis was slugged after his second show Wednesday (20) at the Riviera, where he was starring in the main showroom.

The fact remains that it cut short his three-week stint which was slated to close Sunday night (24). Sarah Vaughan, the Riviera lounge headliner, replaced Mathis, and Roberta Linn replaced Miss Vaughan until Monday (25) when Janet Blair and Al Hirt opened in the Versailles Room, and Miss Vaughan returned to the lounge.

Several witnesses stated Mathis was rude because he said the service was slow, and used "filthy language" to cocktail waitress Helen Benton Walsh, who is employed in the Riviera lounge. Her husband, Charles Walsh, a card dealer at another Strip hotel, said he heard the "filthy language" and asked him to apologize to his wife. Walsh said Mathis "shoved" him, so he hit him, knocked him cold, and the singer had to be revived with smelling salts.

Other witnesses told VARIETY that Walsh followed Mathis to the hotel elevator, hit him there, where

(Continued on page 56)

MCA's $12,706,849 Earnings in 1962

MCA Inc. earned $12,706,849 for 1962, according to Jules C. Stein, board chairman of the company. Consolidated net earnings, after preferred dividends, were equal to $2.50 per share on the 4,510,000 shares of common stock.

In addition to that amount there was a non-recurring item of $2,118,410 or 47c per share of common stock. These figures include on a "pooling of interests" basis, MCA's interest in the reported consolidated earnings of Decca Records for the year.

From Dag to Dad

Leon Levine, long with Town Hall, CBS, Columbia U and various foundations, has organized over 15 public anniversaries for various personages and organizations. But his most exceptional anniversary is upcoming: the 100th birthday of his father, Don Levine. A gathering of the whole family is in prospect. Author Isaac Don Levine will come east from California where he is completing a book.

The older Levine is still mentally alert and fairly mobile. He is the last survivor of the original Zionist convention held during 1884 in Warsaw.

Leon Levine is currently Acting Executive Director for the U. S. Committee of the Dag Hammarskjold Foundation.

French Niteries Mute Tourist Angles In Pitch for Well-Heeled Native Trade

By GENE MOSKOWITZ

Paris, March 26.

As April in Paris approaches, Paris is girding for tourists with some changes made since last year.

With the coveted Yank tourism falling, and growing French affluence, the night spots are being called by the French rather than trying to cater to what they think tourists want or vulgarizing inside Paris boites to these reasonings.

Yank regulars and show biz insiders will probably try to follow this beat while others will still have enough of the oo-la-la production and peel values to satisfy their late foray needs.

Notable is the rugged automation for musicians as they are replaced by records and the discotheque becomes the main factor in the fads and fashions. For example the Kour Samba, which was popular the last few years with some good acts and solid jazz and Latino orchestras, has been forced to close its doors and become a private platter-spinning club. Live bands were just too expensive.

So it happens next month as the Black and White, a disk joint that joins the Nouveau Jimmys, Bel Club, Elysée, St. James, Le Saint Hilaire, La Licorne, Chez Regine, La Princesse and others. Fredo's Le Carroll's also gave up live music and converted to the Carroll's Club with platters.

The chic eatery L'Elephant Blanc has disappeared. Regine,

(Continued on page 71)

Opera House Murder

Vienna, March 26.

Dagmar Fuhrich, 13-year-old balletgirl, was found murdered in the State Opera washroom. Body was discovered by police just 40 minutes before the curtain for the repertory "Walkyre." Evening's performance, with a crowded house, had to be called off.

"La Boheme" went on the next night, Wednesday (20).

No clues to assailant as yet.

Berman's Blast at High Cafe Tariff Gets Quick Retort From Art D'Lugoff

Shelley Berman's recent blast in Hollywood at high costs of attending nightclubs drew return fire last week from Art D'Lugoff, operator of the Village Gate, N. Y., who asserted that acts, such as Berman et al, ought to look to their own contributions to the high cost of nitery attendance before firing away at operators and cafe staffers.

D'Lugoff asserted that if performers cut their salaries to reasonable levels, then perhaps costs could be lowered for the customers.

D'Lugoff feels that the staggering demands of performers, backed up by their agents, have been the greatest single factor in raising nitery prices to the point where the ordinary couple cannot afford cafes as a regular form of entertainment, especially in an era when so much free shows are available.

As far as operators are concerned, many are trying to eliminate various staffers so that costs can be lowered, said D'Lugoff. One method is the admission system such as is practiced at the hungry i, San Francisco; Shadows, Washington, and D'Lugoff's own Village Gate. He feels that the need for tipping is minimized by this practice and believes that its extension to other kinds of places would cut the customer's overhead.

D'Lugoff opines that Berman missed the point completely in failing to mention the extremely high salaries demanded by all headline acts and even by talent with no drawing power.

WERBLIN SYNDICATE BUYS N.Y. TITANS

David A. (Sonny) Werblin, MCA oldhand exec, heads the new syndicate which now owns the New York Titans. Under the corporate umbrella of the Gotham Football Club Inc., Werblin's partners include Philip N. Iselin, textile manufacturer and v.p.-treasurer of Monmouth Park, the racetrack at

(Continued on page 46)

Harry Von Zell's Tax Views as Mr. Citizen Given a D.C. Airing

Washington, March 26.

A voice from radio's past echoed the conservative view of President Kennedy's tax program.

Harry Von Zell, testifying before the House Ways & Means Committee as a private and unaffiliated citizen, called for reduction in expenditures to match any tax cut.

Repeating an argument given by Republicans and some Democrats against the Administration tax bill, Von Zell said the growing Federal deficit is the basic danger facing the economy.

The debt and the gold outflow are shaking confidence and inhibiting investment necessary to spur the economy, Von Zell told the committee.

He described the Administration's tax bill "as nothing more than a shot in the arm to ease the pain of threatened increasing economic ills," increasing the debt even further and not achieving any of its intended aims.

Von Zell said he would support a tax reduction and reform measure aimed at a longrange debt reduction.

3 27

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154 West 46th Street New York 36, N. Y.

VARIETY
Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN. Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
400 No. Michigan Ave., DElaware 7-4984
London, S.W.1
49 St. James's Street, Piccadilly HYde Park 4551-2-3
SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents
ABEL GREEN, Editor
Volume 230 Number 5

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$20 a year. $25 Foreign.

'ALL N.Y. ACTORS CAN READ'

This Calls for Calm Nerves

Hollywood, March 26.

Whole new financial concept in film producer-distributor relationships may be in the making. Under a deal between an indie producer and a major company now in final stages of negotiations, the producer won't come in for money cut until after twice the pic's negative cost has been recouped. Company will pay for publicity, advertising, exploitation and other distribution costs out of film rental income up to double the negative investment, and thereafter the gross will be split 50-50 down the middle between the company and the producer, with the former levying no further distribution charges against the producer.

Spelled out, this means that a film with a negative cost of $3,000,000 would have to do gross rentals of $6,000,000 before the producer would come in for any participation, but 50% of anything over $6,000,000 would go to the producer. Thus if the picture did $9,000,000 the producer would take out $1,500,000.

Aside from eliminating prolonged wrangling between producer and distributor over continuing distribution charges, it was explained, the new approach is expected to make for greater awareness of cost factors in production. This apparently would pertain particularly in cases where profit sharing deals involving stars, directors and writers are made with producers and does not involve cut of the gross from the first dollar taken in by distrib.

No Screen Extras Guild in East, SAG Say Prem's Supers Were Actors

Arbitration proceedings have been launched in the Screen Actors Guild to determine the performing status and pay scale for a group of thesps who took part in the Stamford (Conn.) location shooting on Otto Preminger's "The Cardinal."

The action is the result of a disagreement between the Guild and Preminger as to whether the performers involved were working as extras or actors in certain group scenes. Gamma Productions, Preminger's production outfit, claims that it had been determined in advance between the two sides that the thesps were extras. Guild denies this and further claims persons involved were actors who spoke on camera.

Such a dispute is possible in the east because there is no separate guild for extras as there is with Screen Extras Guild on the Coast. Therefore, all actors are lumped into SAG in the east with different scales for work as extras and actors who speak. On the Coast, SEG members do not speak except in general crowd hum and are paid and hired accordingly. SAG members, on the other hand, get paid according to scales devised for speaking performers.

Attempts have been made to no core of part-time people who are strictly extras by profession in the east, all claiming to be "actors," the moves have been unsuccessful.

At any rate, SAG claims that Preminger's people performed more as actors than extras, in that they spoke more than general crowd noises, and are, therefore, entitled to actor scale and not the extra rate they were paid. The Gamma allegation that the work was predetermined as that of an extra is disputed by SAG, hence the arbitration to determine whether the people involved are entitled to more money than they were paid as extras.

Goulet Medley Of 'Oscar' Tunes

The seesaw exchange of ideas as to how to handle the presentation of the Oscar-nominated songs at the Academy Awards show April 8 has been resolved with the signing of Robert Goulet to sing a medley of the tunes during the ABC-TV telecast.

Thinking had ranged from complete elimination of performance of the songs to having played by the studio orch to the old method of having each sung individually throughout the show by various performers. This'll be the first time one person has handled the chore solo.

Goulet will be given the night off from an engagement at the Cork Club, Houston, Texas, where he'll be appearing during Oscar-week to allow him to do the bit.

Uncle Carl's Dictum

Hollywood, March 26.

Some of the oldtimers are wondering what happened to the ultimatum of Carl Laemmle in the early days of silents —"a rock is a rock, a tree is a tree, shoot it in Griffith Park (L.A.)."

Indie producer Mark Lipsky has ordered a French West Africa location for "Senegalese."

Subsidy, Great Idea, If Not A Tax on Tickets

Washington, March 26.

Theatre Owners of America went on record supporting a monetary subsidy to increase film production in the U.S. while insisting "this subsidy be obtained from sources other than additional taxes on theatres or boxoffice admissions."

In the midwinter session of its board and executive committee, TOA also resolved that no quota be inflicted on imports of foreign feature films. The resolution was dispatched to Asst. Secretary of Labor George L. P. Weaver, who heads the federal task force studying runaway production.

TOA reaffirmed support of the Production Code and offered "to expand" the Film Content Information Service "to the end that the . . . public (may) exercise whatever degree of selectivity they may desire . . . for members of their family for any specific motion picture."

Competition of recently released films on television was "viewed with alarm," to use the board's cliche. A committee headed by David E. Milgram was named to study the problem further.

The TOA board and executive committee also endorsed the San Francisco International Film Festival.

Mastroianni in Legit, Too; Meanwhile Oscar Nominee Set For Six With Levine

Jay K. Hoffman, mostly identified as a N.Y. concert manager, is negotiating to bring an Italian company of stage actors to Manhattan.

If jelling, plan would have the film leading man, Marcello Mastroianni, heading the cast. Just what dates would be practical is unknown. Last week's VARIETY mentioned Mastroianni as contracted for some six feature films lined up with Joseph E. Levine's Embassy. Actor is an Oscar Awards nominee for 1962 for his role in "Divorce, Italian Style."

'EXTRAS' DON'T MAKE THE SCENE

By EDDIE KALISH

When film production perks in New York there's no one happier than Sally Perle—and with good reason for she is the boss lady of Central Casting through which a large bulk of the working actors and actresses in Gotham secure placement. After several years of working and seeing to it that others do, she says of the film biz, "you have a better chance at a race track or a dice table than you have in this business."

But she loves actors, particularly New York ones. "The New York actor is a better actor because he's better rounded," she says, noting that they work in everything from tv to legit to industrials to commercials to pictures. "In New York there are people who want to make it, they will work any job," she opines.

"The Coast has a split. There are definitely people who are only extras there. In New York there are no part-time performers by intention, they're all actors and would be very happy to be working at it all the time," she feels. As in any business, there's a core and in New York "there's a certain group of people who will always work," she says.

In this connection, she points out why it has always proved futile for Screen Extras Guild to try to organize in New York. SEG members are extras and only that, they can't talk on camera. In Gotham the actor is interested in only one thing, making it, and he can't accomplish that with his mouth shut. "On the Coast it's different, some people out there work sporadically and all they want to do is pick up some money now and then as an extra. But that type of actor doesn't exist in the east," she says.

That's not to say that the east doesn't have its fair share of actors. Screen Actors Guild has about 4,000 in its ranks and Miss Perle estimates that she placed about 5,000-6,000 bits and roles last year, 80% in film (including features, commercials, tv and soforth). "For a while there, there was a run on gang pictures. I think I know every gang in New York," she says, noting that her work often takes her out of the standard files to look for specialists. She says that SAG is very cooperative when it comes to rounding up types which are not readily obtainable from its ranks, like a genuine gang leader for example.

With all the actors around the Gotham area, Miss Perle notes that there are still shortages in certain types. She says that there aren't enough Negros, Puerto Ricans or teenagers available should the occasion arise when they're needed. The reason is simple. There's just not enough work. But it makes work for her when she gets the call.

Central Casting is well equipped for calls. She likens it to "a bookie joint." "We've got ten phones strung along the wall and the place is always a mess." The outfit casts for most major productions in the area because most production offices are on the Coast and eastern offices aren't set up for a big casting operation. In addition to getting the actors, Miss Perle and her staff go out to locations and supervise their charges, picking out the ones qualified to say a line or two if its called for and so on.

She also handles the payroll for her group and performs other headache-removing chores for producers. But most of all, she likes to see her people make the grade and so pix are her favorite. Sez she, "in pictures they get a great break, they always have."

Sam Briskin Due in N.Y.

Samuel J. Briskin, v.p.-director of Columbia, is due in New York from the Coast for today's (Wed.) meeting of the board.

Then he's off to Col offices in London, Paris and Rome, and the Cannes Film Festival before returning to Hollywood.

Seven Arts to Lens 6 in Gotham; New York Production on the Perk

New York's film production pace continues to quicken. Several new features, some involving major studios, are or will be active in Gotham shortly. Add to these the various indie ventures in work or due to start and things are really perking.

One heartening aspect for New York's production future is the fact that 7 Arts will be lensing six features in Gotham by the end of the year. One of these, the filmization of last season's Broadway legiter "Sundays In New York" is due to start early in April and a second, "Global Tour" with Bob Hope, is slated to start later the same month. Four more will also roll for the company in New York by the end of the year.

Currently lensing exteriors in Gotham where they'll be for a couple of weeks, is the crew and some of the cast of "Love With a Perfect Stranger," an Alan Pakula-Robert Mulligan production for Paramount, starring Natalie Wood and Steve McQueen and directed by Mulligan. Also shooting now is the indie "Purlie Victorious," the Ossie Davis-Nick Webster adaptation of Davis' Broadway script, staged by Webster and produced by the director, writer, Philip Rose (who did it on Broadway) and Hammer Film Corp.

There are also indie pix such as Ben Maddow and Joe Strick's "Affairs of the Skin," Bob Young and Mike Roemer's "Nothing But a Man," and the documentary "Only In New York" for Embassy release working in the area.

In May, Robert Rossen begins lensing his screen version of J. R. Salamanca's "Lilith" tome. Also upcoming is a Harold Hecht project for Gotham and Dino Di Laurentiis' picture dealing with the Sacco-Vanzetti case. Sammy davis Jr.'s "Burn Killer Burn" coproduction with Joseph E. Levine, based on the semi-autobiographical tome by convicted murderer Paul Crump who was recently reprieved from a death sentence, is also skedded to start in the fall.

Planned for this summer is Michael Myerberg's filmization of Joyce MacIver's "Frog Pond" tome at the presently-under-construction Long Island Studios, being built by Myerberg and William Zeckendrof. Recently-completed in Gotham is Fred Wiseman's "Cool World," adapted from Warren Miller's book of that name and directed by Shirley Clarke of "Connection" antecedents. Also finished and slated for release soon is "Light Fantastic" which Embassy coproduced with some indie boys and is releasing.

It all adds up to continuously-increasing Gotham feature activity and more employment potential for film craftsmen in the area, although many of the major studio productions, which are suddenly showing an interest in New York, use some Coast people. Still, it looks like a busy and bountiful spring and summer for the film trade in the area and, of course, there's the tv, commercial, industrial and other film pots that are always brewing.

See Europe & Retire

Washington, March, 26.

Nathan D. Golden's last bureaucratic mile will be a business trip around Europe.

Golden, the U.S. Commerce Dept.'s motion picture chief, is leaving Government service to open a private law and consulting office.

He is now in Cologne, Germany, for the International Photo & Cinema Exposition. Afterwards he will hit Rome, Athens, Tel Aviv, the Cannes Film Festival and Paris.

The FBI Today Couldn't Detect A Film 'Trend'

Alan Pakula, producer, whose latest is "To Kill a Mockingbird," looked up from his chicken salad and mused, "I defy anybody to interpret a trend from the fact that four pictures making large money today are: 'Days of Wine and Roses,' 'Mockingbird, 'David and Lisa' and 'Lawrence of Arabia.' "

For unrelated are the four, in terms of budget and subject matter, ranging from the pauper "D. and L." to the epic "Lawrence." "Wine and Roses" deals with alcoholism, "Mockingbird" with an alleged Negro rape situation in the south, "David and Lisa" with boy-girl and emotional disturbances, and "Arabia" with a sometimes peculiar British knight of the desert expensively picturized for Columbia by Sam Spiegel and David Lean.

"David and Lisa" was produced independently by Peter Heller who had trouble in raising the production money, finally got it from friends.

So what makes a click picture, and who can tell in advance? As Pakula sees it, there's an abundance of second-guessing in the industry. This comes after the job is done, and it proves itself a successful project, and various studio reps say, "But why wasn't this brought to my attention in the first place?"

But the nature of the business is only in part a matter of Monday-morning quarterbacking. Pakula's citing of the aforementioned four boxoffice powerhouse pictures rams home anew the fact that neither budget nor theme have got to, necessarily, make the difference.

Suitable for picking up here are the old bromides: Star values can aid a good picture but can't rescue a lemon; quite often the play's the thing—the important thing.

Theodore Mann's Pair; Readying Dylan Thomas And 'O'Neill' Biography

Theodore Mann, legit producer with a longtime history with off-Broadway's Circle-in-the-Square, has set deals acquiring the rights to two properties for film adaptation. They are Dylan Thomas' "Doctor and the Devils" and Arthur and Barbara Gelb's "O'Neill."

The former property is an original screenplay by Thomas, penned just prior to his death. It will be coproduced by Mann and George Kogell, slated for a fall shooting start in England and Scotland on a budget of $750,000-$1,000,000. Plot deals with the Scotch murder case of Burke & Hare, involving a black market for medical dissection purposes in 19th century Scotland.

Mann has been discussing the project with Ronald Neame as to the possibility of his directing the

(Continued on page 20)

And Embassy, Too, In New Antitruster

San Francisco, March 26.

Operators of the Geneva and Mission Drive-in theatre companies have filed a $1,800,000 antitrust suit in Federal court here against Buena Vista, Paramount, Metro, 20th-Fox, Universal, Warners, Embassy, Allied Artists, plus local firstrun Market Street exhibitors.

Plaintiffs allege the distributors along with the firstrun exhibs are engaging in a conspiracy to keep the firstrun product away from the neighborhood screens.

Doubt Argentine Switch of Fest To B.A. Next Year; No New York Importers Show; Fringe Personalities

Mar Del Plata, March 26.

Mario Lozano, president of the Argentine Actors Assn. who served as chief of this year's Mar Del Plata Fest (a job rotated annually among reps of film industry branches) denies reports heard during the just concluded festival that next year's event might be switched to Buenos Aires. Getting guests and delegates to and from Mar Del Plata (200 miles southeast of Buenos Aires) continues to be a major bottle-neck. However, Lozano feels that B.A. lacks the kind of concentrated facilities offered at this resort, and that a B.A. Fest would not necessarily attract the huge non-fest crowds which pour into Mar Del Plata.

This year's fest cost approximately $167,000, financed jointly by a tax on the tickets to the local gambling casino and by funds allocated to the government-sponsored Argentine Film Institute. According to Lozano, this year's budget is approximately $80,000 less than last year's in order to make up the $80,000 deficit incurred at last year's affair.

Lozano agrees that much of the confusion surrounding the Mar Del Plata Fest might be eliminated by the naming of a permanent fest head who would work 12 months of the year at the job. However, he says, a suitable candidate for the post hasn't yet been found. He defended the list of U.S. invites (which included relatives and friends of film personalities) by saying that he had personally sought the assistance of both George Stevens Jr., head of the USIS, and Eric Johnston, prexy of the Motion Picture Assn. of America, and that he had been forced to seek private assistance when neither the MPAA or USIS could deliver a full delegation.

There was a strong feeling among other Argentine film people that fest money could have been better spent to bring down New York importers of foreign film, in place of some of the "fringe" personalities who actually were on hand.

A bit of irony not missed by Lozano and other latino film people here was the fact that the MPAA pullout of Mar Del Plata this year coincided with prexy Johnston's current term of office as head of the International Film Producers' Assn., which coordinates all international fest activity.

Robert Youngson Digs MGM Vaults For Silent Gold

Robert Youngson, who has struck it rich by taking footage from silent productions and assembling it into such entries as "Golden Age of Comedy," "When Comedy Was King," etc., has been signed to an exclusive deal by Metro. He's to go through the pre-talker archives in Culver City and piece together similar feature-length compilations.

First is to be another comedy, billed "Big Parade of Comedy." Thereafter Youngson is to take a crack at other approaches, such as dramatic and historical.

Thus MGM is following through in another fashion on its plan of converting idle assets into cash. There are several hundred silent features and shorts in the vaults just gathering dust; O'Brien feels these can be rendered into marketable commodities.

In air travel, they spell dependability with three letters

TWA. These letters do more than name an airline. They speak of a vast operation geared to a single effort: getting you there in comfort and on time. In First Class you enjoy Royal Ambassador service. In TWA Coach you save a pretty penny, still get generous hot meals. Note: movies by Inflight Motion Pictures now shown in First Class on overseas flights; in Economy Class starting in May.

Charge Mother, Child Skin Eruption From 'Flubber' Toy; Also Name Disney

Kansas City, March 26.

A suit seeking $104,000 in damages due to contact with "Flubber" was filed in Johnson County District Court in nearby Olathe, Kans., last Friday (22). Mrs. Pat Uselac, 20, of McLouth, Kans., charged in her petition that she purchased a package of the plastic material March 12 from the Katz Drug Co., Kansas City, Kans.

Although the product was labeled "parent approved, does not stain, non-toxic and harmless," she stated that contact with the material caused a severe rash to break out over her entire body, that she was forced to be admitted to Providence Hospital (Kansas City, Kansas) where she was fed intravenously and was given numerous medications in an effort to curb the infection. Her 3-year-old son, Michael, also was hospitalized suffering from a rash similar to the mother's. The husband, Michael, has not as yet been affected, according to the attorney.

Named as defendants are the Katz Drug Company, Kansas City; Hassenfeld Brothers, Inc., Central Falls, R.I., the manufacturer; and Walt Disney Productions, charged as sponsor, advertiser and distributor of the toy designated as "Flubber."

THEY SETTLED BEFORE LEO MANTIN SAT DOWN

Los Angeles, March 26.

Out of court settlement for undisclosed sum Wed. (20) brought abrupt halt to suit by Leo Mantin, 60-year-old tunesmith, against the Michael Todd Co. and United Artists over authorship of song, "Around the World" used in the pic "Around the World in 80 Days."

Mantin had sought $1,500,000 damages and a piano had been trundled into the Court Room in the Old Hall of Records when the attorneys revealed that they had come to a settlement. Lawyers agreed that the lyrics of tune were not a point of issue. Mantin claimed he had submitted the melody to the late Mike Todd in 1955.

A LATECOMER: SINATRA

He and His Corporation In On 'Two For Texas'

Hollywood, March 26.

"Two For Texas," which started out as a Robert Aldrich directed and produced film for Warners with Dean Martin and Anita Ekberg, now acquired Frank Sinatra as costar and evolved into a joint undertaking by Sinatra's Essex Productions, Martin's Claude Productions, the Associates & Aldrich Co. and WB.

Aldrich, who did original story and collaborated on the screenplay with Teddi Sherman, also will function as producer-director, with Howard W. Koch, exec veepee of Essex to serve as the executive producer.

Filming in Technicolor is scheduled to start May 15 on location, with unit returning to studio in June for interiors.

Burt Lancaster Abed

Hollywood, March 26.

Burt Lancaster has been confined to bed at his home by his personal physician with infectious hepatitis. Actor is expected to be inactive for two weeks to a month and has canceled his trip to Italy for premiere of "The Leopard," in which he stars.

U.S. to Europe

Alan Edelson
Peter Glenville
Malcolm Keen
Irvin Kershner
Donald Madden
Nancy Olson
Leon Roth
David Stillman
Alan W. Livingston

Europe to U. S.

Gil Cates
Arnold Michaelis
John Ringling North
S. A. G. Swenson
Kenneth Tynan
Jack S. Updeid

A Message From Castro Film Biz

Mar Del Plata, March 26.

Director Tony Richardson, whose "The Loneliness of the Long Distance Runner," was the official British entry at the Fifth International Mar Del Plata film festival, arrived here last week after a 10-day visit to Cuba, as a guest of the Cuban film industry. According to Richardson, there's a "tremendous vitality" among the young Cuban filmmakers, who are also desperate for information about new product and developments in the western film world from which they are totally isolated.

The director was also impressed by the variety of opinions he heard expressed by the Cuban intellectuals re the revolution, ranging from highly pro to out-and-out con. The Cuban-based Russians are regarded with extreme suspicion, if not animosity. Castro's "revolution" is still very popular, according to Richardson, because for the vast majority of the people who previously had nothing there have been indications that times can be better. Nevertheless, he says, there is an increasing fear that they have exchanged one form of colonialism for another.

Russ attempts to promote Red films on the island have met with disastrous results. The patrons simply will not be force-fed with Red Bloc pix, says the British director. He finds the most interesting pix being made by the Cubans themselves are all documentaries. Inevitably, most of the documentaries have a strong revolutionary bias, but he was shown others that contained an "amazing degree" of strictly independent comment on Cuban life, including one "fascinating" picture on the port of Havana which contains a blistering attack on the way the port is managed.

Yank Fiasco At Latin Film Fest

Continued from page 1

ganized and hardly distinguished by the quality of its competing films. However, it remains the only important film festival in the key Latin American market and a fine opportunity for the best foot forward bit on the part of the Norte Americanos. Mar Del Plata is big news in all the countries south-of-the-Rio Grande, and this year's news was made by the fact that the Yanks sent down not one person connected with their official entry ("A Child Is Waiting"), spent not one cent on publicity or promotion for their film, nor to reciprocate the hospitality offered by the hosts and other delegations. All of this simply supplemented the more spectacular stories of the Jack Palance walkout and misstatements in the press re Vincente Minelli's declining to serve on the fest jury (he was quoted as saying it would bore him whereas, in fact he was in bed with flu).

No Coordination

While a certain amount of confusion is inevitable at any affair such as a film festival, much could have been avoided had the Yanks had one man on hand to coordinate activities and act as a buffer between vulnerable U.S. delegates, poorly trained interpreters and/or latino reporters more interested in sensational stories than in facts.

It was not until four days before the fest's end that the U.S. Embassy in Buenos Aires sent down a press attache and a public relations officer, neither of whom had attended a festival before or had been briefed on what was expected of them. Bob Corkery, the MPAA's Latin American chief, showed up on Thursday (21) to attend the screening of the U.S. entry that evening and to depart the next day.

Corkery, who did an exceptionally able job of coordinating U.S. efforts last year, was denied any funds for this fest and, indeed, attended in a strictly private capacity. (It's ironic that the MPAA continues to allocate funds to the Cannes, Berlin and Venice fests, which attract substantial U.S. major company participation anyway, and declined to do so here—in a much more sensitive market—where there is hardly any major company representation.)

As it finally wound up, the U.S. delegation included Joseph Von Sternberg, the only member who attended at the official invitation of the U.S. State Department; the Vincent Minellis; the Stuart Whitmans; George Hamilton and his mother, Lisabeth Scott and a Hollywood public relations man; Sidney Solow, of Consolidated Film Labs, and his wife; Bob Wool, associate editor of Show Magazine, and Mrs. Hall Bartlett (the former Argentine actress Anna Maria Lynch) who, because of her connections here and in Hollywood, was asked by fest prexy Mario Lozano to get a Hollywood group together. In addition to Palance, the Whitmans and Hamiltons scrammed before the U.S. pic was shown, but Minelli, who had originally intended to leave early, was so appalled by the lack of some mind and stayed on to bolster morale.

Moves were made independently by both Minelli and Solow to sponsor some sort of privately-financed U.S. luncheon or cocktail party to fill the void in Yank affairs, but nothing came of these plans since there were constant rumors to the effect that someone either from the U.S. Embassy in B.A. or the MPAA would turn up to take charge. The Yanks, in fact, lived on rumors because of the lack of liaison among themselves and with the fest authorities.

Latter must share some small part of the responsibility for the Yanks' generally unfavorable press. The fest people, apparently with no right to do so, had announced that such stars as Burt Lancaster, Glenn Ford and Rock Hudson were coming, and there were hard feelings among Latino newsmen when these people didn't show.

Passages Uneven

The Yanks also had a number of other legitimate if small beefs with the fest. There was no rhyme or reason in the way the tickets for the screenings were allocated—Joseph Von Sternberg was here for three days before he was given his own book of tickets. Other non-Spanish-speaking Yanks, who required earphones to get English translations, were seated in earphoneless seats, while the locals were assigned the seats equipped with earphones they didn't need. All of the Hollywood contingent were given firstclass tickets to and from Argentina, while Von Sternberg, coming from New York, was made to travel tourist.

The consequence of these inequities, however, was small when compared to the lack of foresight displayed by the MPAA board in washing its hands of the Mar Del Plata festival. Experience here has shown that it's imperative that the MPAA and George Stevens Jr.'s USIS come to some understanding as to areas of responsibility in such fest efforts and not, as just happened, abandon the authority for choosing most of the U.S. delegates to the whims of a Hollywood housewife.

N.Y. to L.A.

Sanford Abrahams
George Burns
Stanley Chase
Edward S. Feldman
Joseph Friedman
Martin Goodman
John Kurland
Charlotte Lord
Howard Minsky
Joseph H. Moskowitz
Gloria Rabinowitz
Monique Van Vooren
Jonathan Winters

L.A. to N.Y.

Samuel Z. Arkoff
Billie Biederman
Samuel J. Briskin
Geraldine Brooks
Jean Engstrom
Edward F. Kook
Dave Madden
Ralph Martin
Jimmy McHugh
Edwin Miller
James H. Nicholson
Martin Ritt
Bobby Roberts
Al Saperoff
Lew Wasserman
Robert M. Weitman
Richard Zanuck

B IN ART BONNET: 'NEOREALISM'

Mar Del Plata: Cha-Cha Chatter

Mar Del Plata, March 26.

Orson Welles' "The Trial" reportedly was yanked from showing here at last minute when no one could decide the flag under which it could compete . . . Reportedly because the Hotel Provincial doubled its prices, the fest authorities moved headquarters across the street to the smaller Hermitage for this year's affair. Its somewhat haphazard elevator service provided one of the fest's major bottlenecks—sometimes taking as much as 15 to 20 minutes to get from the fifth floor to the first. Commented one irritated delegate about the Hermitage's phonebooth-sized elevators: "They're too small for three people and too big for two". . . The Hermitage is being turned into private apartments later this year, so the 1964 fest will probably move back to the Provincial, a very well run but huge hostelry. If Chicago's Merchandise Mart is ever turned into a hotel, it will look like the Provincial.

At the height of noonday traffic on the local Champs Elysees, Argentine star Libertad Leblanc just happened along in a horse-drawn carriage, wearing one of her smaller bikinis. She always dresses that way when she goes out in a carriage.

The best post-screening party was undoubtedly the one given by the Mexican delegation after the showing of "Tiburoneros" (The Shark Hunters), with music provided by a Mex band flown in for the occasion and singing and dancing exhibitions by the visiting Mexican stars, including Dacia Gonzalez . . . Italian novelist-screenwriter Vasco Pratolini had a particularly disturbing (for a writer) experience. Asked by an Argentine journalist to autograph one of his books, Pratolini exclaimed: "My God, that's a pirated edition!"

The Vincente Minnellis, who had originally planned to depart Monday (18), decided to stay on through the fest's end to help the U.S. delegation provide a united front of good public relations. It was desperately needed . . . At least one Yank journalist was not used to the late fest hours. As the Mex party was nearing the four a.m. mark, the band swung into something the journalist identified as the Mexican national anthem. It turned out to be a twist version of the Triumphal March from "Aida."

Lizabeth Scott got a big play by the local paparazzi . . . Maria Schell, here with the German delegation, made the biggest hit with the street crowds. The fest authorities, which seldom bothers about such things, actually set aside an hour of organized fest activities for her to sign autographs . . . That the crowds are not exactly knowledgeable seemed evident since, when the British delegation appeared en masse, they usually clustered around Financial Times critic David Robinson and let star Tom Courtenay go by unnoticed.

Top Argentine director Leopoldo Torre-Nilsson hosted a private screening of his newest pic, "The Terrace," at the in-town Ambassador Theatre Friday a.m. . . . Vet Hollywood director Joseph Von Sternberg delighted the latino journalists with his spry wit and diplomatic reaction to even the dullest films shown. In one of the fest's rare quiet moments, Von Sternberg allowed as how VARIETY must be losing money on him: "They sold me a lifetime subscription 30 years ago and I'm still here!"

Stuart and Patty Whitman, who put in long hours as goodwill ambassadors, left Tuesday (19) with Mrs. W's knee in a heavy cast—the result of an over enthusiastic twist at the Bossa Nova, a favorite boite for those who could keep going till sun-up . . . George Hamilton also pulled out Tuesday.

Noting the generally poor quality of the pix unspooled in the fest's first week, one local wit suggested that the delegates retire to Buenos Aires where local firstruns were offering, among other things, "Eclipse," "The Longest Day" and "What Ever Happened to Baby Jane?"

Members of the British delegation introduced a new fad here: vitamin E capsules, supposed to condition the skin against sunburn. However, they didn't work for delegation leader, Lion International's Mike Bromhead . . . Maria Schell off to Sao Paulo at fest's end . . . Katy Jurado back to Mexico City.

U WILL BUDGET 'NEW HORIZONS'

In a move that reflects both the influence of Music Corp. of America and a progressive attitude toward certain film industry trends, Universal Pictures is setting up a "substantially" - financed pic production arm which will turn out first run features, made on low budgets and utilizing the services of young and developing creative personnel.

Those involved in the projects produced under this program, termed the "new film horizons" plan, will include producers, directors, writers and actors. MCA's influence in the program lies in the fact that many of these people have and will continue to flow out of Revue Productions. Since takeover of Universal last year by MCA, U has been signing some Revue actors and this latest plan is seen as a continuation and development of this policy into a working pattern.

Aside from the rounded usage of Revue personnel, the "new horizons" plan is designed to develop selective product for the burgeoning number of smaller, specialized theatres which play so-called "art" pix and imports. It is noted too, however, that the production plan will also aim occasionally at producing bigger type attractions as well, but the emphasis will basically be on modest budget films, designed to develop the creative talents of young film personnel.

Product Shortage

The new program is intended to augment Universal's present schedule of production and will not figure in it per se. As such it is intended to serve also as an answer to cries of "product shortage" by exhibs around the country in that the total flow of product from the studio will be increased with the addition of the "new horizon" pix to the release schedules.

This plan differs from any program presently in operation at other studios. Companies like Warner Bros. and Metro that have hefty tv production going for them usually attempt to take the personnel right off the home screen and into a full-scale major studio production. And usually the concentration is on actors because of their home identification and some directors. The Universal plan differs in that special film projects are mapped for these people, geared

(Continued on page 16)

Jack Palance's War With Latino Press During Plata Festival

Mar Del Plata, March 26.

"Yanqui, go home—to Switzerland!"

That unique variation on the old phrase was coined here last week following the short and not so sweet visit of Jack Palance. The U.S. star, who flew here from his Alpine retreat, ankled the Fifth International Mar Del Plata Film Fest after three days of rather strained public relations, highlighted by an interview with a local femme reporter in which he expressed his total disinterest in films: "I only work to earn money to buy paintings."

When the girl, noting what she called the "violence of his character" as well as of his film roles, asked him what zodiac sign he had been born under, he allegedly answered: "The sign of the dollar—like all Americans." Apparently under the impression that a film festival is the perfect place to seek anonymity, the star at first tried to avoid the public and, when he found this was impossible, withdrew entirely.

Undoubtedly Palance had some reasons for his beefs. This year's fest is not the best organized. (Nobody was on hand to meet Palance on his arrival at the Buenos Aires airport, although no less than two aides turned up to help a single Stateside reporter through Customs). Also, at this writing, the large U.S. group has no nominal head who might clear up a lot of needless confusion and misunderstandings between guests and hosts.

So far, there are no State Dept. reps (from the U.S. embassy in B.A.) on hand. Also a late comer is Bob Corkery, the Motion Picture Export Assn.'s Latin American veep, who last year coordinated U.S. efforts here. This year, it's understood, the MPEA voted no budget for Mar Del Plata, and thus Corkery does not look upon himself as an official industry rep.

Also this year for the first time, the U.S. does not have any representative on the official festival jury. Rouben Mamoulian, originally skedded for the post, withdrew at the last moment. Another last-minute cancellation was Van Heflin, who was earlier reported as a sub for the ailing Gene Kelly.

The norteamericano group which assorted, including Mr. and Mrs. Vincente Minelli, Joseph von Sternberg, George Hamilton (and his mother), Lizbeth Scott, Mr and Mrs. Stuart Whitman, and Mrs. Hall Bartlett. (Latter is the former Argentine actress, Anna Maria Lynch, and it was she did most to corral the U.S. stars).

Scheduled for later arrivals are Ann Miller, June Allyson and Mr. and Mrs. John Cassavetes (he directed the official U.S. entry, "A Child Is Waiting") However, because of past experience, nobody is making book on who will actually turn up.

"A Child Is Waiting" got its official screening Thursday (21) night, and the fest winds Saturday night, with the awards given out at ceremonies starting at midnight.

Mar Del Plata Jury

Mar Del Plata, March 26.

The following men compose the jury for the fifth international film festival here:

Helmut Kautner, director, Germany.

Morando Morandini, critic, Italy.

David Robinson, critic, Great Britain.

Joaquin Calvo Sotelo, writer, Spain.

Rodolfo Landa, actor, Mexico.

Antonin Brousil, critic, Czechoslovakia.

Rene Pigneres, producer, France.

Tomas Eloy Martinez, critic, Argentina.

Enrique Faustin, producer, Argentina.

Lucas Demare, director, Argentina.

Eduardo Borras, writer, Argentina.

'Break the Bleak' Season As Goal Of American Intl.

American International Pictures is heading into its biggest production year in 1963 with four pictures already in release and 22 more slated for issue by the end of the year. Particularly arresting is that the vast majority of the pix will be produced solely by AIP.

Release dates between now and mid-August have been set for 10 of these films, all of which incidentally will fall under AIP's no-tv-for-five-years clause (see separate story). Of these two are Filmgroup features and the rest are all-AIP. Titles include "Operation Bikini," "Free, White and 21," "Erik the Conqueror," "The Mind Benders," "The Young Racers," "Dementia 13," "The Terror," "X," "Beach Party" and "Haunted House."

Set for release between August and year's end are 12 more, including a 70m roadshow epic tagged "Genghis Kahn." Of these,

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A Lemon for Palance

Mar Del Plata, March 26.

Jack Palance, who ankled the film fest here after just three days, was presented (in absentia) with the annual Sour Lemon award of the Argentine Press Photographers Assn. at the group's charity ball last Tuesday (19) night.

Alvaro Perez, press attache at the U.S. Embassy in Buenos Aires, refused to go to the platform to receive the award, but later was coaxed up to receive the award for the absent George Hamilton, whom the photographers named the most simpatico star to attend this year's fest.

Wm. Morris' $1,700,000 Claim Cut to $180,000

Scranton, March 26.

Trustees of Scranton Corp. propose to settle a $1,700,000 claim by the William Morris Agency for $180,000.

This is one of a number of cut-rate settlements proposed by the trustees, attorney J. Julius Levy and John F. Murphy, in petitions to Federal Judge Michael H. Sheridan. Company is in reorganization under the Bankruptcy Act.

William Morris claim actually is against Hal Roach Studios, SC subsidiary in Culver City, Cal. which was sold Feb. 28 to Fenty-Fenmore Realty Group. So is a claim for $333,000 by Pacific National Bank of San Francisco. The proposed settlement in this one is for $135,000.

Claims are jointly against Scranton and F. L. Jacobs Co., New York. Scranton became involved with Jacobs through financial manipulations of Alexander Guterma. Once in control of SC, Guterma is now serving a prison sentence.

In all, the claims, which will be paid about equally by Scranton and Jacobs, total close to $11,000,000 and may be settled for about $950,000.

Judge Sheridan set April 2 in this city for a hearing on the first batch of proposed settlements.

Fabian, No Swami He

Simon H. Fabian, president of Stanley Warner Theatres, speaking about the unpredictability of today's film business, harks back to five or six years ago when, to quote him, "I could project to within 3% of the gross, after I left the projection room, what this or that picture would do in our theatres, depending on the local tastes."

Today, however, when what he thinks "quality" pictures disappoint and then from left field come films like "Wine and Roses," "Baby Jane," "Sodom and Gomorrah" and others, which upset prognostications, it's anybody's guess.

Fabian also wonders "whether we're not getting more and more like the legit business—it's either a smash or a quick flop. They don't seem to want the inbetweeners at all."

LEON ROTH, KERSHNER ON 1ST FILM VOYAGE

Leon Roth and Irvin Kershner leave Hollywood for Paris today (Wed.) to make ready for their first indie production, "Young Lucifer," which Roth is producing and Kershner directing under the Mirisch banner for United Artists. Shooting is set for Paris and other French locales starting June 10, with interiors in Paris.

George Chakiris and Tuesday Weld are the stars.

Prizewinners in Argentina

Mar Del Plata, March 26.

Best Picture—"Land of Angels" (Hungary) won both the International Festival's Own Jury and the Critics Jury Awards.

Best Picture, Catholic Award—"Summer Night," Jorge Grau (Spain).

Special Prize—"Loneliness of the Long-Distance Runner" (Britain)—again both juries coincided.

Best Director—Dino Risi, "Il Sorpasso" (Italy)

Best Script—"Shark Hunters" (Mexico)

Best Actress—Wanda Luczicka in "The Voice From Beyond" (Poland)

Best Actor—Tom Courtney in "Loneliness of the Long-Distance Runner" (Britain). Also won "Best Actor" in Critics Jury Award

(Editorial Note: Hungary's entry, "Land of Angels," despite its double win, as above, is unlikely to be cleared for exhibition in Argentina itself because of the political content).

The following are the pictures (listed with their directors) at the Fifth International Mar Del Plata Film Festival:

1. "Las Ratas" (The Rats), Luis Saslavsky (Argentina).
2. "Deliciosa Juventud" (Delicious Youth), Rolf Thiele (Germany).
3. "Yo Tambien Soy Mujer" (I Am A Woman Too), Kurt Weidenmann (Germany).
4. "La Isla" (The Island), Walter Hugo Khourir (Brazil).
5. "La Ninfa" (The Nymph), (Czechoslovakia).
6. "Noche de Verano" (Summer Night) Jorge Grau (Spain).
7. "A Child Is Waiting" (John Cassavetes), (U. S.)
8. "El Soplon" (The Stool Pigeon), Jean-Pierre Melville (France)
9. "The Loneliness of The Long Distance Runner," Tony Richardson (Great Britain)
10. "Tierra de Angeles" (Land of Angels), Gyorgy Revesz (Hungary)
11. "Il Sorpasso," Dino Risi (Italy).
12. "La Parmegiana," Gianni Franciolini (Italy).
13. "Mi Vago" (My Vagabond), Zenzo Matsuyama (Japan)
14. "Tiburoneros" (Shark Hunters), Luis Alcoriza (Mexico).
15. "Tlayucan," Luis Alcoriza, (Mexico)
16. "La Voz del Mas Alla" (The Voice From Beyond, Stanislaw Rosewicz (Poland)
17. "Los Colegas" (The Colleagues), (USSR).
18. "El Maniqui" (The Doll), Arne Mattsson, (Sweden)

The Birds
(COLOR)

Skillfully produced Hitchcocker, mounted on rickety story. Big b.o. looms.

Hollywood, March 19.

Universal release of Alfred Hitchcock production. Stars Rod Taylor, Jessica Tandy, Suzanne Pleshette, introduces "Tippi" Hedren. Directed by Hitchcock. Screenplay, Evan Hunter, from story by Daphne du Maurier; camera (Technicolor), Robert Burks; editor, George Tomasini; art director, Robert Boyle; [illegible] Running time, 119 MINS.

[illegible cast list: Rod Taylor, Jessica Tandy, Suzanne Pleshette, Veronica Cartwright, Ethel Griffies, Charles McGraw, Ruth McDevitt, Joe Mantell, Malcolm Atterbury, Karl Swenson, Elizabeth Wilson, Lonny Chapman, Doodles Weaver, John McGovern, Richard Deacon, Doreen Lang, "Tippi" Hedren]

The Birds is come. Sheer novelty value and the Hitchcock label no doubt will make people flock to see it and turn the Universal release into a big moneymaker, but beneath all of this elaborate featherbedlam lies a Hitch cock-and-bull story that's essentially a fowl ball.

The premise is fascinating. The idea of billions of bird-brains refusing to eat crow any longer and adopting the hunt-and-peck system, with homo sapiens as their ornithological target, is fraught with potential. Cinematically, Hitchcock & Co. have done a masterful job of meeting this formidable challenge. But dramatically, "The Birds" is little more than a shocker-for-shock's-sake. It is a parody of Hitchcock by Hitchcock.

Though slickly executed and fortified with his characteristic tongue-in-cheek touches, the Sultan of shocks and suspense has settled for a featherweight scenario that is little more than a serviceable vehicle into which he is able to inject periodic shots and spurts of sanguinary horror. But Hitchcock deals more provocatively and effectively in human menace. A fantasy framework dilutes the basic content of his patented terror-tension formula, and gives the picture a kind of sci-fi exploitation feel, albeit with a touch of production gloss.

Still, it's an experience in a theatre, and this is the special magic of an Alfred Hitchcock attraction. A kind of community chemistry runs through an audience witnessing one of his films, a delicious and infectious state of constant group expectancy that threatens, in any given frame, to send an electric charge through the entire audience and make it react as a single entity. It's like attending a block party. To a degree, "The Birds" has this unique quality.

Evan Hunter's screenplay, from Daphne du Maurier's story, has it that a colony of our feathered "friends" over California's Bodega Bay. It's never clear how far-reaching this avian mafia extends) suddenly decides, for no apparent reason other than just plain orneriness, to swoop down en masse on the human population, beaks first. These bird raids are captivatingly bizarre and terrifying.

Where the scenario and picture slip is in the sphere of the human element. An unnecessary elaborate romantic plot has been cooked up and then left suspended. It involves a young bachelor attorney (Rod Taylor), his sister (Veronica Cartwright), their mother (Jessica Tandy) whose dread of loneliness manifests itself in possessiveness, and a plucky, mysterious playgirl ("Tippi" Hedren) whose arrival from San Francisco with a pair of caged lovebirds for Taylor coincides with the outbreak of avian hostility in and around Bodega, causing some of the townfolk to suspect she may be the source of the sudden evil. Is she? Is there more here than meets a birdwatcher's eye? Hitch isn't telling. The picture ends with a long drawn-out shot of the principals motoring away, leaving Bodega Bay (and tomorrow the world?) the exclusive property of the airborne invaders—a self-styled bird sanctuary.

Aside from the birds, the film belongs to Miss Hedren, who makes an auspicious screen bow. She virtually has to carry the picture alone for the first 45-minute stretch, prior to the advent of the first wave of organized attackers from the sky. The actress' efforts notwithstanding, this early portion of the film is much too draggy. Endowed with a distinctive voice, sensitivity and a subtle sparkle, Miss Hedren has a star quality, and Hitchcock has provided her with a potent vehicle to launch her career. Of the others, Miss Tandy, a first-class actress, makes the most vivid impression. Taylor emotes with strength and attractiveness. Miss Pleshette is stuck with a character that is poorly defined. The rest of the cast, Veronica Cartwright prominent, is satisfactory.

It's a wing ding of a production, characterized by several unusual aspects. One, of course, is the obvious necessity of getting the birds to cooperate, a feat accomplished by Hitchcock with the no doubt invaluable aid of trainer Ray Berwick. Another novelty is the absence of music. Instead, Hitchcock has utilized for background mood an electronic sound device (a trautonium) upon which a tone-less composition by Remi Gassman and Oskar Sala is rendered. The effect achieved is appropriate and arresting. Other salient and resourceful contributions to an unorthodox film are Robert Burks' adaptable and subtly-Technicolored photography, George Tomasini's careful editing rhythms, Robert Boyle's observant production design.

Credit is also due such craftsmen as special photographic advisor Ub Iwerks, special effects man Lawrence A. Hampton and soundmen Waldon O. Watson and William Russell. Tube.

Duel Of The Titans

Brawny but dull exploitation item for the beefcake fancier.

Hollywood, March 21.

Paramount release of Alessandro Jacovoni production. Stars Steve Reeves, Gordon Scott. Directed by Sergio Corbucci. [illegible] Reviewed at the studio, March 20, '63. Running time, 91 MINS.

[illegible cast list: Steve Reeves, Gordon Scott, Virna Lisi, Massimo Girotti, Franco Volpi, Andrea Bosic, Laura Solari, Giuliano Dell'Acqua, Germano Longo, Franco Balducci, Piero Lulli, Gianni Musy, Enrico Glori, Jose Greci, Inge Nystrom]

Musclebound is the word for this Italo - manufactured exploitation item in which Steve "Hercules" Reeves pits his colossal biceps against the equally prodigious brawn of Gordon "Tarzan" Scott in what is apt to be ballyhooed as the beefcake battle of the century. To some it may also serve to determine once and for all just which of the two is more dependent on muscle tissue as the major source of acting ability, although in this respect it rates a dead heat.

The Paramount release is dramatically primitive, technically crude and generally dull, but, thanks to that battle of the bulge, should reap some dividends as a saturation quickie. Ninety - seven pound weaklings ought not to be admitted unless accompanied by an accredited Vic Tanny alumnus.

The story of Romulus and Remus is the basis of the Alessandro Jacovoni production, directed by Sergio Corbucci and written by him with the aid of four other scribblers. Reeves is Romulus and Scott is Remus. The film depicts their adventures from the time they are abandoned as babes at the banks of the Tiber and reared by a shewolf to the moment when Romulus slays his power-hungry brother and goes on to found the city that was to become Rome. In between there are several battles and such other diversions as a fight between man (Reeves) and bear in an arena and an erupting volcano or, as described here in typical spectacles, "holy mountain that vomits fire."

Actually the titanic duel between Reeves and Scott will be something of a letdown for those impressionable diehards who trust ballyhoo. A few grunts and groans, thrusts and parries, and it's all over. Pretty tame for a fourth of a ton of talent. The acting is stiff, and post-dubbing doesn't help. Production values are pretentious and unimpressive. Tube.

Miracle Of The White Stallions
(COLOR)

Inept dramatization of World War II rescue of Lipizzan horses of Vienna. Little b.o. pull outside of Disney label.

Hollywood, March 22.

Buena Vista release of Walt Disney production; Peter V. Herald, associate producer. Stars Robert Taylor, Lilli Palmer, Curt Jurgens; features Eddie Albert, James Franciscus. Directed by Arthur Hiller. Screenplay, A. J. Carothers, based on Col. Alois Podhajsky's book, "The Dancing White Horses of Vienna"; camera (Technicolor), Gunther Anders; editors, Alfred Srp, Cotton Warburton; music, Paul Smith; [illegible] Reviewed at studio, March 22, '63. Running time, 117 MINS.

[illegible cast list: Robert Taylor, Lilli Palmer, Curt Jurgens, Eddie Albert, James Franciscus, John Larch, Brigitte Horney, Philip Abbott, Douglas Fowley, Charles Regnier, Fritz Wepper, Guenther Haenel, Michael Janisch, Margarethe Dux, Harry Hornisch]

Very likely there was a deeply moving story in the rescue of Austria's renowned Lipizzan horses during World War II, but it doesn't materialize in "Miracle Of The White Stallions," a fuzzy, laborious and generally undistinguished dramatization of that story in a confusing and innovative scenario by A. J. Carothers plus turtle-tempoed direction by Arthur Hiller.

Robert Taylor stars as Col. Alois Podhajsky, director of the Spanish Riding School of Vienna. It is this personage's autobiography which served as the film's source material. The picture dramatizes his efforts, in the seesaw latter days of the second world war, to keep his prized stallions safe and to reunite them with the enemy-held Lipizzan mares, thus preserving the breed. This involves some tricky political and military moves that, in the film, are confusing and ill-explained.

Characters are hastily defined and genuine audience concern for man or beast is never aroused, although there is evidence in the source material of touching aspects to the tale. As for the combat scenes, this is strictly a Disneyland-eye-view of World War II.

The characters are skin-deep, limiting the actors to superficial delineations. Top roles are essayed with competence by Taylor, Lilli Palmer, Curt Jurgens, Eddie Albert and James Franciscus, with John Larch, Brigitte Horney and Philip Abbott in key support. Filmed in Austria, with Peter V. Herald in the associate producer niche, the picture sports capable camerawork by Gunther Anders, art direction by Werner and Isabell Schlichting and music by Paul Smith. Sluggish editing by Alfred Srp and Cotton Warburton doesn't help matters any. Some judicious pruning is in order. Tube.

Sammy Going South
(BRITISH-COLOR)

The Royal film show pic is a rather turgid one, being a disappointment from Alexander Mackendrick; little marquee appeal except for Edward G. Robinson.

London, March 20.

British Lion-Bryanston, Seven Arts release, through B.L.C., of a Michael Balcon (Hal Mason) production. Stars Edward G. Robinson; features Constance Cummings, Harry H. Corbett, Paul Stassino, Fergus McClelland. Directed by Alexander Mackendrick. Screenplay, Denis Cannan from W. H. Canaway's novel; camera, Erwin Hillier; editor, Jack Harris; music, Tristram Cary. At Odeon, Leicester-square, London. Running time, 128 MINS.

[illegible cast list: Edward G. Robinson, Fergus McClelland, Constance Cummings, Harry H. Corbett, Paul Stassino, Zia Mohyeddin, Orlando Martins, John Turner, Jack Gwillim, Guy Deghy]

Many of the pix selected for the Royal Film Show have come under critical fire for being worthy but dull, sincere but shoddy. "Sammy Going South" also looms as a grave disappointment as a Royal Film Show choice, coming as it does from the distinguished stable of Sir Michael Balcon and being directed by Alexander Mackendrick. It's been a long wait for a film by the alert, intelligent Mackendrick. The sense of anticlimax is therefore all the greater. Without much boost from stellar appeal, except enjoyment always in welcoming Edward G. Robinson, this turgid drama faces a difficult time at the wickets.

It is based on an uneasy, incredible idea. A 10-year-old youngster (Fergus McClelland) is orphaned when his parents are killed in an air raid during the Suez crisis. In a blur he remembers that he has an Aunt Jane in Durban and that Durban is in the South. So he sets out, armed only with a toy compass. This seems a mighty unlikely proposition. Was there no neighbor who was around to help the child?

Anyway, he sets off on the long, arduous journey and, surprisingly, despite some contrived situations, very little excitement happens. He meets a Syrian peddler who sees in the kid a chance of a reward from Aunt Jane. Then the peddler comes to a sticky end and the boy helps himself to his wallet and moves on. He meets a rich American tourist but escapes her greedy clutches.

Not until he meets up with a grizzled old diamond smuggler (Robinson) does the film flicker into some spark of human interest. The old man and the moppet strike up a splendid friendship. The boy shoots a leopard—again an unlikely happening—and saves the old man's life. And so it goes on until, at last, he gets to Durban, footsore, dirty, but still full of youthful pep.

Mackendrick's films usually strike an attitude and have intuition on points of views. Relationship between his key characters are usually more clearly defined and worked on than in this. With the exception of Robinson, looking like a slightly junior Ernest Hemingway, and Paul Stassino, as a glib crook of a guide, the others are cardboard. Fergus McClelland is no more than adequate as the young adventurer, rarely touching the heart. Adequacy is now not enough in kid performers, for there are too many stars in the junior league. Constance Cummings, Harry H. Corbett, Orlando Martins, Zia Moyheddin and Guy Deghy tackle routine chores without signs of overstrain.

Mackendrick's direction is curiously floundering and flat, with the editing haphazard. Perhaps it all stems from Denis Cannan having to tackle the screenplay from a story that never sounds remotely credible but which is played and written solidly and not with a touch of imaginative fantasy. Honorable mention to the production manager, Philip Shipway, for some interesting locations and to Erwin Hillier on camera. Some of his shots are run of mill. Others, in Eastmancolor, are most exciting. Rich.

La Ore dell'Amore
(The Hours of Love)
(ITALIAN)

Rome, March 19.

Astoria release of a D.D.L. S.p.A. production. Stars Ugo Tognazzi, Emmanuele Riva; features Barbara Steele, Mara Berni, Umberto D'Orsi, [illegible] Directed by Luciano Salce. Screenplay, Castellano, Pipolo, from story by Castellano and Pipolo; camera, [illegible]; music, [illegible]. At Barberini, Rome. Running time, 100 MINS.

[illegible] Ugo Tognazzi
[illegible] Emmanuele Riva
[illegible] Umberto D'Orsi
[illegible] Barbara Steele

Amusing, often bitingly realistic film on a couple's marital troubles, boasting good performances by Emmanuele Riva and Ugo Tognazzi. Good outlook for this at home and certain other territories.

Two longtime fiancees finally get married, and pic shows their gradual chilling to one another, until the windup finds them returning to their previous (and happy) separate quarters status as after-dark lovers. Bitter-sweet plot is given savvy, perceptive handling by director Luciano Salce, but more could have been obtained with more care.

Film seems to have been rushed in the making, and final result is uneven, making one regret it's not all up to its best moments. As noted, both Tognazzi and Miss Riva are standout as the couple while Umberto D'Orsi and Barbara Steele emerge via keen supporting characterizations. As usual in Salce's films, both settings and fringe performances are colorfully rendered and sharply observed. Technical credits are all good. Hawk.

Le Jour Et L'Heure
(The Day and the Hour)
(FRENCH-FRANCOCOPRO)

Paris, March 26.

Metro release of Cipra-Terra Film-CCM [illegible] production. Stars Simone Signoret, Stuart Whitman; features [illegible] Directed by Rene Clement. [illegible] At Colisee, Paris. Running time, 110 MINS.

[illegible cast list: Simone Signoret, Stuart Whitman, Genevieve Page, [illegible], Henri Virlojeux]

(French Version)

MGM, through its locally-backed French company Cipra, has a stylish, well-acted entry in this tale of a French woman awakened to life and national commitment by the advent of a downed American flyer during the occupation of France in the last World War. The extra plus of the names of Simone Signoret, the '59 Oscar winner, and Stuart Whitman should also help to make this a solid playoff item abroad, with arty spots also indicated.

Director Rene Clement, noted for such works as "Forbidden Games," "Gervaise" and "Purple Noon," again proves he is one of the best pic craftsmen practicing in French films today. He nimbly sketches in occupied France and neatly observes his characters embroiled in war, with conflicting loyalties as the war nears its end, and growing love.

Miss Signoret is a married woman with two children whose husband is a prisoner of war. She lives in a rich home and one day meets an old friend while coming home from a food foray in the country. He is transporting some Allied flyers downed behind the lines.

Some difficulty has her relenting and taking in one American till they can smuggle him out. A feeling develops between the two and she is even involved further when she is seeing him off on a train and a shadowing Gestapo man has her going along.

Production then goes through a series of adventures culminating in a solid bravura item on a crowded train when the American is caught by the Gestapo man. But he is helped by a sudden collective surge of the French as they manage to force the man out of a door. The camera seems to be amid the crowd in the narrow confines of the train corridors. It is an arresting piece of solid technical flair and knowhow.

Only drawback is a lack of warmth or feeling for the characters. Their backgrounds are sketched in via bits of dialog and action. Also there is a fine recreation of the times. But they rarely take on enough fibre and depth to make them more than stereotyped figures.

However, Miss Signoret gives a fine performance as the listless, disenchanted woman who is finally awakened by growing love. Whitman has a spontaneous charm to give a warmth and dash to his figure of the American pilot.

Camerawork is sharp and delicate as emotions and action call for it while editing is flawless. But the progression seems more embedded in general technique than in the actual self realization and change in the characters. But a soft pedaling of the love, solid chunks of technique and overall acting excellence knit this into a neatly made vehicle that still is missing the spark to have its characters more lifelike.

But the mixed motive grabbag of Occupation hazards and shifting loyalties does help make a comment on war even if it stays mainly in the background. So chalk up a solidly carpentered film with probable international outlook, if staying resolutely French.

A good part of the production is in English via the scenes between Miss Signoret and Whitman. The lines are good. These segs are subtitled in this version while the French bits will be likewise in the English version. Lingo shape about 50-50. Probable English title is "The Day and the Hour," literal translation. Mosk.

TURKS PLOT MORE FEATURES

'Art' Accent Within MGM's 36

Small unit to supervise the handling of art films on its releasing schedule is in process of being set up by Metro. It has been long in coming, but with the current heavy regular distribution program mapped for the current year president Robert H. O'Brien and sales chief Morris Lefko want it rolling presto.

Company has a total of 36 features to be marketed in 1963. Going under the art banner are such entries as "Four Days of Naples," from Italy; "Two Are Guilty" and "The Day and the Hour," from France, and "Kill or Cure" and "Trial and Error," England.

It's not to be a subsidiary operation, as such, but rather simply a unit functioning within the framework of Lefko's sales organization. An as-yet undesignated exec is to be brought in from the outside to head it up.

Rare Homage—Sans Hokum

All These Exhibitors at Luncheon for Charles Boasberg, a Distributor

By GENE ARNEEL

Paramount Pictures president Barney Balaban stated he was somewhat astonished; he was looking out from the dais and saw some 800 people, mostly exhibitors large and small, all on hand at the Hotel Americana, New York, last week to pay homage to a distributor—namely Charles Boasberg, on the occasion of the latter's election to the presidency of Par Film Distributing.

Si Fabian called it a "spontaneous outpouring of esteem."

Balaban commented further: "I never thought I'd see the day." He added: "It symbolizes a closer and more harmonious relationship between exhibitors and distributors. I hope it's the beginning of a new era, for one branch of the industry can no longer isolate itself from another."

Fabian and others prominent in exhibition toasted Boasberg for his firmness—but fairness—in selling pictures over the years. Ned E. Depinet, identified as the onetime high potentate of the erstwhile RKO, termed the honored guest "an important oar in keeping the RKO ship afloat."

Industry observers were impressed with the absence of schmaltz and presence of beaucoup sincerity. As Fabian put it, it was not one of those gatherings where cards are called and pledges asked for. "There's no other purpose than to feel a glow of friendship." And the turnout was so heavy, said Fabian, that the luncheon produced a surplus, to be donated to the Will Rogers Hospital.

Sam Rinzler joined in the host-quet-tossing and this language billed "Mark Twain of the film industry" noted he didn't need a script. Ben Marcus of Allied and John Stembler of Theatre Owners of America applauded Boasberg for his "effectiveness in selling top product on friendly terms."

Don't Get Alarmed

The exhib testimonial for a distrib was so rare that it cued Boasberg into a whispered comment to Balaban, which Boasberg later related to a reporter. Said Boasberg to Balaban: "Honest, Barney, I'm not giving your pictures away."

Par exec v.p. George Weltner posited that Boasberg, in selling "10 Commandments," "was a pioneer—a pathfinder." And he whimsically envisioned Boasberg at the pearly gates, where he chased producers because they spent too much money, and he sent distributors downstairs "because I know too much about you," and then he welcomed exhibitors because "you've had enough hell already."

Boasberg thanked all, in simple and believable terms.

Mort Sunshine, who handled the arrangements, as he does on so many occasions, went away with job-well-done plaudits as offered by both Boasberg and Fabian.

Staten Island Distributor

Eagle Film Distributing Corp. has been authorized to conduct a motion picture business, with offices in Richmond County (Staten Island). Capital stock consists of 200 shares, no par value.

Martin J. Machat, New York, was filing attorney at Albany.

Hong Kong to Hawaii

Honolulu, March 26.

Three Chinese stars of Hong Kong films planed in to appear in "Honolulu, Tokyo, Hong Kong," one of three features being filmed here by Japan's Toho Studio.

They are Wong Wing, Yuh Ming and Ma Lin. Akira Takarada arrived from Tokyo to play male lead opposite Miss Ming.

Kohlberg Collides With Homeowners On New Hardtop

Milwaukee, March 26.

A 1,500 seat hardtop theatre, planned by Kohlberg Theatres, Chicago, Ill., for Point Loomis Shopping Center, was jolted as Milwaukee's City Planning Commission (by 3-2) voted against rezoning site from parking lot to local business.

Some 30 homeowners in the Pt. Loomis area voiced disapproval, arguing it would adversely effect their property values.

Southgate Shopping Center (just north of Pt. Loomis) also has a motion picture theatre construction deal pending. Atty. Alan H. Steinmetz for Southgate said theatre would erase necessary "buffer zone" existing now, between Pt. Loomis & Southgate shopping centers.

Kohlberg Theatres, Chicago, plans building motion picture theatres in Fox Point, Franklin and Wauwatosa.

DISTRIBUTION NOW LIMITED

Countries that never before figured in the international film industry are now contemplating entry into the field. One such country is Turkey, with a population of 30,000,000, a native film production of about 100 features a year and tickets on sale at around 1,500 theatres at prices ranging from 25c to 10c in Yank coin equivalency.

Of the 100 pix produced in Turkey, around 25-30 are A features and the rest are B or C. So relates Hulki Saner, Turkish producer-director who himself has turned out 25 films in the past few years. He's planning an accelerated slant of eight to 10 features a year in coming years and he is also lining up coproduction deals for pix to be shot in Turkey but financed partially from outside.

In New York last week on the last leg of a trip scouting equipment for his production facilities at home, and talking production arrangements, Saner noted that most local productions never see distribution outside of a small radius of countries near Turkey itself, namely Israel, Greece, Cyprus and Iraq. He feels that some of the native product is of value to a wider market and part of his trip here was spent looking into possibilities of exporting some of his features to the U. S. and Europe. Munio Podhorzer, Stateside importer, is his production rep here.

As far as Turkey as a market for U. S. and European product, Saner said that 70% of the foreign films shown there are American. He opined that a Yank feature can gross a top of about $40,000 in Turkey but noted that that was a high figure, tallied by only a few pix. One problem is that there are only about 40 first run houses in the country and this number is usually cut in half by daydating of a pix in at least two theatres per locale. Also, most pix can only run about a week in a given area before the location becomes saturated and the film must be pulled.

He related that it costs around $60,000 to produce a substantial film in Turkey. With rising production cost in Europe, Saner feels that productions will soon be drifting farther and farther east where it is still comparatively inexpensive to work. He is attempting to lure such business with his coproduction plans and said that he has deals pending with a U. S., Spanish and German producer for projects there.

In this connection, Saner said that

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'Film Biz a Self-Feeding Cannibal'; Nicholson-Arkoff First to Promise No TV Selloff Inside Five Years

Exhibition's war with distribution over the release of recent-vintage features to sponsored television got the support of at least one distrib last week. In a joint meeting of American International Pictures execs and leaders of Theatre Owners of America and Allied States Assn., AIP declared for the insertion into its exhibition contracts of a clause guaranteeing that its upcoming releases will be withheld from tv for five years from the date of national release, becoming the first company to make such a move.

Clause goes into effect with the issue of "Operation Bikini" on April 3 and is being retroactively enforced on "The Raven," Edgar Allan Poe chiller released Jan. 27. Actual clause states: "the picture (then named) will not be shown on television during a period of five years from date of national release unless film rentals do not equal production and distribution costs and expenses within a period of two years from national release date, subject to the rights of banks, lenders and other obligees."

Wording of the latter part of the statement was created "to satisfy financial obligations," according to Samuel Z. Arkoff, AIP exec v.p. He noted that many companies have been reluctant to insert such clauses in their contracts because of their responsibilities to outside sources and other hazards. He said that, in his opinion, the wording covered such provisions and "we believe it is designed to overcome any valid objections from bankers, financiers or stockholders." AIP, incidentally, has never sold a pic to tv.

AIP prez James H. Nicholson called the industry "a cannibal feeding on itself beyond all reason" and said that it was the distrib's responsibility to straighten matters out. "We challenge the others," he offered.

Exhib leaders John Stembler, TOA prez; Ben Marcus and Milt London, Allied execs, and others applauded AIP's move, pledging to back the company's decision with their fullest support. London pledged special playdate treatment from Allied saying, "the time must always come when exhibitors must put up or shut up and this is it. Every possible step will be taken by Allied exhibitors in the country" to assure playdates and so-forth, he stated.

For Valor Vs. Toll

John H. Stembler, prez of Theatre Owners of America, ended the organization's mid-winter board of directors and exec committee meetings in Washington last week with the presentation of plaques to two congressmen for their work against tollvision.

Receiving the kudos at the Statler-Hilton Hotel were Emanuel Celler of New York and George Huddleston Jr. of Alabama. Both have introduced anti-pay tv bills in Congress and the plaques read, "A citation in grateful appreciation for his efforts in protecting the public interest for the continuation of free television in the United States."

'Excuse It Please, If It Appears Like Runaway'-Consul

Hollywood, March 26.

Film production in Greece will be stepped up with a two-picture coproduction deal arranged by P. Basil Lambros with James Elliott Productions. Lambros a lawyer, is the official rep and coordinator for all films to be produced in Greece by American and Canadian producers.

Elliott, who earlier made "It Happened in Athens" in Greece for 20th Century-Fox, will tee off the films with "Medea," adapted by Paul Mason from the Robinson Jeffers' adaptation of the Euripedes classic. Richard Wilson will direct, with film rolling in September in Athens. Deal is now on for Warner Bros. release. Wilson is currently directing "Wall of Noise" at the Burbank studio.

Second picture will be Maxwell Anderson's "Rendezvous," written by the Pulitzer Prize winning playwright several years ago in Greece.

Both pix are being budgeted at $600,000 each and will be Greek-American coproductions filmed in cooperation with Alex Pavamopoulos, of Alpha Studios, and George Zervos, of Amzervos Studios. Finos Studios also is cooperating with

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LATEST PROJECTION ON 'LONGEST DAY': $17-MIL

Seymour Poe, 20th-Fox exec v.p., is projecting "Longest Day" to gross in excess of $17,000,000 by the time it's through in the international market, excluding the U.S. and Canada. Basing the estimate on what he terms "actual figures," Poe notes that the Darryl F. Zanuck epic would become the third highest overseas grosser, exceeded only by "Ben-Hur" and "Ten Commandments."

The exec relates that the pic, in its 24th week of daydating at two Paris houses, has tallied $1,200,000 to date there. Film is currently playing in 20 other cities and 41 additional roadshows start in April and May. "Longest Day" has grossed an estimated $6,000,000 domestically and 75 limited roadshow engagements start in the U.S. in mid-April.

'Strangelove' Suit Chills Ace Films, But Youngstein Group Makes With Action

Entertainment Corp. of America is having some troubles. Ace Films, production wing of the American Congress of Exhibitors, has withdrawn its backing of ECA's "Fail-Safe" and refuses to ante up unless some kind of agreement can be reached with Columbia.

Ace had committed itself to an investment of $400,000 in this first ECA venture. The exhibitor group this past week backed out because of a legal action instituted by Col and others which looks to enjoin ECA from marketing the picture.

Suit alleges that the "Fail-Safe" property has been lifted from "Red Alert," a novel by Peter George, which Stanley Kubrick is now in process of producing, in England, for Col under the title "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb."

Reps of Ace and Columbia have been meeting for several days, looking to resolve the matter. It's clear that Ace will remain fiscally aloof from ECA's "Fail-Safe" unless agreement can be reached with Col.

Meanwhile ECA, which is headed by Max E. Youngstein, Jerry Pickman and Charles Simonelli, has yet to be served with any papers in connection with the law suit, according to an ECA source. Spokesmen say the complaint has been filed in Federal Court in Los Angeles but, not having been served there are no answers due from ECA. Further, ECA is going ahead with its production, with or without the exhibitors.

ECA reportedly has already spent $210,000 (one quarter of the total budget) on "Fail-Safe," including $100,000 for the rights and the balance for preparation. Sidney Lumet, producer-director, moved his company into the Fox studio in New York Monday (25), secondary casting has been completed (Henry Fonda is the star) and there's a go-ahead on actual camera work.

ECA's money so far has been coming from its parent organization, Television Industries. But capital from other sources will be required if the C. of E. groups continue to hold out.

In line with this, it's understood that Youngstein has already had talks with Robert Benjamin and Arthur Krim, toppers at United Artists, his alma mater, about a possible participation. Youngstein was an UA v.p. and co-owner before joining Cinerama and subsequently establishing ECA.

There also have been suggestions that Col itself might step in via a deal by Col would buy out the "Fail-Safe" project.

In light of the legalities, how come ECA feels safe about shooting "Fail-Safe"? This query brings the reply that ECA is protected by Lloyds of London insurance against both damages and an injunction.

Meanwhile, it was disclosed that Ace had agreed, at least tentatively, to provide ECA with a total of $1,300,000 in financing. This is the amount earmarked to cover "Fail-Safe" and two productions set for lensing in England shortly. These, "Winston Affair," starring Robert Mitchum, and "The Third Secret," starring Robert Preston, are to be British quota entries with additional British capital.

Stillman to London

David Stillman, president of Seven Arts Ltd., left his New York base over the past weekend for London to join SA execs Eliot Hyman and Ray Stark in a series of meetings on forthcoming European productions.

Stillman plans to visit Dublin, where the company has "Of Human Bondage" before the cameras, Paris and Rome before returning to Manhattan in two weeks.

L.A. Biz Offish; 'Samson' OK $13,000, 'Tamiko' Soft 19G, 'Father' Fair 17G; 'West' Big 31G, 5th; 'Head' 13G, 6th

Los Angeles, March 26.

Firstrun trade here this stanza remains on the undistinguished side despite four new bills, with bulk of strength lying in a few holdovers. "Girl Named Tamiko" shapes soft $10,000 in five theatres. "Courtship of Eddie's Father" is rated fair $17,000. "Samson and Seven Miracles" looks busy $13,000 in two houses.

"Phaedra," in first general release, shapes slim $7,000 or near in two spots. "Diamond Head" is firm in sixth at Hollywood Paramount.

"How West Was Won" is heading for a boffo $31,000 or near in fifth round at Warner Hollywood. "Days of Wine and Roses" is okay $15,000.

"To Kill a Mockingbird" looms strong $12,000 in 13th week at Fox Wilshire.

Estimates for This Week

State, Iris, Village, El Rey, Loyola (Metropolitan-FWC) (2,404; 826; 1,336; 860; 1,270; $1-$1.49)—"Girl Named Tamiko" (Par) and "Strategic Air Command" (Par) (reissue). Soft $10,000. Last week, State, "Two for Seesaw" (UA) and "Court Martial" (Indie) $3,600; Iris, "War and Peace" (Par) and "Last of Vikings" (Medi) (reissues), $4,000; El Rey, "West Side Story" (UA) (2d wk), $2,500; Village, Loyola, "Days of Wine, Roses" (WB) and "Cash McCall" (WB) (reissue) (2d wk), $11,300.

Los Angeles, Hawaii, Wiltern (Metropolitan-G&S-SW) (2,040; 1,100; 2,344; $1-$1.49)—"Courtship of Eddie's Father" (MGM) and "Password Is Courage" (MGM). Fair $17,000. Last week, Los Angeles "Playgirls and Bellboy" (Indie) and "Mating Game" (MGM) (reissue), $5,000; Hawaii, "Jumbo" (MGM) and "Seven Seas to Calais" (MGM) (2d wk), $3,500; Wiltern, "Days of Wine, Roses" (WB) and

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'Mock'bird' Mighty 27G, St. Loo; 'Father' Fancy 13G, 'Day' Bright 15G

St. Louis, March 26.

Hottest thing in town currently is "To Kill a Mockingbird" which is smash in first week at Fox. It is way ahead of any other pic in the city in coin total. "Courtship of Eddie's Father" looms fine on opener at State.

"Longest Day" looms fancy on moveover at the St. Louis. "Days of Wine and Roses" still is fine in fourth round at Ambassador while "Brothers Grimm" is rated big in 11th session at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Days of Wine and Roses" (WB) (4th wk). Fine $9,000. Last week, $12,000.

Apollo Art (Grace) (700; 90-$1.25)—"League of Gentlemen" (Indie) and "Two-Way Stretch" (Indie). Oke $1,800. Last week, "Island" (Indie) and "School for Scoundrels" (Indie), $2,000.

Esquire (Schuchart-Levin) (1,800; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (14th wk). Fine $8,500. Last week, $9,000.

Fox (Arthur) (5,000; 90-$1.25)—"To Kill Mockingbird" (U). Wham $27,000. Last week, "Who's Got Action" (Par), $14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Son of Flubber" (BV) (7th wk). Okay $3,500. Last week, $4,000.

State (Loew) (3,600; 60-90)—"Courtship of Eddie's Father" (MGM). Fine $13,000. Last week, "Diamond Head" (Col) (4th wk), $9,000.

Martin Cinerama (Martin) (913; $1.25-$2.50)—"Brothers Grimm" (MGM) (11th wk). Big $14,000. Last week, $16,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Trial and Error" (Indie). Good $3,500. Last week, "Billy Budd" (AA) (4th wk), $3,000.

St. Louis (Arthur) (3,800; $1.25-$1.50)—"Longest Day" (20th) (m.o.) Fancy $15,000. Last week, "Barabbas" (Col), $9,000.

Shady Oak (Arthur) (760; 90-$1.25)—"David and Lisa" (Cont) (6th wk). Good $2,000. Last week, $2,000.

Key City Grosses

Estimated Total Gross
This Week $2,000,200
(Based on 24 cities and 206 theatres.

Last Year $2,306,700
(Based on 22 cities and 206 theatres, chiefly first runs including N.Y.)

Cincy Down; 'Condition' So-so $7,500; 'Flubber' Strong 10G; 'Father' 7G

Cincinnati, March 26.

Weekend night biz of theatres and other spots was slougher by radio-tv airings of U. of Cincinnati Bearcats third-year bid to retain National Collegiate Basketball Championship crown in playoff at Louisville, rabid fans sticking to home sets. Current session shapes for a slump at all firstruns with "How West Was Won" at Albee and "Son of Flubber" at Keith's, both in second week, holding strongest.

"Papa's Delicate Condition" looks just okay in first at Palace. "Courtship of Eddie's Father" rates so-so in holdover at Albee. "Mutiny on Bounty" is slowing in 14th week at the Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Courtship of Eddie's Father" (MGM) (2d wk). Passable $7,000 or over. Last week, $9,000.

Capitol (SW-Cinerama) (1,340; $1.25-$2.75)—"How West Was Won" (MGM) (2d wk). Big $14,000 or near after $17,000 preem. Party bookings and extra shows start next week.

Esquire Art (Cin-T-Co) (300; $1.25)—"Billy Budd" (4th wk). Nice $1,000. Last week, $1,200.

Grand (RKO) (1,300; $1-$1.25)—"Sweet Bird of Youth" (MGM) and "Lolita" (MGM) (reissues). Fair $4,500. Last week, "Trial" (Astor) (4th wk), $5,000.

Guild (Vance) (300; $1.25)—"Candide" (Indie). Fairish $1,200. Last week, "Crooks Anonymous" (Indie) (2d wk), $900.

Hyde Park Art (Cin-T-Co) (300; $1.25)—"Divorce, Italian Style" (Embassy) (subrun) (2d wk). Sweet $1,000. Last week, $1,300.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Son of Flubber" (BV) (2d wk). Strong $10,000 after $13,000 opener.

Palace (RKO) (2,600; $1-$1.50)—

(Continued on page 12)

'Wine' Powerful 9G, Prov.; 'Condition' 3G

Providence, March 26.

More than 25,000 persons crowded into downtown Providence last Sunday but not to visit the cinemas. The Providence College Friars, NIT Basketball Champions, had arrived back in town with a rousing civic welcome. Very slow was the word for week's attendance at firstruns. Majestic was best with "Days of Wine and Roses," sock in second week. State's second of "Courtship of Eddie's Father" looks meek. Strand's "Papa's Delicate Condition" shapes poor as opener.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"To Kill Mockingbird" (U) (6th wk). Looks okay $4,000. Fifth was $5,000.

Elmwood (Snider) (724; $2-$2.50)—"Longest Day" (20th) (14th wk). Steady $5,500. Thirteenth week, $5,000.

Majestic (SW) (2,200; 90-$1.25)—"Days of Wine and Roses" (WB) (2d wk). Getting best play in town for snappy $9,000 or over. Last week, $12,000.

State (Loew) (3,200; 75-90)—"Courtship of Eddie's Father" (MGM) (2d wk). Dull $4,000 after $6,500 in first.

Strand (National Realty) (2,200; 75-90)—"Papa's Delicate Condition" (Par) and "Wonderful To Be Young" (Par). Looks like poor $3,000. Last week, "Five Miles to Midnight" (UA), $4,000.

'Ball' Bouncy 12G in Denver; 'West' Huge 18G

Denver, March 26.

Although there are three new films here this week, only "Love Is a Ball" is measuring up to expectancy. It is rated hefty on opener at Paramount. "How West Was Won" still is capacity in third session at the Cooper, same as last week. "Son of Flubber" looms big in fifth round at the Denver.

Estimates for This Week

Aladdin (Fox) ($1.25-$2.50)—"Longest Day" (20th) (21st wk). Fine $6,000. Last week, $6,300.

Centre (Fox) (1,270; $1.25-$1.65)—"Days of Wine and Roses" (WB) (5th wk). Nice $6,500. Last week, $10,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (3d wk). Capacity $18,000. Last week, same.

Denham (Indie) (900; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (14th wk). Start $5,000. Last week, $6,300.

Denver (Fox) (2,432; $1.25)—"Son of Flubber" (BV) (5th wk). Big $9,000. Last week, $11,000.

Esquire (Fox) (600; $1.25)—"Next to No Time" (Indie). Good $2,200. Last week, "Bell Antonio" (Indie) and "Divorce, Italian Style" (Embassy) (subrun) (2d wk), $2,200.

Orpheum (RKO) (2,600; $1.25)—"Mill of Stone Women" (Indie) and "Trauma" (Indie). Sad $7,500. Last week, "Giant" (WB) (reissue) (2d wk), $5,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Love Is Ball" (UA) and "Make Way for Lila" (Indie). Hefty $12,000 or near. Last week, "Courtship of Eddie's Father" (MGM), $15,000.

Towne (Indie) (600; $1.25-$1.65)—"Diamond Head" (Col) (5th wk). Okay $3,500. Last week, $4,000.

Vogue (Art Theatre Guild) (450; $1.25)—"David and Lisa" (Cont) (4th wk). Big $2,800. Last week, $2,700.

'Flubber' Big 14G, Cleve.; 'Lisa' 11G

Cleveland, March 26.

First brush of summer-like weather here is spelling healthy biz for arty theatres. "Son of Flubber" stacks up so strongly for Allen on third lap that it will be moved to Palace on Friday to make way for firmed date of "To Kill a Mockingbird." "Days of Wine and Roses" in second at Hippodrome also shows staying power. "David and Lisa" is landing husky third weeks at Heights Art and Westwood Art. "Freud" looks smart at Colony Art.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.50)—"Son of Flubber" (BV) (3d wk). Excellent $14,000 or over. Last week, $22,000.

Colony Art (Stanley-Warner) (1,394; $1.50)—"Freud" (U) (2d wk). Stout $4,300 after $4,000 last round.

Continental Art (Art Theatre Guild) (600; $1.50)—"Eclipse" (Indie). Mild $1,700. Last week, "Lady Doctor" (Indie), $1,600.

Heights Art (Art Theatre Guild) (985; $1.50)—"David and Lisa" (Cont) (3d wk). Swell $7,500 after same last frame.

Hippodrome (Eastern Hipp) (1,982; $1.25-$1.50)—"Days of Wine and Roses" (WB) (2d wk). Fine $15,000 after $16,000 last week.

Ohio (Loew) (2,700; $1.25-$2.75)—"Mutiny on Bounty" (M-G-M) (14th wk). Ambling toward fair $6,000 after $6,500 last week.

Palace (F & A Theatre) (2,730; $1.25-$1.50)—"Music Man" (WB) and "Whatever Happened to Baby Jane" (WB) (reissues). Sluggish $6,000. Last week, "Giant" (WB) (reissue), $6,000.

State (Loew) (3,450; $1.50)—"Courtship of Eddie's Father" (MGM) (2d wk). Light $6,000 after $8,000 last frame.

Stillman (Loew) (2,700; $1.50)—"Madame" (Embassy). Poor $4,000. Last week, "Showboat" (MGM) and "Great Caruso" (MGM) (reissues), $5,000.

Westwood Art (Art Theatre Guild) (965; $1.50)—"David and Lisa" (Cont) (3d wk). Breezy $3,300 after $3,600 last week.

Cold, Snow Slough Hub Albeit 'Ball' Hotsy $11,000; 'Lisa' Lush 9G, 5th; 'Father' 16G; 'Wine' Potent 14G, 3d

Broadway Grosses

Estimated Total Gross
This Week $408,000
(Based on 31 theatres)

Last Year $664,000
(Based on 20 theatres)

'Mock'bird' Boff $14,000, K.C.; 'Arabia' Hefty 9G, 5th, 'Wine' Handy 6½G

Kansas City, March 26.

Strong film fare is bringing fancy results at deluxers this week. "To Kill a Mockingbird" at the Plaza shapes socko. A top holdover is "Courtship of Eddie's Father," big in second Roxy round. "Love Is a Ball" at Brookside is good in second.

"Days of Wine and Roses" at Paramount is holding smoothly in fourth week. "Son of Flubber" shapes sturdy in fifth round at Uptown. "Lawrence of Arabia" looks strong in fifth at the Saxon. "David and Lisa" looms fast in fourth at the Rockhill.

Estimates for This Week

Brookside (Nat. Gen-Fox Midwest Theatres) (800; $1.25)—"Love Is Ball" (UA) (2d wk). Good $4,000. Last week, $6,000.

Capri (Durwood) (1,260; 90-$2.75)—"Mutiny on Bounty" (MGM) (14th wk). Okay $6,000. Last week, same.

Empire (Durwood) (1,294; 90-$2.50)—"Brothers Grimm" (MGM) (23d wk-3 days). Okay $2,500. Last week, $4,000. "How West Was Won" (MGM) opens Thursday (28).

Kimo (Dickinson) (504; $1.25-$1.50)—"Coming Out Party" (Union) (3d wk). Fair $1,500. Last week, $1,800.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Days of Wine and Roses" (WB) (4th wk). Smooth $6,500. Last week, $8,000.

Plaza (FMW-NGC) (1,630; $1.25)—"To Kill Mockingbird" (U). Sock $14,000; holds. Last week, "Diamond Head" (Col) (3d wk), $7,000.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"David and Lisa" (Cont) (4th wk). Fancy $1,800. Last week, $2,000.

Roxy (Durwood) (664; 75-$1.50)—"Courtship of Eddie's Father" (MGM) (2d wk). Big $7,000 or close. Last week, $8,500.

Saxon (Durwood) (1,110; $1.50-$3)—"Lawrence of Arabia" (Col) (5th wk). Hefty $9,000. Last week, $10,000.

Uptown (FMW-NGC) (2,043; $1-$1.25)—"Son of Flubber" (BV) (5th wk). Fat $7,000, but moving out. Last week, $7,200.

'Flubber' Boffo $15,000, Col.; 'Mockingbird' 14G

Columbus, O., March 26.

Strong new films and mild spring weather will combine to give an uplift to firstrun biz this week. "Son of Flubber" at Palace after several delays shapes big on opener. The Ohio is doing excellent business with "To Kill a Mockingbird," aided by interest sparked by eight Academy nominations. "Two For Seesaw," the new Main entry, is doing better than other recent pix at the East Side house.

Estimates for This Week

Grand (RKO) (900; 75-$2)—"Best of Cinerama" (Cinerama) (11th wk). Stout $4,600. Last week, $4,300.

New Main (Sugarman) (1,100; 50-$1.25)—"Two For Seesaw" (UA). Good $2,000. Last week, "Child Is Waiting" (UA) $1,700.

Ohio (Loew) (3,079; 50-$1.50)—"To Kill Mockingbird" (U). Sturdy $14,000. Last week, "Courtship Eddie's Father" (MGM), $9,500.

Palace (RKO) (2,845; 50-$1.50)—"Son of Flubber" (BV). Big $15,000 or near. Last week, "Days Wine and Roses" (WB) and "Make Mine Double" (Ellis) (3d wk), $12,500.

Boston, March 26.

The Boston firstrun biz is mild, with a freak snowstorm in the middle of the week, and a cold wave following through Saturday (23) blamed. Milder temperatures Sunday (24) helped. "Love Is a Ball" is potent at the Capri.

"Courtship of Eddie's Father" is pleasing in second at Music Hall. "Love and Larceny" is good at the Exeter, also in second. "Days of Wine and Roses" is holding bright in third round at Paramount. "To Kill a Mockingbird" shapes smart in sixth Memorial session.

Estimates for This Week

Astor (B&Q) (1,117; $1.90-$2.90)—"Longest Day" (20th) (25th wk). Okay $9,000. Last week, same.

Beacon Hill (Sack) (900; $1-$1.80)—"David and Lisa" (Con) (5th wk). Nice $9,000. Last week, $10,000.

Capri (Sack) (850; $75-$1.80)—"Love Is a Ball" (UA). Hotsy $11,000. Last week, "Sundays and Cybele" (Davis) (2d wk), $6,000.

Boston (Beacon Ent) (1,354; $1.20-$2.80)—"How West Was Won" (MGM). Opens with Variety club sponsored preem tomorrow (Wed.) following preview showings. Last week, "Best of Cinerama" (6th wk), okay $10,000.

Center (E. M. Loew) (1,200; 90-$1.25)—"Billy Budd" (AA) (subrun) and "Armored Command" (Reissue). Good $6,500. Last week, "Kind of Loving" (Gov) and "Playgirl After Dark" (Topaz), $7,200.

Exeter (Indie) (1,276; 90-$1.40)—"Love and Larceny" (Major) (2d wk). Neat $8,000. Last week, $11,000.

Fenway (Indie) (1,276; 90-$1.40)—"Girl With Golden Eyes" (Union). Mild $3,300. Last week, "Antigone" (Ellis) (3d wk), $2,500.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (14th

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'Head' Hot $20,000, Top Det. Newie; 'West' Boffo 25G; 'Wine' Big 10G, 5th

Detroit, March 26.

Firstrun biz remains generally good this week. "Diamond Head," new at the Michigan, shapes sparkling. "War and Peace" at the Grand Circus looks so-so.

Meanwhile, such holdovers as "Lawrence of Arabia," in eighth week at Madison, and "How West Was Won," in fourth at Music Hall, stay hotsy. "Days of Wine and Roses" looms big in fifth round at the Palms. "Freud" is good in fourth at T-L Krim.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49)—"It's Hot in Paradise" (Indie) and "Defiant Daughters" (Indie). Sad $7,500. Last week, "On Any Street" (Indie) and "Wild Youth" (Indie), $6,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Diamond Head" (Col.) Big $20,000 or near. Last week, "Son of Flubber" (BV) (4th wk), $15,000.

Palms (UD) (2,995; $1.25-$1.49)—"Days of Wine and Roses" (WB) (5th wk). Big $10,000. Last week, $12,000.

Madison (UD) (1,408; $1.50-$3.30)—"Lawrence of Arabia" (Col) (8th wk). Socko $30,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.49)—"War and Peace" (Par) (reissue). So-so $8,000. Last week, "Papa's Delicate Condition" (Par) (2d wk), $5,000 in 5 days.

Adams (Balaban) (1,700; $1.25-$1.50)—"Follow Boys" (MGM) (3d wk). Slow $6,000. Last week, $6,500.

United Artists (UA) (1,667; $1.25-$3)—"Mutiny on Bounty" (MGM) (10th wk). Final 5 days fair $3,000 or near. Last week, $5,000.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"How West Was Won" (MGM) (4th wk). Smash $25,000. Last week, $24,000.

Mercury (United Motion Theatre Co.) (1,460; $1-$1.80)—"Two For Seesaw" (UA) (3d wk). Steady $11,000. Last week, $11,200.

Trans-Lux Krim (Trans-Lux) (900; $1.65-$1.80)—"Freud" (U) (4th wk). Good $4,500. Last week, same.

Chi Spotty Albeit 'Journey' Wham $11,000; 'Wine' Rousing 33G in 2d; 'West' Giant 29G, 'Mock'bird' 23G, 4

Chicago, March 26.

Chi firstruns returns are mixed this sesh, but the general tenor is sturdy. "Long Day's Journey Into Night" is preeming to a wham $11,000 at the tiny Carnegie. The reissue of "The Robe" is copping an okay $7,500 in first Loop round. Monroe duo of "Violent and Damned" and "Naked In Night" looks neat.

"Days of Wine and Roses" is heading up the second framers with a great lap at the Chicago. "Courtship of Eddie's Father" shapes okay in the Oriental second. "Follow the Boys" is good for same Roosevelt stanza. "Reluctant Saint" is busy in its second Surf lap.

"Papa's Delicate Condition" is posting a slight third Woods frame. "Billy Budd" is sharp for the same Esquire session. "7 Capital Sins" is frisky in World third week. "Son of Flubber" continues stout in its fifth State-Lake round. "David and Lisa" remains mighty in its Cinema sixth.

Of the hardtickets, "How West Was Won" is notching a tall fourth McVickers canto. "Lawrence of Arabia" is loud in its 10th Cinestage frame and "Mutiny on The Bounty" is fine in its Todd 18th.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Long Day's Journey Into Night" (Levine). Smash $11,000. Last week, "Room Mates" (Indie), $2,300.

Chicago (B&K) (3,900; 90-$1.80)—"Days of Wine and Roses" (WB) (2d wk). Giant $33,000 or near. Last week, $34,300.

Cinema (Stern) (500; $1.50)—"David and Lisa" (Cont) (6th wk). Mighty $9,000. Last week, $9,000.

Cinestage (Todd) (1,000; $2.40-$3.80)—"Lawrence of Arabia" (Col) (10th wk). Strong $20,000 or close. Last week, $21,000.

Esquire (H&E Balaban) (1,300; $1.25-$1.80)—"Billy Budd" (AA) (2d wk). Good $9,000. Last week, $10,500.

Loop (Telem't) (606; $1.25-$1.80)—"The Robe" (20th) (reissue). Fine $7,500. Last week, "Freud" (U) (5th wk), $5,000 for 5 days.

McVickers (Beacon) (1,100; $1.75-$3.50)—"How West Was Won" (MGM) (4th wk). Big $29,000. Last week, $30,000.

Monroe (Jovan) (1,000; 65-90)—"Violent and Damned" (Indie) and "Naked In The Night" (Indie). Tidy $4,500. Last week, "Small

(Continued on page 12)

'Mock'bird' Lofty $10,000 in L'ville

Louisville, March 26.

Biz is spotty at downtown firstruns this week. "To Kill Mockingbird" is flexing wicket muscles at the Kentucky, where a whopping week is in prospect. "Follow Boys" is an okay entry at United Artists. Second round of "Days of Wine and Roses" at the Mary Anderson looks fast. "Longest Day" at the Rialto in seventh week shapes good. There are plenty of N.C.A.A. basketball visitors in town for the tourney. "Son of Flubber" at the Ohio is steady in sixth.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"To Kill Mockingbird" (U). Shaping for bumper $10,000 or close. Last week, "Papa's Delicate Condition" (Par), $4,500.

Mary Anderson (People's) (1,100; 75-$1.75)—"Days of Wine and Roses" (WB) (2d wk). Fine $8,000 after opening week's $11,000.

Ohio (Settos) (900; 75-$1.25)—"Son of Flubber" (BV) (6th wk). Okay $4,500 after fifth week's $5,000.

Rialto (Fourth Avenue) (3,100; $1.25-$2.50)—"Longest Day" (20th) (7th wk). Off to good $6,000. Sixth week, $8,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Follow Boys" (MGM). Strong $11,000 or near. Last week, "Diamond Head" (Col) (3d wk), $7,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Mock'bird' Socko $28,000, Philly

Philadelphia, March 26.

Weekday biz at firstruns continues soft but Saturday trade was good. Balmy Sunday weather was no help to film trade. "To Kill A Mockingbird" is flying high at the Randolph with wow takings in first round. "Days of Wine and Roses" is rated potent in second session at Stanton.

"Long Day's Journey Into Night" looks great in first holdover stanza at the Cheltenham. "Longest Day" looms big in 24th round at Goldman.

Estimates for This Week

Arcadia (S&S) (625; $1.20-$2)—"Girl Named Tamiko" (Par) (3d wk). OK $6,500. Last week, $7,000.

Boyd (SW) (1,200; $2-$2.75)—"How West Was Won" (MGM) (3d wk). Sock $23,000. Last week, $27,000.

Cheltenham (SW) (1,200; $1.40)—"Long Day's Journey Into Night" (Levine) (2d wk). Great $14,000. Last week, $16,000.

Erlen Mower (Goldman) (900; $1.40)—"Seven Capital Sins" (Embassy). Dim $3,000. Last week, "Counterfeiters of Paris" (Indie) (2d wk), $2,300.

Fox (Milgram) (2,200; 95-$1.80)—"Diamond Head" (Col) (4th wk). Neat $12,000. Last week, $15,000.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (24th wk). Big $7,000. Last week, $7,500.

Lane (SW) (1,000; $1.40)—"David and Lisa" (Cont) (6th wk). Big $8,500. Last week, $9,000.

Midtown (Goldman) (1,200; $2.50-

(Continued on page 12)

'Mock'bird' Wow 12½G, Port.; 'Condition' 6G

Portland, Ore., March 26.

Firstrun trade is perky here this stanza, with some houses beating the takes of a week ago. "Courtship of Eddie's Father" looks tops among newcomers with brisk takings at Laurelhurst. "To Kill a Mockingbird" is climbing way ahead of second week's biz for a wow third round at the Broadway. "Son of Flubber" looms big in second Fox session.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"To Kill Mockingbird" (U) (3d wk). Wow $12,500. Last week, $9,000.

Fox (Evergreen) (1,600; $1-$1.40)—"Son of Flubber" (BV) (2d wk). Big $12,000. Last week, $12,200.

Hollywood (Evergreen) (1,100; $1.40-$2)—"Best of Cinerama" (Cinerama) (6th wk). Tall $6,000 or over. Last week, $4,900.

Irvington (Smith) (650; $1.50)—"Two for Seesaw" (UA) and "Period of Adjustment" (UA) (reissue) (6th wk). Edged to solid $5,000. Last week, $4,400.

Laurelhurst (Cruikshank) (675; $1.25)—"Courtship of Eddie's Father" (MGM) and "Password is Courage" (MGM). Brisk $5,000. Last week, second-runs.

Music Box (Hamrick) (640; $1.50-$3)—"Mutiny on Bounty" (MGM) (7th wk). Snappy $3,500. Last week, $4,000.

Orpheum (Evergreen) (1,536; $1-$1.40)—"Papa's Delicate Condition" (Par) and "One Eyed Jacks" (Par) (reissue). Fair $6,000. Last week, "Follow Boys" (MGM) and "Square Guns" (MGM), $6,600.

Paramount (Port-Par) (3,400; $1.50-$3)—"Longest Day" (20th) (9th wk). Good $7,000. Last week, $8,200.

'West' Whopping $39,500 In Frisco; 'Arabia' 21G

San Francisco, March 26.

"How West Was Won" keeps rising in its weekly biz totals and again is pacing firstruns here with $39,500 in fourth session at Orpheum. "Lawrence of Arabia" is moving up in ninth round at United Artists with big rated hotsy. "Papa's Delicate Condition" shapes okay in second round at St. Francis.

Estimates for This Week

Alexandria (United Calif.) (1,200; $2-$2.50)—"To Kill A Mockingbird" (U) (4th wk). Lusty $13,000. Last week, $15,000.

Bridge (Schwartz) (500; $1.50-$1.75)—"Lady With Dog" (Artkino) (3d wk). Oke $2,000. Last week, $2,500.

Clay (Ross) (370; $1.40)—"Lovers of Teruel" (Cont) and "Sinbad the Sailor" (MGM) (reissue) (2d wk). Okay $1,700. Last week, $2,200.

Coronet (United Calif.) (1,250; $1.40-$3.50)—"Mutiny on Bounty" (MGM) (18th wk). Big $9,000. Last week, $11,000.

Esquire (No. Coast) (846; 90-

(Continued on page 12)

Mpls. Climbs; 'West' Hot 17G; 'Father' 7G, 2d

Minneapolis, March 26.

In the face of recurrent severe winter weather, the cinema boxoffice continues to display surprising virility. It would seem that last week's near-zero temperatures and the winter's worst snowstorm would have been enough to put a damper on biz, but they didn't. And theatres were favored by the elements over the past weekend, which got off the current stanza to a good start.

Several newcomers here currently, but none is doing much at the boxoffice. It's the powerful holdovers that still are doing trade. Standout is "How the West Was Won," great in second Cooper round. "To Kill a Mockingbird," looks big at the Mann in fifth. "Days of Wine and Roses" is rousing in fifth at Century.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65)—"Mutiny on Bounty" (MGM) (14th wk). Nice $4,200. Last week, $4,000.

Avalon (Frank) (800; $1)—"Have Figure, Will Travel" (Indie) and "Party Girl" (MGM) (reissue). Okay $1,500. Last week, $2,000.

Campus (Mann) (800; $1)—"Cleo 5 to 7" (Zenith). Satisfactory $1,200. Last week, "Boccaccio '70" (Embassy) (2d wk) (reissue), $1,000.

Century (Par) (1,300; $1.25-$1.50)—"Days of Wine and Roses" (WB) (5th wk). Flourishing $9,500. Last week, $10,000.

Cooper (CF) (806; $1.25-$2.50)—"How West Was Won" (MGM) (2d wk). Great $17,000. Last week, $16,000.

El Lago (Carisch) (800; $1)—"Ritual of Love" (Indie) and "Sin of Mona Kent" (Indie). Okay $1,400. Last week, "Women of Sin" (Ellis) and "Lost Souls" (Ellis) (reissues), $1,000.

Gopher (Berger) (1,000; $1-$1.25)—"Invisible Petrified World" (Gov) and "Teenage Zombies" (Gov). Mild $3,500. Last week, "Giant" (WB) (reissue) (2d wk), $3,800.

Lyric (Par) (1,000; $1-$1.25)—"30 Years of Fun" (20th) and "House of the Damned" (20th). Fair $5,000. Last week, "Bird Man of Alcatraz" (UA) and "Miracle Worker" (UA) (reissues), $4,000.

Mann (Mann) (1,000; $1.25-$1.50)—"To Kill Mockingbird" (U) (5th wk). Sturdy $9,000. Last week, $10,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Courtship of Eddie's Father" (MGM) (2d wk). Lively $7,000. Last week, $8,000.

Park (Field) (1,000; $1.50)—"Diamond Head" (Col) (6th wk). Great $6,000. Last week, $7,000.

State (Par) (2,200; $1.25-$1.50)—"Son of Flubber" (BV) (5th wk). Hefty $8,000. Last week, $7,000.

Suburban World (Mann) (800; $1.25)—"Maid For Murder" (Janus) (2d wk). Okay $1,400. Last week, $2,[illegible].

World (Mann) (400; $1.25-$1.50)—"War and Peace" (Par) (reissue). Looks good at $3,000. Last week, [illegible] "Elmer Gantry" [illegible], $3,000.

Warmer Weather Bops B'way Biz But 'Balcony' Boffo 41G, 'Miles' Nice $21,000, 'Naples' Hotsy 19G

While Broadway exhibitors still are hoping for a settlement of the prolonged newspaper strike any day now, business at firstruns turned quite uneven this session. Touch of springlike weather Sunday and Monday (especially the latter day when warmest weather of year was recorded) helped biz on the Sabbath but had the opposite effect Monday. Three new entries aided trade a bit.

"The Balcony" is heading for a socko $41,000 in first round, daydating the DeMille and New Baronet. Showing is being made despite the fact that this pic is playing in some 17 other cinemas in the Greater New York, Long Island and New Jersey daydate. Film is doing comparatively bigger in some of these outlying spots.

"Five Miles to Midnight" hit a fine $21,000 on initial session, daydating the Astor and Murray Hill. "West Side Story" shapes solid $14,000 for 75th stanza at the Rivoli, virtually the same as last week.

"Diamond Head" wound a highly successful extended-run at the Victoria with an okay $13,000 for the final week. "Courtship of Eddie's Father" is due to open today. "Papa's Delicate Condition" is mild $16,000 or near in third round, daydating the Paramount and Trans-Lux 52d Street. Both houses open "My Six Loves" on April 3.

"Girl Named Tamiko" with stageshow looks like fairish $120,000 in second session at the Music Hall. Pic holds a third week, with Easter stageshow and "Bye, Bye Birdie" due in April 4.

"The Birds" opens tomorrow (Thurs.) at the Palace where "Baby Jane" enjoyed two fairly okay weeks. Pic also opens the same day at the Sutton. "Four Days of Naples" was smash $19,000 on opener at the Beekman.

Interest on the hardticket sector is centered this week on the launching tonight (Wed.) of "How the West Was Won" at the Cinerama. All the longrun hardtickets are holding up well this session.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Five Miles to Midnight" (UA) (2d wk). Initial session ended yesterday (Tues.) was a fine $21,000 or close.

Cinerama (Loew) (1,552; $1.50-$3.50)—"How West Was Won" (MGM). Opens tonight (Wed.) with gala invitational preem. Regular run starts tomorrow (Thurs.). In ahead, "Brothers Grimm" (MGM) (33d wk), fine $20,000 for solid extended-run. Several previews of "West" preceded opening tonight.

Criterion (Moss) (1,520; $1.80-$4.80)—"Lawrence of Arabia" (Col) (15th wk). The 14th stanza finished Sunday (24) was mighty $43,000 after $41,500 for 13th week.

DeMille (Reade) (1,463; $1.50-$2.50)—"The Balcony" (Cont). First session ending today (Wed.) looks like socko $25,000 or near. Holding, natch! Daydating with New Baronet.

Embassy (Guild) Enterprises) (500; $1.50-$2.50)—"The Hook" (MGM) (6th wk), was fair $6,000 in six days after $6,000 for regular week.

Palace (RKO) (1,642; $1.25-$2)—"Baby Jane" (WB) (2d-final wk). Looks like okay $8,000 or close after $10,400 for first week. "The Birds" (U) opens tomorrow (Thurs.).

Forum (Moss) (813; $1.25-$1.80)—"Her Bikini Never Got Wet" (G Hakim) (8th wk). Looks nice $7,000 or close. Last week, $8,000. "Mondo Cane" (Times) replaces April 3, first new pic under new management.

Paramount (AB-PT) (3,665; $1-$2)—"Papa's Delicate Condition" (Par) (4th-final wk). Third round finished yesterday (Tues.) was mild $16,000 or near after $20,000 for 2d. "My Six Loves" (Par) opens April 3.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Girl Named Tamiko" (Par) [illegible] show (2d wk). Initial [illegible] round ending today [illegible] looks fairish $120,000 [illegible] $1[illegible] [illegible] with "Bye, Bye Birdie" [illegible] and

Rivoli (UAT) (1,545; $1.50-$2.50)—"West Side Story" (UA) (75th wk). Current week looks like good $14,000 after $14,500 for 74th session. "Ugly American" (U) opens April 11.

annual Easter stageshow due in April 4.

State (Loew) (1,850; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (19th wk). This stanza finishing tomorrow (Thurs.) is heading for big $24,000, same as in 18th week. Continues on.

Victoria (City Inv.) (1,003; $1.25-$2)—"Courtship of Eddie's Father" (MGM). Opens today (Wed.). Last week, "Diamond Head" (Col) (5th wk), was okay $13,000 or near after $17,800 for fourth week.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (25th wk). This session winding tomorrow (Thurs.) looks to hold with sock $20,000 or close after $22,000 for 24th week. Stays on.

First-Run Arties

New Baronet (Reade) (430; $1.25-$2)—"Balcony" (Cont). Initial week ending today (Wed.) looks like great $16,000 or close. Holds. Daydating with DeMille.

Coronet (Reade) (500; $1.50-$2)—"Love and Larceny" (Indie) (8th wk). This stanza finishing tomorrow (Thurs.) looks to hit nice $7,300 after $8,200 for seventh week. "Wrong Arm of Law" (Cont) opens sometime in April.

Fine Arts (Davis) (468; $1.80-$2)—"Sundays and Cybele" (Davis) (20th wk). The 19th session finished Sunday (24) was great $7,000 after $7,500 for 18th week.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Four Days of Naples" (MGM) (2d wk). First session ended yesterday (Tues.) was smash $19,000, one of bigger opening weeks at this house.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Freud" (U) (15th wk). This session winding today (Wed.) looks like big $10,000 after $11,500 for 14th week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Love at 20" (Embassy) (subrun) (3d wk). This round looks like $5,000 after $6,400 for second.

Fifth Ave. Cinema (Rugoff Th.)

(Continued on page 12)

'West' Mighty 21G, Pitt; 'Wine' 17G, 2

Pittsburgh, March 26.

"How the West Was Won" is the boff newcomer this round at the Warner. Also new, "Courtship of Eddie's Father" at Penn looms fast. "Love is Ball" at Fulton in first looks good.

The art houses remain strong with "David and Lisa" running great in third at Squirrel Hill and "Two for Seesaw" headed for healthy run in third at Shadyside. "Days of Wine and Roses," in second at Stanley is getting another giant take.

Estimates for This Week

Fulton (Assoc.) (1,900; $1-$1.50)—"Love is Ball" (UA). Good $8,000. Last week, "Longest Day" (20th) (13th wk), $5,000.

Gateway (Assoc.) (1,900; $1-$1.50)—"Diamond Head" (Col) (3d wk). Nifty $7,000. Last week, $9,000.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Mutiny on Bounty" (MGM) (15th wk). Firm $4,000. Last week, $4,200.

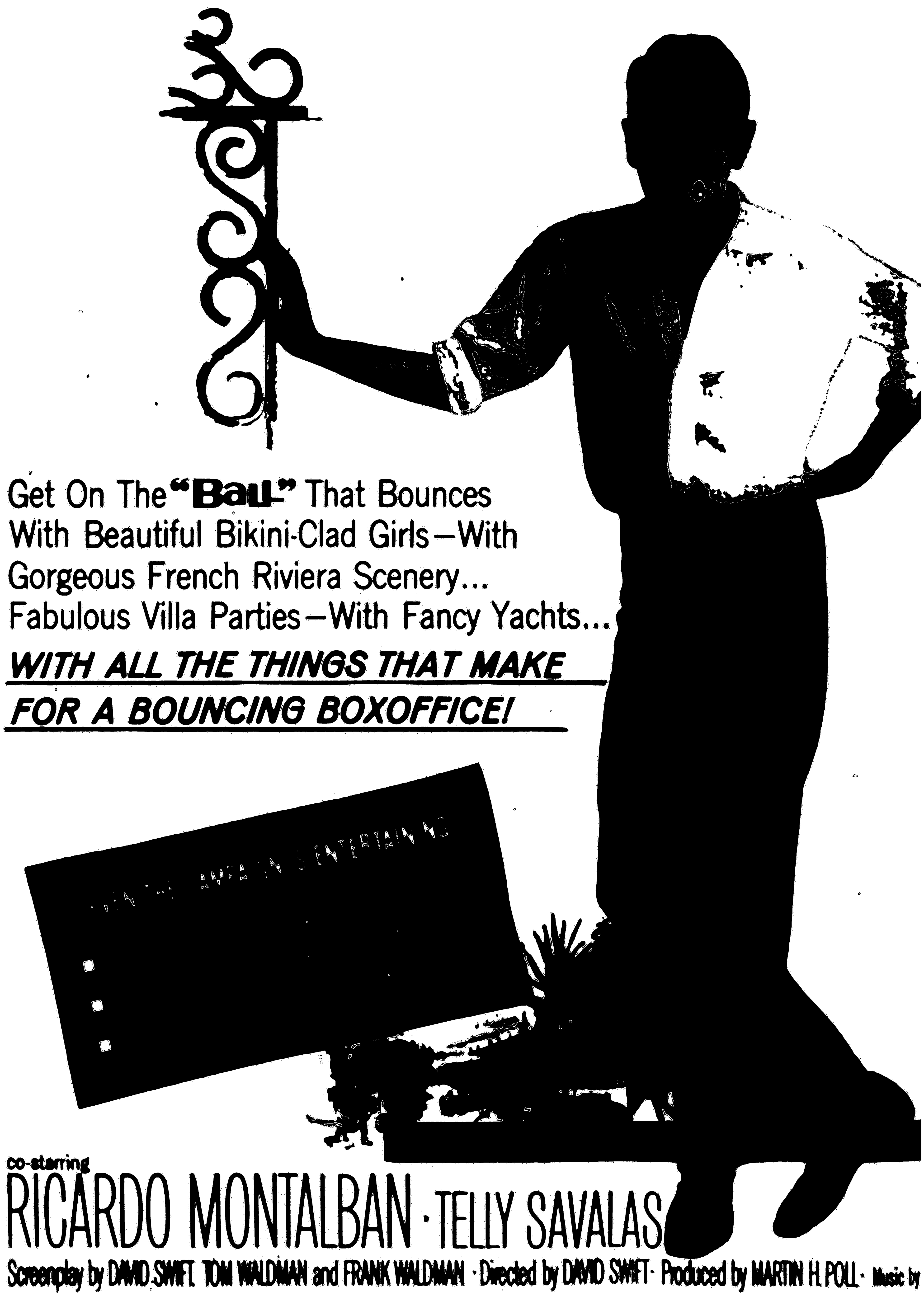
Penn (UATC) (3,472; $1-$1.50)—"Courtship of Eddie's Father" (MGM). Fast $11,000. Last week, "Follow Boys" (MGM) (10 days), $10,000.

Shadyside (MOTC) (630; $1.50)—"Two for Seesaw" (UA) (3d wk). Warm $3,200. Last week, $8,100.

Squirrel Hill (SW) (823; $1.75)—"David and Lisa" (Cont) (3d wk). Smash $7,500. Last week, $8,000.

Stanley (SW) (3,700; $1-$1.50)—"Days of Wine and Roses" (WB) (2d wk). Powerful $17,000 or over [illegible] first week [illegible] $[illegible].

Warner (SW) (1,9[illegible]; $1[illegible]-$2.75)—"How West Was Won" (MGM) [illegible]. Best [illegible] "Cinerama" [illegible] wks and 9 days, $13,600.


Get On The "Ball" That Bounces
With Beautiful Bikini-Clad Girls—With
Gorgeous French Riviera Scenery...
Fabulous Villa Parties—With Fancy Yachts...
WITH ALL THE THINGS THAT MAKE
FOR A BOUNCING BOXOFFICE!
co-starring
RICARDO MONTALBAN · TELLY SAVALAS
Screenplay by DAVID SWIFT, TOM WALDMAN and FRANK WALDMAN · Directed by DAVID SWIFT · Produced by MARTIN H. POLL · Music by

MARTIN H. POLL presents
GLENN FORD HOPE LANGE
CHARLES BOYER
"LOVE IS A BALL"
all this... and she's loaded with Forty Million Dollars, too!
and introducing
RUTH McDEVITT · ULLA JACOBSSON
MICHEL LEGRAND
Oxford Productions
Gold Medal Enterprises, Inc.
TECHNICOLOR®/PANAVISION®
UA

'Condition' Good 7G, Balto; 'Mock'bird' Tall 10G, 4th; 'Lisa' Robust $4,000

Baltimore, March 26.

"To Kill A Mockingbird," now in fourth week at Mayfair, is still the leader currently. It's rated big. "Diamond Head," in 5th week at Stanton shapes good. "Papa's Delicate Condition" looms okay in opener at the Hipp. "Billy Budd" is nice in bow at the Charles.

"Longest Day" is steady in 10th week at the New. "David and Lisa" shapes neat in first at Playhouse. "Sundays and Cybele" is hep in first at the Little. "Trial and Error" is fair in second week at the Cinema.

Estimates for This Week

Ambassador (Durkee) (600; 50-$1.50) — "Love Is a Ball" (UA). Fancy $6,000. Last week, "Two for Seesaw" (UA) (6th wk), $4,500.

Aurora (T-L) (365; 50-$1.50) — "Hot Bed of Sin" (Indie). Slow $1,200. Last week, "Fever Heat" (Indie) and "Male and Female" (Indie) (2d wk), $1,200.

Charles (Fruchtman) (500; 50-$1.50)—"Billy Budd" (AA). Fine $6,000. Last week, "Girl Named Tamiko" (Par) (4th wk), $2,500.

Cinema (Schwaber) (460; 50-$1.50)—"Trial and Error" (MGM) (2d wk). Slow $1,000. Last week, $1,700.

Five West (Schwaber) (435; 50-$1.50) — "Password Is Courage" (MGM). Limp $1,000. Last week, "Hook" (MGM) (4th wk), $1,000.

Little (T-L) (300; 50-$1.50) — "Sundays and Cybele" (Davis). Warm $3,500. Last week, "Bells Are Ringing" (MGM) and "Please Don't Eat Daisies" (MGM) (reissues), $1,500.

Hippodrome (T-L) (2,300; 50-$1.50) — "Papa's Delicate Condition" (Par). Good $7,000. Last week, "Days of Wine and Roses" (WB) (2d wk), $7,300.

Mayfair (Fruchtman) (700; 50-$1.50)—"To Kill Mockingbird" (U) (4th wk). Big $10,000. Last week, $11,500.

New (Fruchtman) (1,600; $1.50-$2.50)—"Longest Day" (20th) (10th wk). Solid $9,000. Last week, $8,000.

Playhouse (Schwaber) (365; 50-$1.50)—"David and Lisa" (Cont). Boff $4,000. Last week, "Term of Trial" (WB) (3th wk), $1,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Diamond Head" (Col) (5th wk). Good at $8,000. Last week, $9,000.

Rex (Freedman) (500; $1.50) — "Heat of Summer" (Indie). Good $3,000. Last week, "Hot in Paradise" (Indie) (2d wk), $2,000.

LOS ANGELES

(Continued from page 9)

"Cash McCall" (WB) (reissue) (2d wk), $5,400.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 856; $1-$1.40) — "Samson and Seven Miracles" (Indie) and "Prisoner of Iron Mask" (Indie). Busy $13,000. Last week, Orpheum "War and Peace" (Par) and "Last of Vikings" (Med) (reissues), $4,700; Hollywood, "Playgirls and Bellboy" (Indie) and "Mating Game" (MGM) (reissue), $4,100.

Hillstreet, Four Star (Metropolitan-UA) (2,752; 900; $1-$1.40)—"Phaedra" (UA). Slim $7,000 or close. Last week, "Follow Boys" (MGM) and "Ridin in Tokyo" (MGM), $6,200.

Pix (Prin) (756; $1-$1.40)—"Butterfield 8" (MGM) and "Place in Sun" (MGM) (reissues). Mild $2,-900. Last week, "Follow Boys" (MGM) and "Ridin in Tokyo" (MGM), $5,000.

Baldwin, Vogue, Warrens (State-FWC-SW) (1,800; 810; 1,757; $1-$1.40)—"Days of Wine and Roses" (WB). Okay $15,000. Last week Vogue-Warrens, $9,000; Baldwin "Follow Boys" (MGM) and "Ridin in Tokyo" (MGM), $3,500.

Beverly (State) (1,150; $1.40-$2.40)—"Love Is Ball" (UA) (3rd wk). Handy $5,300. Last week, $6,000.

Crest (State) (750; $2)—"Forever My Love" (Par) (reissue) (3d wk). Slow $1,000. Last week, $1,100.

Lido (FWC) (870; $2-$2.40)—"Love and Larceny" (Major) (2d wk). Slender $2,000. Last week, $2,000.

Warner Hollywood (SW) (1,391; $1.75-$3.00) — "How West Was Won" (MGM) (5th wk). Socko $31,-000 or near. Last week, $30,000.

Chinese (FWC) (1,408; $2-$2.40) —"Fantasia" (BV) (reissue) (5th wk), Still hep $8,300. Last week, $10,100.

Hollywood Paramount (State) 1,-468; $1.25-$2.40)—"Diamond Head" (Col) (6th wk). Firm $13,000. Last week, $14,000.

Fine Arts (FWC) (631; $2-$2.40)—"David and Lisa" (Cont) (6th wk). Socko $7,000 or over. Last week, $7,300.

Fox Wilshire (FWC) (1,990; $1.25-$3)—"To Kill Mockingbird" (U) (12th wk). Lofty $12,300 or close. Last week, $12,000.

Warner Beverly (SW) (1,316; $1.00-$3.30)—"Lawrence of Arabia" (Col) (10th wk). Wham $28,500. Last week, capacity $30,000.

Pantages (RKO) (1,512; $1.25-$2.75)—"Gypsy" (WB) (14th wk). Hefty $12,300. Last week, $9,500.

Huntington Hartford (Allied) (1,-012; $2-$2.50)—"Long Day's Journey Into Night" (Levine) (10th wk). Wan $1,800. Last week, $2,200.

Music Hall (Rosi) (720; $2-$2.40) —"Freud" (U) (12th wk). Hep $3,-300. Last week, $3,000.

Egyptian (UATC) (1,392; $1.65-$3.50) — "Mutiny on Bounty" (MGM) (16th wk). Rosy $16,500. Last week, $16,400.

Carthay (FWC) (1,138; $1.80-$3.30)—"Longest Day" (20th) (24th wk). Steady $8,000. Last week, $8,300.

BOSTON

(Continued from page 9)

wk). Fine $17,000. Last week, $18,000.

Mayflower (ATC) (689; 90-$1.50) —"40 Pounds of Trouble" (U) (subrun) and "Mystery Submarine" (U) (subrun). Oke $5,000. Last week, "Sweet Bird of Youth" (reissue) and "Lolita" (MGM) (subrun), $4,000.

Memorial (RKO) (3,000; 90-$1.50) —"To Kill Mockingbird" (U) and "Young Guns of Texas" (6th wk). Smart $9,000. Last week, $10,500.

Music Hall (Sack) (4,200; 90-$1.80) — "Courtship of Eddie's Father" (MGM) (2d wk). Nice $16,000. Last week, $18,000.

Orpheum (Loew) (2,900; 90-$1.40) — "Diamond Head" (Col) (7th wk). Good $8,000. Last week, same.

Paramount (NET) 2,357; 70-$1.05)—"Days of Wine and Roses" (WB) (2d wk). Bright $14,000. Last week, $16,000.

Pilgrim (ATC) (1,900; 75-$1.25) — "Bellboy and Playgirl" (Indie) and "Geisha Playmates" (Indie) (reissues). Okay $8,000. Last week, "The Raven" (AI) and "Night Tide" (Indie) (4 days), $9,200.

Park Square (Indie) (300; $1.80)— "Divorce, Italian Style" (Embassy) (27th wk). Okay $4,000. Last week, ditto.

Saxon (Sack) (1,100; $1.80-$3) — "Mutiny on Bounty" (MGM) (19th wk). Perky $11,000. Last week, $12,000.

State (Trans-Lux) (730; 75-$1.25) —"Daughter of Sun" (Indie) and "Flesh and Desire" (Indie). Hot $10,000 or near. Last week, "It's Hot in Paradise" (Indie) and "Tempest in Flesh" (Indie) (4th wk), $7,000.

PHILADELPHIA

(Continued from page 9)

$3)—"Lawrence of Arabia" (Col) (14th wk). Strong $13,300 or close. Last week, $14,000.

Randolph (Goldman) (2,300; 95-$1.20)—"To Kill A Mockingbird" (U). Wow $30,000. Last week, "Gypsy" (WB) (7th wk), $9,000.

Stanley (SW) (2,100; $2-$2.75) — "Mutiny on Bounty" (MGM) (19th wk). Hot $8,000. Last week, $8,500.

Stanton (SW) (1,483; 95-$1.80) — "Days of Wine and Roses" (WB) (2d wk). Potent $16,000 after $21,-000 last week.

Studio (Goldberg) (400; 95-$1.80) —"Sin You Sinners" (Par) (reissue) and "Time of Desire" (Indie). Wham $6,000. Last week, "Immoral West" (Indie) and "Erotica" (Indie) (2d wk), $21,000.

Trans-Lux (T-L) (500; 95-$2) — "Freud" (U) (6th wk). Fair $2,000. Last week, $4,000.

World (R&B-Pathe) (490; 95-$1.80) — "Seven Capital Sins" (Embassy). Hot $4,300. Last week, "Counterfeiters of Paris" (Indie) (2d wk), $2,300.

Yorktown (SW) (825; $1.40) — "Billy Budd" (AA) (3d wk). Good $6,300. Last week, $7,000.

'Wine' Sockeroo 15G, D.C.; 'Ball' Bright 7½G; 'Mock'bird' 13G in 6th

Washington, March 26.

Firstrun trade is spotty this session but hardticketers are still strong. Lone newcomer, "Swordsman of Siena" looks sad at Capitol. "Days of Wine and Roses" shapes sock in second in two houses. "Love Is a Ball" also is lusty in second at Keith's.

"How West Was Won" looms wow in second at Uptown while "Lawrence of Arabia" is rated great in fourth at the Ontario. "To Kill a Mockingbird" looks lofty in sixth at the Town. "David and Lisa" pushed ahead of last round.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,400; 1,000; $1-$1.40)—"Days of Wine and Roses" (WB) (2d wk). Sock $15,300 after opening with $18,000.

Apex (KB) (940; $1.40-$2.75) — "Longest Day" (20th) (subrun) (6th wk). Good $6,000. Last week, $6,000.

Capitol (Loew) (3,240; $1-$1.40) —"Swordsman of Siena" (MGM) and "Caire" (MGM). Quiet $7,000. Last week, "Papa's Delicate Condition" (Par), $7,200.

Dupont (Mann) (400; $1-$1.65)— "Freud" (U) (6th wk). Soft $3,000. Last week, $4,000.

Keith's (RKO) (1,850; $1-$1.40) —"Love Is Ball" (UA) (2d wk). Trim $7,500 after initialing at $11,000.

MacArthur (KB) (900; $1.25-$1.60)—"Long Day's Journey Into Night" (Levine) (2d wk). Slow $4,000 after $5,100 opener.

Ontario (KB) (1,240; $1.75-$3)— "Lawrence of Arabia" (Col) (4th wk). Great $20,000. Last week, $21,000.

Palace (Loew) (2,300; $1-$1.40) —"Courtship of Eddie's Father" (MGM) (2d wk). Nice $9,500 after $10,500 in first.

Playhouse (TL) (450; $1.25-$1.80) —"David and Lisa" (Cont) (8th wk). Perky $8,000. Last week, $7,300.

Plaza (TL) (270; $1.40-$1.80) — "Stranger Knocks" (T-L) (5th wk). Fine $7,000. Last week, $7,500.

Town (King) (800; $1-$1.40)— "To Kill Mockingbird" (U) (6th wk). Tall $13,300. Last week, $13,-500.

Trans-Lux (TL) (500; $1.40-$2) —"Diamond Head" (Col) (7th wk). Brisk $6,500. Last week, $7,000.

Uptown (SW) (1,300; $1.65-$2.75) —"How West Was Won" (MGM) (2d wk). Wham $30,000 after $25,-500 for first 10 days.

Warner (SW) (1,250; $1.00-$2.75) —"Mutiny on Bounty" (MGM) (10th wk). Good $6,500. Last week, $7,000.

BROADWAY

(Continued from page 9)

(250; $1.25-$2)—"Monkey in Winter" (MGM) (subrun) (2d wk). First round finished yesterday (Tues.) was fine $5,000 or near.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Eclipse" (Times) (10th wk). This week ending today (Wed.) looks like fair $4,500 or near after $5,000 for 13th session. "Mondo Cane" (Times) opens April 3.

Guild (Guild) (450; $1-$1.75)— "Trial" (Astor) (6th wk). Fifth session ended yesterday (Tues.) was big $9,300 or close after $10,500 for fourth week.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Five Miles to Midnight" (UA) (2d wk). First week ended yesterday (Tues.) was fine $7,300. "Seven Capital Sins" (Embassy) opens April.

New RKO 23d Street (RKO) (1,-000; $1.50-$2)—"The Trial" (Astor) (6th wk). Fifth stanza finished yesterday (Tues.) was good $9,500 or near after $11,000 for fourth.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (28th wk). The 27th session ended Sunday (24) was great $14,-000 after $13,300 for 26th week.

Plaza (Lopert) (525; $1.50-$2) — "David and Lisa" (Cont) (14th wk). The 13th session completed yesterday (Tues.) was smash $16,000 or near after $15,000 for 12th week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Capital Sins" (Embassy) (10th wk). This week of 8 days winding today (Wed.) looks like nice $7,000 after $7,500 for ninth week. "The Birds" (U) opens tomorrow (Thurs.), daydating with the Palace.

Tower East (Loew) (588; $1.50-$2) — "Long Day's Journey Into Night" (Levine) (20th wk). The 20th round finished yesterday (Tues.) was fine $6,100 after $6,100 for 22d week.

Trans-Lux 85th St. (T-L) (540; $1.25-$2)—"Papa's Delicate Condition" (Par) (4th-final wk). Third stanza ended yesterday (Tues.) was mild $3,000 or near after $4,100 for second. "My Six Loves" (Par) comes in April 3.

World (Perfecto) (390; 90-$1.80) —"Pleasures and Vices" (Mishkin) (8th-final wk). This session looks to hold with okay $8,000 after $6,700 last week. "Red, Hot and Cool Burlesque" (Mishkin) opens next Friday.

Toho Cinema (Toho) (200; $1.50-$2)—"Bad Sleep Well" (Toho) (10th wk). The ninth session ended yesterday (Tues.) was good $4,000 or near after $6,000 for eighth.

CHICAGO

(Continued from page 9)

Hours" (Indie) and "Girl With Green Eyes" (Indie), $4,200.

Oriental (Indie) (3,400; 90-$1.80) — "Courtship of Eddie's Father" (MGM) (2d wk). Oke at $15,500. Last week, $21,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Follow The Boys" (MGM) (2d wk). Okay $13,000. Last week, $17,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Son of Flubber" (BV) (5th wk). Sturdy $13,000. Last week, $17,000.

Surf (H&E Balaban) (685; $1.50-$1.80) — "Reluctant Saint" (Indie) (2d wk). Light $5,000. Last week, $7,300.

Todd (Todd) (1,000; $2.20-$3.30) — "Mutiny On Bounty" (MGM) (10th wk). Fine $12,000. Last week, $13,000.

Town (Teitel) (640; $1.25-$1.80) — "La Dolce Vita" (Astor) and "Liaisons Dangereuses" (Indie) (reissues) (2d wk). Dim $2,000. Last week, $3,500.

United Artists (B&K) (1,700; 90-$1.80) — "To Kill Mockingbird" (U) (4th wk). Sock $23,000. Last week, $26,500.

Woods (Essaness) (1,200; 90-$1.80) — "Papa's Delicate Condition" (Par) (3d wk). Thin $6,500. Last week, $12,000.

World (Teitel) (600; 90-$1.25) — "7 Capital Sins" (Embassy) (3d wk). Fancy $5,000. Last week, $6,-500.

CINCINNATI

(Continued from page 9)

"Papa's Delicate Condition" (Par). Okay $7,500. Last week, "Days of Wine and Roses" (WB) (4th wk), $4,000.

Twin Drive-In (Cin-T-Co) (800 cars; 90c) — "Sodom and Gomorrah" (20th) and "Five Weeks in Balloon" (20th) (subruns). Oke $2,500. Last week, "Who's Got Action" (Par) and "Escape From East Berlin" (MGM) (subruns), $1,800.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (14th wk). Mild $3,500 after $4,000 in fourth. Holds two more weeks.

'Bounty' Boffo 11G, Inpls; 'Head' $10,000

Indianapolis, March 26.

Biz is generally good here this stanza despite breath of spring over weekend that encouraged outdoor activities. Pull of three new major attractions is helping "Mutiny on Bounty," "To Kill a Mockingbird" and "Diamond Head."

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Diamond Head" (Col). Good $10,000 or over. Last week, "Son of Flubber" (BV) (4th wk), $5,000.

Indiana (C-D) (1,100; $1.25-$2.50) — "Mutiny on Bounty" (MGM). Socko $11,000. Last week, "Best of Cinerama" (Cinerama) (10th wk), $4,000.

Keith's (C-D) (1,300; $1-$1.25) — "To Kill Mockingbird" (U). Nifty $8,000. Last week, "Days of Wine and Roses" (WB) (3d wk), $4,500.

Loew's (Loew) (2,427; 75-$1.25) — "Courtship of Eddie's Father" (MGM) (2d wk). Mild $4,000. Last week, $6,500.

Lyric (Cockrill-Dolle) (850; $1.25-$2.50)—"Longest Day" (20th) (15th wk). Hep $5,000. Last week, $5,500.

'Head' Wow $16,000, Toronto; 'Ball' Hep 28G; 'Mockingbird' Hotsy 18G, 3d

Toronto, March 26.

Among the newcomers here this week "Diamond Head" is sock while "Love Is a Ball" shapes nice. "Seven Seas to Calais" and "Caire" is not up to expectations, but "To Kill a Mockingbird," in third frame, is taking the real coin with another smash tape.

"Courtship of Eddie's Father," "Freud" and "Sodom and Gomorrah" are holding well in second week. "David and Lisa" also is holding solidly in first holdover round.

Estimates for This Week

Carlton (Rank) (2,318; $2-$3)— "Lawrence of Arabia" (Col) (8th wk). Staunch $36,000. Last week, $40,000.

Century, Downtown, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,000; 1,002; 752; 882; 690; 50-$1)— "Seven Seas to Calais" (MGM) and "Caire" (MGM). NSG $18,300. Last week, "Reptilicus" (Astral) and "Battle Beyond Sun" (Astral), $22,500.

Danforth, Fairlawn, Humber, Savoy (Rank) (1,330; 1,165; 1,300; 770; $1.25-$1.50)—"Love Is a Ball" (UA). Fine $28,000. Last week, "Joseph and His Brethren" (Astral), $22,000.

Eglinton (FP) (918; $1.50-$2.75) —"Best of Cinerama" (Cinerama) (11th wk). Upsurge to $4,500. Last week, $3,500.

Hollywood (FP) (1,080; $1.25-$1.50)—"Diamond Head" (Col). Wham $16,000. Last week, "Term of Trial" (WB) (2d wk), $5,500.

Hyland (Rank) 1,165; $1.25-$1.50) —"Freud" (U) (2d wk). Big $8,-450. Last week, $9,000.

Imperial (FP) (3,216; $1-$1.50)— "Sodom and Gomorrah" (20th) (2d wk). Nice $13,500. Last week, $16,000.

Loew's (Loew) (1,841; $1-$1.50)— "To Kill Mockingbird" (U) (3d wk). Lusty $18,000. Last week, $19,000.

Tivoli (FP) (950; $1.50-$2.50)— "Longest Day" (20th) (14th wk). Sturdy $7,000. Last week, same.

Towne (Taylor) (693; $1-$1.50)— "David and Lisa" (IFD) (2d wk). Excellent $7,000. Last week, ditto.

University (FP) (1,302; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (17th wk). Strong $9,000. Last week, $9,300.

Uptown (Loew) (2,250; $1-$1.50) —"Courtship of Eddie's Father" (MGM) (2d wk). Healthy $9,000. Last week, $11,000.

SAN FRANCISCO

(Continued from page 9)

$1.50)—"Love Is Ball" (UA) and "Incident in Alley" (UA). Hot $5,000. Last week, "Battle Beyond Sun" (AI) and "Night Tide" (AI), $3,800.

Golden Gate (RKO) (2,859; $1.25-$1.50) — "40 Pounds of Trouble" (U) and "Mystery Submarine" (U) (2d wk). Mild $7,500. Last week, $11,000.

Larkin (Ros) (300; $1.49)—"Sundays and Cybele" (Davis) (14th wk). Good $2,000. Last week, $2,700.

Metro (United Calif.) (1,000; $1.50-$1.80) — "Divorce, Italian Style" (Embassy) (19th wk). Oke $2,200. Last week, $3,000.

Music Hall (Ros) (365; $1.40) — "David and Lisa" (Cont) (8th wk). Big $4,300. Last week, $4,500.

Orpheum (Cinedome) (1,450; $2.75-$3.95) — "How West Was Won" (MGM) (4th wk). Mighty $30,500 or over. Last week, $30,-100.

Paramount (Par) (2,646; $1.50-$1.75)—"Days of Wine and Roses" (WB) (5th wk). Hep $10,000. Last week, $12,500.

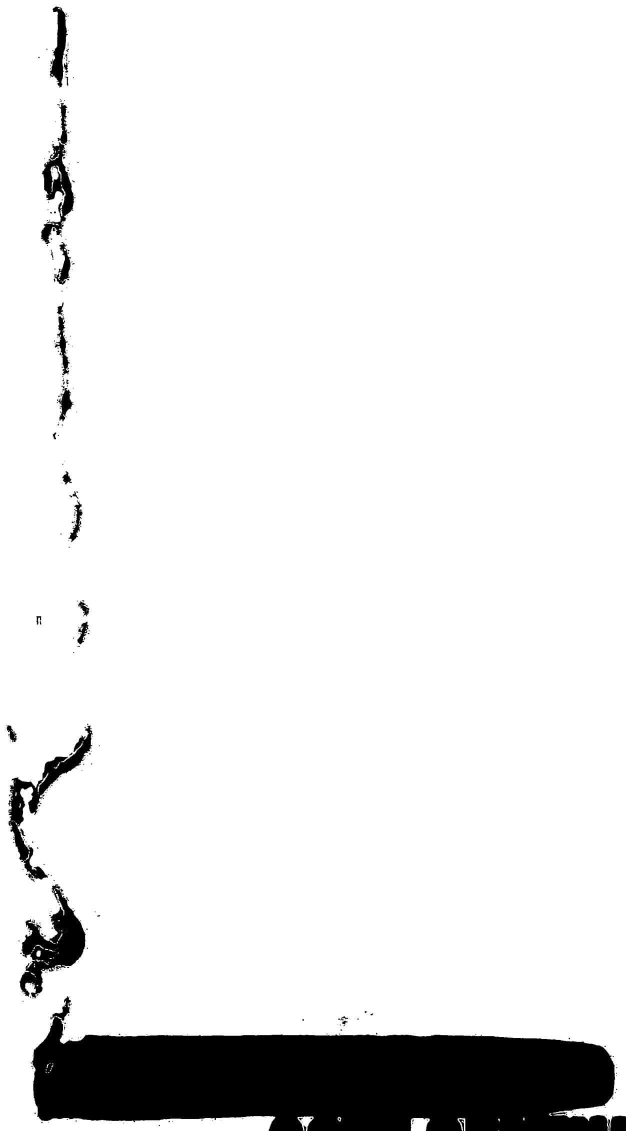
Presidio (Art Theatre Guild) (750; $1.25-$1.50) — "Electra" (Lope) (5th wk). Tall $1,800. Last week, $2,200.

St. Francis (Par) (1,400; $1.50-$1.75) — "Papa's Delicate Condition" (Par) (2d wk). Okay $8,500. Last week, $10,500.

United Artists (No. Coast) (1,148; $1.50-$3.75) — "Lawrence of Arabia" (Col) (9th wk). Hot $21,000. Last week, $20,000.

Vogue (S. F. Theatres) (345; $1.50) — "Tlayucan" (Azteca) (2d wk). Good $2,000. Last week, $2,500.

Warfield (Loew) (2,656; $1.25-$1.50) — "Courtship of Eddie's Father" (MGM) (2d wk). Mild $9,000 or near. Last week, $10,000.



20TH CENTURY-FOX IS SITTING ON TOP OF THE WORLD. "THE WORLD OF DARRYL F. ZANUCK"

NBC is honoring the president of 20th Century-Fox with this hour-long TV presentation on Tuesday, April 2nd, 8:30-9:30 P.M. (E.S.T.)

Projectionists Local 110 Under Eye Of Grand Jury on 'Favored Gear'

Chicago, March 26.

Chicago film projectionists union local with alleged criminal ties is under investigation by a Federal grand jury for reportedly exerting pressure on the McCormick Place exposition hall to use equipment from a projector company with which the union is associated. A deputy marshal served a subpoena last week for membership and financial records of the union, Chicago Motion Picture Operators, Local 110.

Local 110 was investigated in 1958 by a grand jury, at which time it was revealed that Clarence A Jalas, then secretary-treasurer of the the local, and other union officers owned interests in Essannal Electrical Mfg Co. the firm now allegedly being promoted by the union at McCormick Place. Jalas is now business agent for the local.

The 1958 investigation also revealed that among the Essannal owners at that time were Arthur (Fish) Johnson, reputed longtime fence, who served six years in Federal prison for possessing merchandise stolen from an interstate shipment. The 1958 grand jury also stated that Local 110 was a "job placement bureau" for relatives and friends of gangland figures.

Undoubted Importance Of Film Editors Theme At 13th Awards Event

Hollywood, March 26.

Darryl F Zanuck's "The Longest Day," edited by Samuel E. Beetley, won first place Saturday in American Cinema editors 13th annual awards presentation, held at Bev Wilshire hotel.

"The Trial of Captain Wycliff" episode of Dick Powell Theatre edited by Desmond Marquette, took top award. Marquette also won last year with "Ricochet" seg of same Four Star series.

Award for best edited short went to "The Cadillac," edited by late Robert Ford and Russell Tinsley.

Runnersup in feature class were "Lawrence of Arabia, edited by Anne V. Coates, "Mutiny On The Bounty" edited by John F. McSweeney; "To Kill A Mockingbird" edited by Aaron Steel; and "Wonderful World Of Brothers Grimm," edited by Walter Thompson.

Runners-up in tv were Joseph Dervin, Danford B. Green, William Mace, and Sam Waxman; in short subjects, Donald Wolfe.

Principal speaker, producer-director Mervyn LeRoy lauded film editors importance to success of a pic and particularly to long list of editors with whom he had been personally associated. Carl Reiner emceed event awards presentations were made by Gregory Peck, Ernest Borgnine and Carolyn Jones.

IATSE'S $4.75 PACKAGE BOOST FOR EXCHANGERS

Film exchange employees throughout the U.S. will benefit from a new International Alliance of Theatrical Stage Employees pact by getting a $4 weekly wage boost and a 75c hike in employer payments to the pension fund, retroactive to last Dec. 1. Total basic pension contributions now stands at $3.75 weekly.

Companies also agreed to furnish a plan covering hospitalization and surgical insurance for individual employees. Length of annual vacation will also be increased from two weeks to three when an employee has served 12 years with a distrib. In the past, the third week was granted after 13 years. Additionally, eliminated is a past restriction of the vacation period to specified months.

New pact provides that severance allowance is now 14 weeks pay after 28 years as against the old provision for 13 weeks after 26 years. Agreement is for two years, ending Nov. 30, 1964.

Anti-Red Film

Knoxville, Tenn., March 26.

Advertisers Diversified Services of America reports it is making a motion picture entitled "America's Answer to Communism." Initial footage was shot in Johnson City, Tenn., but main content will be filmed in California and New York.

Robert Porterfield of Abingdon, Va., director of Barter Theatre, is one of the actors in the film. Apparently a series of films are being prepared, six in number, with several big name stars yet to be named playing roles.

Knoxville Riots; It's Not Nashville

Knoxville, March 26.

Picketing Negro college students before two downtown theatres created a near-riot and resulted in 53 arrests over the weekend. Theatres involved were the Tennessee and Bijou, both Wilby-Kincey houses on the main street. This is in contrast to the untroubled desegregation in Nashville.

Arrests involved both white and Negro demonstrators. Attempts were made by the college students to push their way into the integrated theatres. Ushers repulsed efforts of the pickets to rush the doors.

Most of the students involved attend Knoxville College, a Negro institution. A spokesman for the pickets, Jerry Porter, said the picketing will be continued daily except Sunday until Knoxville theatres are integrated.

Police Capt. Frank Reams was on hand with two squads ready in case of trouble from the pickets, many of whom carried signs demanding civil rights. Previous demonstrations in front of downtown theatres have been orderly, Reams said, adding that this one just got out of hand.

W. J. Coury, Knoxville Wilby-Kincey manager, said there will be no change of policy at his theatres, although several Dixie Cities have done so. Local theatres are expected to obtain an injunction to prohibit the pickets on the grounds that their conduct interferes with trade and commerce.

College officials appeared to make bonds for the students, saying they did not sponsor the demonstration but indicated sympathy toward the purpose.

IT'S SHOULDER BOARDS FOR JOHN H. CUSACK

John H. Cusack, who's supervised the operation of both the Astor and Victoria Theatres on Broadway for the last few years, last week was named general manager of the City Entertainment Corp., which runs these two cinemas.

His appointment, made by Robert W. Dowling, prexy of City Investing, is effective at once. It includes managing both houses and buying product for the Victoria. Cusack has been with City Investing since 1947 and has held the tag of managing director for the last nine years.

OHIO MEETING NOV. 12-14

Decide National Screen Hike An Individual Matter

Columbus, O., March 26.

Convention of the Independent Theatre Owners of Ohio will be held Nov. 12-13-14 at the Deshler-Hilton here. Meanwhile board of directors meeting here (19) said matter of accepting proposed 10% rate increase by National Screen Service should be left to individual theatres.

Board said Ohio is ready to cooperate with Allied States nationally in any move to "remedy film showing situation in prime time tv." National board expected to discuss film syndication in Baltimore meeting this week.

Israeli Crisis

Continued from page 1

girl warriors' endowments in our times vis-a-vis the Amazons.

Since two years of army service is compulsory for Israeli girls, the moral standard in army camps is of utmost importance, and the Army goes to great length to keep the image clean. The first news about the Italian pic was dismissed as a sordid joke faked by some obscure Italian director. Not even the documentary character of the picture could change this opinion.

Later on, however, to great public consternation, the Army admitted that Italian director Giacopetti had been admitted to a girl's camp. His credentials seemed to be good and it was considered routine public relations to permit the girls' army life to be included into an Italian picture about various types of women in the world.

The film begins with the Israeli part, which takes about 10 minutes, showing girls in uniform, marching, training, etc, and then comes the scandalous scene. One of the Italian cameramen, when interviewed in Rome by an Israeli correspondent said, that the scene is genuine. It was taken with telescopic lens when nobody paid attention.

The Israeli Embassy in Rome asked for the intervention of the Italian government to cut out the questionable scene, but the official answer was that the Italian government never interferes with the film censors who approved of the pic. The Italian censor, usually touchy when female decency is involved, was this time more liberal because of the documentary character of the film.

There is little doubt that Israeli censors will permit the picture to be shown in Israel. Also, Giacopetti was advised he will receive no more visas to visit Israel.

Unfortunately, this incident will make it more difficult in the future to obtain entrance permission into girls' camps for well-meaning foreign filmmakers.

Runaway Lock

Continued from page 1

Lambros in the overall program of attracting films to Greece.

Consul General Sotiri Rouphidis, on hand for the handout, stressed his country is "not encouraging runaway production but is encouraging film companies to shoot productions that would normally be set in Greece in that country." He pointed out the country is developing tourism as a major industry and feels films complement this activity. Rouphidis referred to "Guns of Navarone," "Never on Sunday" and Elliott's "Athens" as drawing particular attention to the country. He also noted Burt Lancaster is now planning to film "Freedom or Death," by Nicos Kazantzakis, in Greece and Hal Wallis has slotted "Decision at Delphi," Edward Anhalt script of the Helen McInnes book, in that country.

Consul general also pointed out coproduction deals are made under which Greece puts up below-the-line costs and noted the Greek corp. tax is at 30%, maximum compared to U. S. 52% maximum.

Lambros co. packages all productions and will receive a package fee either from producer or the Greek coproducing organization. Peter Markos will act as studio liaison man out of Lambros' B. H. offices.

H'wood-on-the-Nile

Continued from page 1

cameramen, technicians, etc. Film will be shot in English, French, German and Arabic.

UAR is convinced that, other than the marquee names, it can offer bargain rates for the above-mentioned supporting players, cameramen, etc. Also there is the climate, year-round sunshine, and a lot of fancy "sets," some up to 4,000 years old, scattered all over, not to mention "sets" contributed by a series of invaders from Rome, Greece, Turkey plus the original settlers.

It is also hoped here that this bait will attract producers from the U. S.

Mr. Dubious (Lazarus) on Hard Tix

Too Many Road Shows Bloodied in Uphill Combat—Bronston's Policy 'Mixed'

Exhibs' Wry Comedy

Minneapolis, March 26.

An intermittent indulgence for years now of the North Central Allied unit's bulletin is "Our Own Reviewing Stand," which pins one-sentence comments on current releases. This is the latest example of its trade sarcasm:

"War Lover" (Col) is no great success at the boxoffice either.

"Who's Got the Action?" (Par) just isn't getting any.

"Son of Flubber" (BV) is doing tremendous and you owe it to your patrons to get this one on your screen fast.

"Touch of Mink" (U) turns to skunk if not played fairly hot.

"The Lion" (20th) came in like a lamb and is going out the same way.

'Cleo' State-Lake: $625,000 Advance

Chicago, March 26.

Balaban & Katz got the bill for its June 26 State-Lake theatre preem of "Cleopatra" last week and the tab came to $625,000 in advance rentals. It's believed to be the second largest individual situation advance for the pic, topped only by the Rivoli's $1,250,000 pre-play payout in Gotham. B&K prexy David Wallerstein and 20th-Fox western division manager Thomas McCleaster said they were not at liberty to discuss the percentage terms of the deal.

Top ticket for the picture is $4 for weekend and holiday evenings and $2.80 for the cheaper seats. Daily matinees will be $2.80 and $2. "Lawrence of Arabia" is currently getting a $3.80 top price at the Cinestage, and "How The West Was Won" charges $3.50 for best weekend seats.

Wallerstein got "Cleopatra" for the State-Lake in what originally looked like a feverish bidding battle between B&K and four major independent theatres. However, Wallerstein is a director of American Broadcasting-Paramount Theatres, and it later developed that AB-PT theatres have accounted for at least 25% of the domestic cash advance rentals collected by 20th so far on roadshow bookings for "Cleo."

Paris Meeting

Paris, March 26.

A gathering of 20th-Fox foreign sales execs here is discussing strategy for handling "Cleopatra." Seymour Poe, exec veep is presiding. Darryl Zanuck paid a surprise visit.

Poe revealed that as of Oct. 10 the film will open in 50 European and Near East situations including Cairo and Alexandria. Present cash advances amount to $12,000,000.

ZELNICK TAKES WING FOR LIZ-DICK 'HOTEL'

Gus Zelnick, former MGM theatre manager and exploiteer overseas, now has been given a world-traveler assignment.

He left New York last week for London and from there is to visit numerous worldwide points making with the bally for "International Hotel." The MGM-Elizabeth Taylor-Richard Burton feature is to be marketed in the fall of this year.

NO-SHOW SHOWMAN

Bluestein of Nude Film Emporia Forfeits Bond

Columbus, March 26.

Lawrence Bluestein, manager of Parsons Follies, nudie film house, forfeited $300 bond when he failed to appear in municipal court on charge of giving an immoral exhibition. Judge William T. Gillie ordered Bluestein rearrested.

Bluestein was apprehended last December by city Vice Squadmen on complaint filed by city film review board.

Paul N. Lazarus Jr., exec v.p. of Samuel Bronston Productions, has strong reservations on roadshowing of major productions, noting this approach to market has been overworked and the list of unsuccessful roadshows is "long and bloody." Lazarus, addressing a press conference in New York yesterday (Tues.) along with Ernest Sands, Allied Artists general sales manager, said the number of films which qualify for hardticket is "very small."

Lazarus related that the success of "El Cid" on roadshow and plans for "Fall of the Roman Empire" two-a-day had created some industry impression that all Bronston pix would go roadshow. This is not so, not so in the case of "55 Days at Peking," for the reason that the Bronston company and AA do not subscribe to the popular trade philosophy that a roadshow is a "symbol of status." Excessive negative costs also have been behind some roadshows.

"Peking" is aimed at the mass market and the release formula is designed to bring the greatest number of customers on a global basis, and top returns for theatres, distributor and producer. Film will have its world premieres in London and Paris early in May, with engagements in other overseas markets following.

The AA release in the United States and Canada, reported Sands, will begin with "Premiere Presentations" in 12 cities, namely New York, Chicago, Los Angeles, Boston, Philadelphia, Detroit, Pittsburgh, Minneapolis, Washington, Toronto, Buffalo and San Francisco. These represent the first wave of bookings. Second step will be a special release in July in the remainder of key cities and, third, broad release in the mass markets of all major metropolitan cities, including the initial 12.

Lazarus opined it's "in the best interest of our industry to move premium product into the market place as quickly as possible, as long as it does not jeopardize maximum returns on the picture." Nicholas Ray directed "Peking" with Charlton Heston, Ava Gardner and David Niven starring.

Jack Goldstein on 'Peking'

Jack Goldstein, vet ad-exploitation film exec, has been named national supervisor of field operations for Allied Artists' domestic release of "55 Days at Peking."

He handled the same job for "El Cid."

Rita Moreno

Continued from page 1

Elliot Kastner and Carlo Ponti this Fall in Mexico.

Miss Moreno said, with regard to the European offers, the Oscar and "West Side" appearance have made her demand abroad and noted "In Europe, I am considered an international personality because of my dark appearance, but in America I am typed only as the Cha Cha girl."

Actress attended Vienna opening of "West Side," with other promotional appearances for second year mark in Rome, Paris, London, Stockholm and Amsterdam. She also visited Budapest, where, she asserted, the head of Hungaro Films asked if she could do anything to get "West Side" into Hungarian release. He had told her the U. S. State Department informed him by letter that the picture would not be distributed in Hungary because it did not show the proper image of America.

Miss Moreno spoke enthusiastically of the benefit "to both the actor and the picture" of promotion tours and suggested contracts for pix include "a clause in which the actor be required as part of his work to tour on behalf of the picture." She said this is particularly important in Europe "where film stars are a rarity and always in demand."

TV work abroad was a variety show for Intertel, filmed in Munich, with Van Johnson, Bobby Van and European stars.

FOR THAT EASTER PARADE RIGHT TO YOUR BOXOFFICE BOOK IT NOW!
ELVIS SINGIN', ELVIS SWINGIN', ELVIS AT THE WORLD'S FAIR!
METRO GOLDWYN MAYER Presents
ELVIS
in A TED RICHMOND Production
"It Happened at the World's Fair"
Panavision
MetroCOLOR
Co-Starring JOAN O'BRIEN · GARY LOCKWOOD
Written by SI ROSE and SEAMAN JACOBS Directed by NORMAN TAUROG
Hear ELVIS sing:
"ONE BROKEN HEART FOR SALE"
"THEY REMIND ME TOO MUCH OF YOU"
CONTACT YOUR M-G-M BRANCH NOW!

Video Acquires All-States String; RKO General Subsid Controls 150

Albuquerque, March 26.

All-States Theatres Inc. has sold the seven cinemas it operated in New Mexico and Texas to Video Theatres of Oklahoma City, per James Griffing, president of All-States, which headquarters in Albuquerque.

Purchase price kept secret.

Transaction includes three outdoor houses in Albuquerque, two in Hobbs, N. M., and one each in Abilene, and Big Spring, in Texas. Also included is the leasing of five drive-ins in Odessa, Texas.

Video also acquired ownership of Twin-Putt Miniature Golf Course in Albuquerque.

One other ozoner, the half-completed Silver Dollar Drive-In (now being built by Tom Griffing, father of James) in Albuquerque, is also being acquired by Video, which already operates about 150 houses in Oklahoma and Texas, and is a subsidiary of RKO General.

Paul West of Pampa, Texas, is new city manager of local operation for Video. Griffing said he plans to remain in Albuquerque, in the advertising and exploitation end of film biz.

A Mother's Fears; Pans MPA Code

Austin, Tex., March 26.

Theatre owners and housewives were among the witnesses who testified on two bills striving to curb unacceptable subject matter in motion pictures.

The bills, SB 3 by Sen. George Parkhouse of Dallas and HB 150 by Rep. W. H. Miller of Houston were given a joint hearing before the House Criminal Jurisprudence Committee and sent to a subcommittee. Parkhouse's bill already has passed the Senate.

The principal difference in the two bills is that the Parkhouse measure would require a film to have the Motion Picture Assn. seal of approval before being shown, while the Miller bill would ban films which fall below contemporary community standards of morals. The term community was defined as the entire state of Texas.

Mrs. James A. Martin of Dallas, mother of three girls, opposed the Parkhouse bill because she said the Hollywood code had been so relaxed in recent years that it had no meaning. "They will approve films on lesbianism, prostitution and almost anything but outright obscenity," she objected.

Eddie Joseph, a local theatre owner, countered that the code seal was the only protection that the theatre owners had. "The Miller bill would legislate all of the theatre owners out of business," he complained.

John D. Reed of Dallas, attorney for the Motion Picture Council of Texas, told the committee that 98% of all films now shown had the seal of approval. He said the organization, formerly the Hays Office, which approved the moral content of films, had put the seal on 12,000 pictures in the last 32 years and only had two of them taken into court for obscenity.

Preview Liz-Dick-Rex Sell at Paris Meeting

Paris, March 26.

Sales and publicity reps of 20th Century-Fox from Britain, Europe and the Middle East began a two-day meeting here today to set plans for the roadshowing of "Cleopatra." Seymour Poe, 20th exec v.p., is presiding over the confabs which are being attended by reps of 14 countries.

Delegates are getting their first look at the Liz Taylor-Richard Burton-Rex Harrison painting which is keynoting the ad campaign in the States. They are also seeing various other promotional and display material which has been developed for the "Cleo" campaign. They will examine with the visiting execs both broad and specific details of the coming campaign.

FREDRIC MARCH SIGNS ON

Replaces Tracy In 'May' With Douglas, Lancaster

Hollywood, March 26.

Fredric March has signed for Bryna Productions' "Seven Days in May," with Kirk Douglas and Burt Lancaster. March assumes role originally planned for Spencer Tracy, who exited because of a billing fight.

Edward Lewis is producing the film, and screenplay is by Rod Serling. Negotiations for a release deal are currently being held.

Film Stock, Gear Export-Import Figures Given

Washington, March 26.

U.S. imports and exports of motion picture equipment generally increased in 1962, Commerce Dept. disclosed.

Yank exports of 35m and over rawstock positive film rose from $5,130,500 in 1961 to $5,806,420 in 1962.

Negative rawstock film imports slid, however, to $5,882,211 in 1962 from the 1961 mark of $6,280,251.

Exposed and developed 35mm. and over positive film slumped from $10,004,050 in 1961 to $9,918,787 in 1962.

Negative exposed and developed film exports rose from $528,146 in 1961 to $724,327 in 1962.

Motion picture 35mm and over camera exports moved slightly upward to $978,803 in 1962 from $913,470 in 1961.

Projector exports climbed to $363,385 in 1962 from $338,955 in 1961.

Sound reproducing equipment exports also showed a slight rise from $875,138 in 1961 to $880,970 in 1962. Studio equipment exports, slumped to $2,080,547 in 1962 from $3,212,086 in 1961.

Screen exports increased slightly to $2,222,044 in 1962 from the $2,116,080 in 1961.

Arc lamp exports slumped considerably from $301,071 in 1961 to $130,840 in 1962.

Motion picture camera imports leaped upward to $9,882,886 in 1962 from $6,084,480 in 1961. Imports of sensitized film one inch or more wide dropped from $121,010 in 1961 to $104,080 in 1962.

DAMAGE SUIT MATCHES 'LIZ TAYLOR BLOUSES'

Hollywood, March 26.

Charging unauthorized sale of blouses tagged "The Liz Taylor Look," Elizabeth Taylor Friday filed suit in L.A. Superior Court against Hartfield Stores Inc.

Damages of $1,000,000 is being asked in addition to an accounting and out of profits derived from sale of item plus a permanent injunction against their further sale.

Complaint contends sale and exploitation of blouses "belittled and lessened" her prestige as an actress and personality, asserting it is "necessary to carefully and zealously restrict use of (her) name and likeness so that they do not lose the allure and glamour which they hold for the public."

'Birds' Cannes Roost

Alfred Hitchcock's "The Birds" will be the inaugural film at the Cannes Festival, screening May 9, the opening day.

Hitchcock and Tippi Hedren, who makes her film debut in the Universal release, will be guests at the event. The producer-director, his wife and Miss Hedren will arrive in Cannes May 6 for a week's stay. Hitchcock's invite was extended personally by Robert Favre LeBret, director of the Cannes Fest.

"The Birds" will be shown out of competition at the festivities, screened with French subtitles.

Turks Film Biz

Continued from page 7

there are ample technical workers there but that the really top technicians would have to be brought in most likely. There are some established performers there too and some local stars hit upwards of $100,000 a year, he pointed out, making as much as $30,000 per pic. In the case of technicians, he said that, because he does so much work, he maintains his own staff. But there are about 30 film producers in the country and free-lance technicians and craftsmen around.

Saner said that, interestingly, sophisticated comedies go over very big there, noting that one of the all-time top grossers in Turkey was Universal's "Pillow Talk." Spectaculars also score nicely, he pointed out, citing Embassy's "Hercules" as a big winner in this category. He also mentioned that, because of the big rural business, 16m film is a favorite and helps boost the gross considerably.

In the course of a year, at least 250 imports come into Turkey, Saner said. But the film biz is expanding there both for foreign and local product. The area has a vast potential because, he pointed out, pictures are virtually the sole entertainment in Turkey. Nonetheless, there are no U. S. film company branches there, all selling being done on flat deals directly to local distribs. Unlike many nations overseas, the Turkish government takes no part in the film biz, giving it no subsidy and taking nothing out of it.

All things considered, Saner feels, the country is right for a major picture boom with both participation by outside sources and increased native output. He's currently mapping a major studio there, with both outdoor and indoor facilities, figuring that the time is at hand when Turkey will have an important role in the global picture biz.

U's 'Neorealism'

Continued from page 3

ed to "gradualism" in developing them, also using all categories of creators.

The idea is for new talent "to be given a chance to express themselves in the actual creation of motion pictures rather than in any training program," states U production v.p. Edward Muhl regarding another industry practice, generally abandoned today anyway. "For this purpose Universal has allocated a substantial budget for the production of a number of such motion pictures," he relates.

He also notes that, in addition to its aim of creating more and specialized product, the "new horizons" plan will also offer a "reply to those critics contending that young American picturemakers have not kept pace with the recent 'new wave' or neo-realism school of producers abroad" and will "tackle in a concrete and practical manner the problem of development of major picturemaking talent behind the camera as well as performing artists."

Muhl says that he understands that many young talents are finding difficulty in interesting major studios in their projects or in obtaining financing for projects which they have developed. "Universal welcomes and encourages the opportunity of reviewing such projects," he states.

Just what the "substantial budget" is or how many pix are actually planned isn't known by VARIETY. Interestingly, these budgets for the "new horizon" pix probably won't allow foreign locations. None is expected to be "runaway".

With Revue and the wealth of outside sources available, such a plan looks to have its positive effects and reflects Universal's consistently-stated optimism for the U. S. picture biz. It is also a plan that can enhance the status of low budget indie productions and help take them out of the freak class and aid in establishing such films and their creators as effective elements in today's constantly-changing picture biz.

Forrest White of the In-Dex Booking Service underwent surgery in the Gaston, Hospital, Dallas, and is recuperating.

National Boxoffice Survey

Trade Still Spotty; 'West' New Champion, 'Mock'bird' 2d, 'Arabia' 3d, 'Wine' 4th, 'Bounty' 5th

Film biz is moving into a transitional period—just before Easter vacations and between the tag end of Winter and first days of Spring. It's also the period when potential cinema patrons are burning the midnight oil to get their income tax reports whipped into shape for April 15. In the face of such unstable days, trade is holding quite well.

"How West Was Won" (MGM) (5th wk) is new champion. It was third a week ago. "To Kill a Mockingbird" (U) (13th wk), sixth last stanza, is moving up to second place. "Lawrence of Arabia" (Col) (11th wk), is finishing third. It was second last round.

"Days of Wine and Roses" (WB) (7th wk), No. 1 last week, is dropping to fourth position. "Mutiny on Bounty" (MGM) (14th wk), fourth a week ago, is winding up fifth. "Longest Day" (20th) (19th wk) is taking sixth money.

"Diamond Head" (Col) (12th wk) will be seventh. "Courtship of Eddie's Father" (MGM) (2d wk) is finishing eighth. "David and Lisa" (Cont) (12th wk) is capturing ninth place.

"Love Is a Ball" (UA) (2d wk) is winding up 10th. "Son of Flubber" (BV) (8th wk) is finishing up 11th. "Long Day's Journey Into Night" (Levine), a runnerup last week, rounds out the Top 12 pix.

"Freud" (U), "Brothers Grimm" (MGM), "Two For Seesaw" (UA) and "Papa's Delicate Condition" (Par) are the runnerup films.

"The Balcony" (Cont) is one of standout newcomers, being smash in two N.Y. firstruns besides scoring even more heavily in smaller houses in the Greater New York area. "Four Days of Naples" (MGM) is socko on N.Y. preem. "7 Capital Sins" (Embassy), also new, is fancy in Chi, good in N.Y., and hotsy in Philly.

"Girl Named Tamiko" (Par) continues on disappointing side but is rated okay in Philly and N.Y. "Follow the Boys" (MGM) likewise is uneven, being passable in Chi, stout in Louisville but slow in Detroit.

"Billy Budd" (AA), good in Boston and Chi, looms fine in Balto. "Five Miles to Midnight" (UA) looks fine in N.Y. "West Side Story" (UA) still is doing all right on longrun in N.Y., this being the 75th week.

Note: The number of weeks out in release for bigger and longruns are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-12).

Amusement Stock Quotations

Week Ended Tues. (26)

N. Y. Stock Exchange

1962-63 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11¼	ABC Vending	86	12⅞	12¼	12⅞	— ⅜
47½	22¾	Am Br-Par Th	132	33⅞	31⅞	34	+2
20⅝	10	Ampex	628	16⅞	14½	16⅛	+1⅝
52	31½	CBS	338	53¾	50⅞	53⅝	+2⅝
33⅞	8⅞	Chris Craft	116	14⅞	12½	14⅝	+2⅛
31	14	Col Pix	121	26⅛	23⅞	26	+2⅛
51⅜*	34½	Decca	13	45¼	45¼	45½	+ ¼
40⅝	21	Disney	46	34⅛	33⅛	33¾	+ ¾
117¾	85	Eastman Kdk	251	116¾	114¼	114½	— ¼
6¼	4¼	EMI	67	5⅞	5⅝	5¾	..
14⅝	8⅝	Glen Alden	200	12	11⅝	11⅞	+ ⅝
47½	17⅝	Loew's Thea	167	18⅝	17⅛	18⅝	+1⅛
70⅞	33	MCA Inc.	46	52⅞	50⅛	52⅛	+2
21⅜	10⅝	Metromedia	352	23⅝	21¼	22⅞	+1⅜
38⅛	20⅝	MGM	416	34⅜	32¼	33¾	+1⅝
12¾	5½	Nat. Gl Corp.	200	11	10⅝	10¾	+ ¼
25⅛	10	Outlet	†330	22½	21¾	22¼	..
50½	31	Paramount	145	37⅝	35⅝	37¼	+1⅛
221	81½	Polaroid	204	139⅝	136	137¾	+1⅛
65⅞	38⅝	RCA	840	60⅝	58	59⅞	+2
12⅝	6¼	Republic	40	8⅞	8⅝	8¾	— ⅛
40¼	19⅝	Stanley War.	46	21	20½	20¾	— ¼
35⅝	27⅛	Storer	31	35	33¾	34⅞	+ ⅞
22	13	Taft Bdcst.	83	23½	21⅛	23⅛	+1⅜
39⅝	15⅝	20th-Fox	471	29¼	26⅞	29⅞	+3⅝
35⅛	22¾	United Art's	35	30¼	29⅝	30⅛	+ ¼
30½‡	10½	Warner Bros.	97	14⅛	12⅞	14	+ ⅜
75⅝	42¾	Zenith	305	52⅞	51	52⅜	+1⅛

American Stock Exchange

1962-63 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6⅝	2½	Allied Artists	30	3	2⅞	3	+ ⅛
9	3⅝	Ball'rd GAC	53	8¼	7¾	8⅛	+ ⅜
21⅜	10⅝	Cap. Cit. Bdc.	36	19½	19	19½	+ ⅜
20⅝	8¼	Cinerama Inc.	630	17¼	15⅝	17	+1⅜
12	6⅝	Desilu Prods.	32	7½	7¼	7½	— ⅜
9⅝	4⅝	Filmways	22	6⅝	6⅛	6½	+ ⅛
10	6⅝	Movielab	8	11	10½	10½	— ⅜
14¾	5½	MPO Vid.	16	8⅛	7⅞	8	+ ⅜
2¾	⅝	Nat'l Telefilm	35	13/16	⅝	⅝	— ⅛
5⅛	2	Reeves Bdcst.	13	2⅝	2½	2⅝	+ ⅛
7⅛	3⅜	Reeves Ind.	70	3⅝	3⅝	3⅝	..
14¾	10⅝	Rollins Bdcst.	113	14⅝	14⅛	14⅝	+ ⅜
22¾	13	Screen Gems	33	18⅝	17⅛	18⅞	+1⅛
20⅝	9⅝	Technicolor	344	11⅛	10	10⅝	+ ⅝
10⅝	4⅝	Teleprompter	133	5½	4⅝	5⅝	+1
3	1⅛	Tele Indus	137	1½	1⅛	1⅜	— ⅛
10⅝	10	Trans-Lux	25	13¼	12½	13¼	+ ⅛

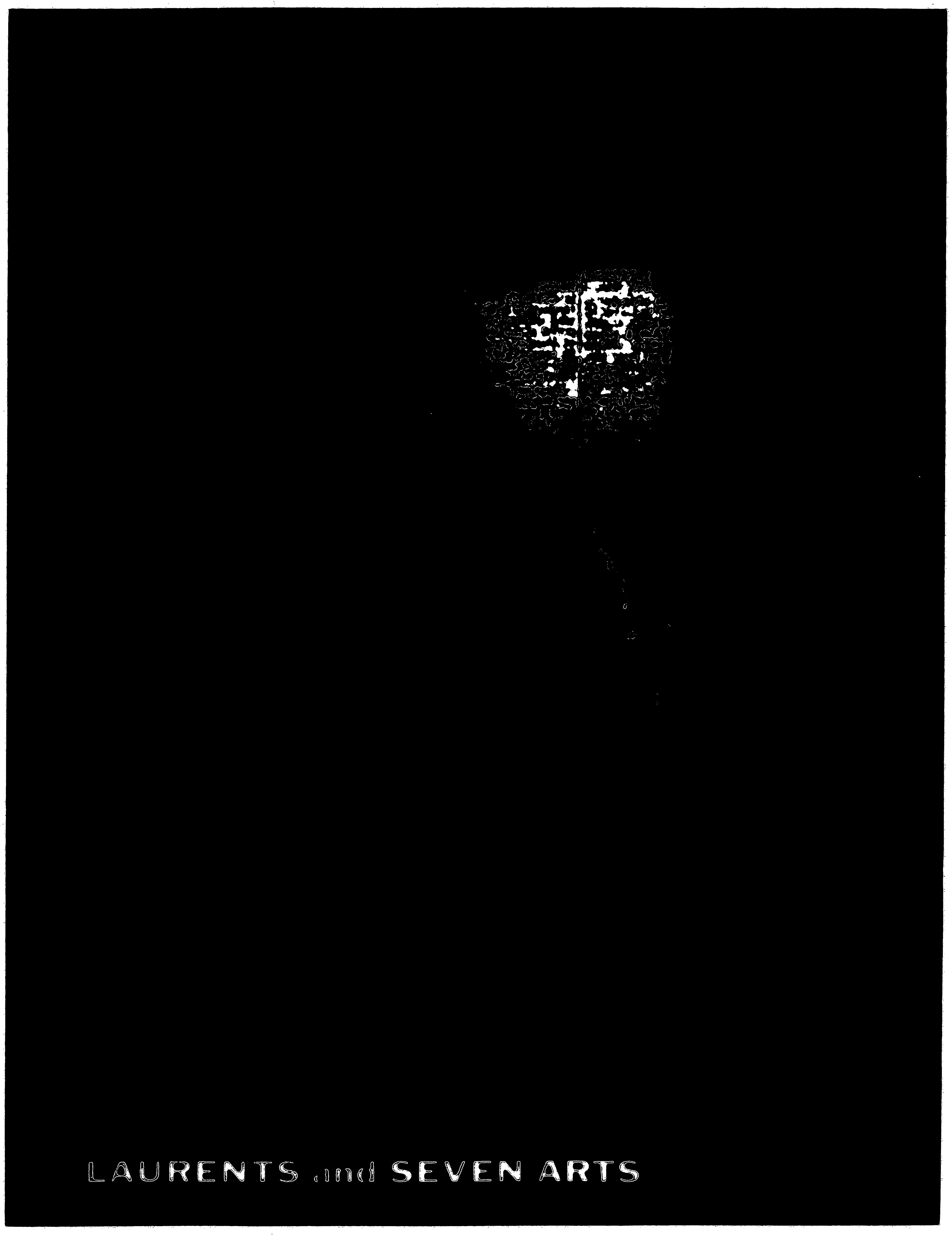
* Week Ended Mon. (25).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Allied Entertainment Corp.	3¼	4	..
Ameco Corp.	1⅞	1⅜	..
Commonwealth Theatres of Puerto Rico	6½	7¾	— ⅛
Four Star Television	9	10	— ⅜
Gen. Aniline & Film	330	357	—5
General Drive-In	8½	9½	— ⅛
Magna Pictures	2¾	3¼	— ⅛
Medallion Pictures	6	6¾	— ⅛
Music Fair Enterprises	4⅜	4⅞	+ ⅛
Premier Albums	7½	8¼	+ ⅛
Rust Craft Greeting Cards	10¾	12	+ ⅛
Seven Arts Productions	9⅞	10¾	+ ½
Transcontinental Television	14⅞	15	+ ⅛
U. A. Theatres	5⅝	6⅛	+ ⅛
Walter Reade-Sterling Inc.	2⅛	2½	+ ⅛
Wometco Enterprises	20	21¾	+ ⅝
Wrather Corp.	3⅞	4⅝	+ ⅛

(Source: National Assn. of Securities Dealers Inc.)



Arthur Laurents, author of "West Side Story" and "Gypsy", is now writing the film version of Richard Rodgers' current Broadway hit, "NO STRINGS"... for Seven Arts.

SEVEN ARTS PRODUCTIONS

NEW YORK • BEVERLY HILLS • LONDON • PARIS • TORONTO

Metropolitan Exhibs of Detroit Backed 66 Bookings With $161,250 Co-Op Ads

Distributor criticism of too little cooperative advertising on the part of exhibitors has been heard by a group of Michigan exhibs. A cooperative advertising unit called Metropolitan Exhibitors of Detroit reveals that it spent $161,250 in 1962 on co-op campaigns for 66 different programs.

MED comprises 42 drive - in, neighborhood and suburban theatres and is now in its seventh year of operation, affiliated with Allied States Assn. Although the figure doesn't seem all that large, it represents expenditures in addition to each theatre's normal advertising budget and is considerably higher than the co-op coin laid out in many areas.

Amounts spent on each campaign varied considerably, from as much as $8,000 to as little as $700, depending on the potential of the attraction. Interesting too is a breakdown of where the coin went, indicating 41% to radio, 39% to newspaper display and 20% to tv spots. A combination of radio and newspaper ads was used most frequently, in 31 of the campaigns, while 16 programs featured display ads exclusively and eight campaigns used all three media. In addition to specific programs, institutional and promotional pitches were also staged by the group.

During Detroit's 17-day newspaper strike, $11,000 was spent on a printed movie directory and a telephone answering service for program info. More than 300,000 directories were printed each week for three weeks and distributed by supermarkets, department stores, discount houses, drug stores, hotels, restaurants etc. Radio spots noted the telephone numbers for show info and both this and the directory plugged all theatres in the Detroit area, not just the Allied ones.

Currently, MED is campaigning for the Oscarcast by providing all participating theatres with complimentary Academy Award promo kits. These kits, which contain streamers, posters, ad mats etc., have been prepared by Congress of Motion Picture Organizations and are being distributed by National Screen Service. Their regular cost to each theatre would be $3 if MED weren't absorbing the charge and handing them out gratis to its members.

Please, Not Anytime Is Legion's Given Opinion On French 'Not Now' Pic

International Classics, newly formed art-film unit at 20th-Fox, has a disputed item in its first import. This is "Please, Not Now," from France, and the Legion of Decency this week placed it in the "C" category — "C" meaning condemned.

Said the Catholic reviewing organization: "This inconsequential film's only appeal is to prurient interest because of the pornographic direction given to some of its treatment." Pic is being distributed without a Code Seal of Approval of the Motion Picture Assn. of America, marking the first time in memory of veteran onlookers that 20th has a hand in a non-Code production.

However, certain inside sources say this is not directly a 20th picture; instead, International Classics, as headed by William Shelton, is an affiliate operated autonomously.

Forum, Under Elson, Starts With 'Mondo Cane'

New York exhibitor Norman V. Elson, prez of Guild Enterprises, has formed Novel Amusement Corp. to operate the Forum Theatre, N.Y.

Elson has signed a long-term lease for the Shubert-owned Broadway firstrun house, the next attraction at which will be "Mondo Cane," opening April 3.

Elson's Guild Enterprises operates several indie houses around Gotham, including the Guild, Broadway, New Embassy, 72d St. Embassy and, in New Jersey, the Newark Newsreel.

ABE DICKSTEIN'S POST

He's Roadshow Mgr. For 20th, Succeeding Joe Sugar

Abe Dickstein, sales exec with 20th Century-Fox since 1951, has been named roadshow manager for the company. The post has been held by Joseph M. Sugar prior to his being elected v.p. of domestic sales by the 20th board recently and it was Sugar who named Dickstein to his new job.

Dickstein joined Fox in '51 as N.Y. branch manager and later became Atlantic district manager. Two years ago he became eastern division manager. Before coming to 20th, Dickstein had held various sales posts with United Artists.

Dallas Handles Books For North as Denver In Metro Accountancy Move

Dallas, March 26.

Metro recently converted its accounting system into IBM setups, consolidating exchange offices into regional accounting divisions. The local office now handles the southwestern division accounting, consisting of Denver, Kansas City, St. Louis and Oklahoma City branches.

Several personnel changes have followed. William F. Burke, formerly office manager of the Metro Minneapolis office, has been transferred here to become southwestern division accounting manager. Burke has been with Metro for 16 years, having started as a shipper, then as a booker and late office manager.

Other changes include the promotion of James Resnick from salesman to assistant exchange manager, following the transfer of Connie Carpou to the Metro New Haven, Conn. exchange as manager. Upon the retirement of Tony Phillips, Carl Swenson, who was formerly cashier and who had been with the company 20 years, was promoted to office manager. Mrs. Christine Davis, formerly assistant cashier, has been promoted to division and exchange cashier in the local office.

BREEN FAILS IN SUIT; SAM GOLDWYN PLEASED

Los Angeles, March 26.

Samuel Goldwyn won a jury verdict, 11-to-1, yesterday (Mon.) against Broadway Director Robert Breen's $800,000 damage suit over producer's elimination of "Porgy and Bess." Jury, which went into deliberation last Thursday (21) afternoon, reconvened yesterday morning after weekend hiatus and returned to courtroom at 10:30 a.m. with verdict favoring Goldwyn in trial which started Jan. 31. Gil Seton, attorney for Breen, stated he would appeal the decision.

Through attorney, George Slaff, his resident counsel who sat in with Martin Gang in defending producer, Goldwyn issued following statement, "I am, of course, very happy that a jury of my fellow citizens have found that Mr. Robert Breen's accusation against me were completely groundless. I permitted this case to go to trial rather than take the easy route of settlement because a deep principle was involved and I wished the court and jury to determine whether or not they believed in my integrity. I am delighted that the reputation which I have spent a lifetime in building has been so fully vindicated."

Breen claimed he held a pact with Goldwyn calling for 5% of profits and that he was hired to work on film as associate producer at $750 weekly. He also alleged Goldwyn had failed to give him "joint artistic control" on film, which producer denied.

Bill Gehring's Spot

Twentieth Century-Fox established a new sales division, the company's fifth, with William C. Gehring, most recently Fox roadshow sales manager, named to head this new central sales division. In another 20th appointment, Robert C. McNabb has been named eastern division manager.

Continuing as western division manager is Thomas O. McCleaster, remaining as southern manager is William B. Williams, and as Canadian chief is Peter S. Myers. Gehring had been St. Louis branch boss before ascending to the N.Y. roadshow post. Abe Dickstein has moved into this spot and McNabb succeeds Dickstein in his previous eastern division manager post.

New central division is the creation of sales exec Joseph Sugar who put the plan into action to strengthen homeoffice relations with exhibitors, the new plot being to pay closer and more personal attention to their needs.

ATTENTION PRODUCERS!!
[illegible]

Any kind
of one-night stand
is easier

Because Air Express delivers overnight...anywhere in the USA

Props and costumes...TV tapes...musical instruments...whatever—Air Express will deliver them tomorrow...anywhere in the USA.

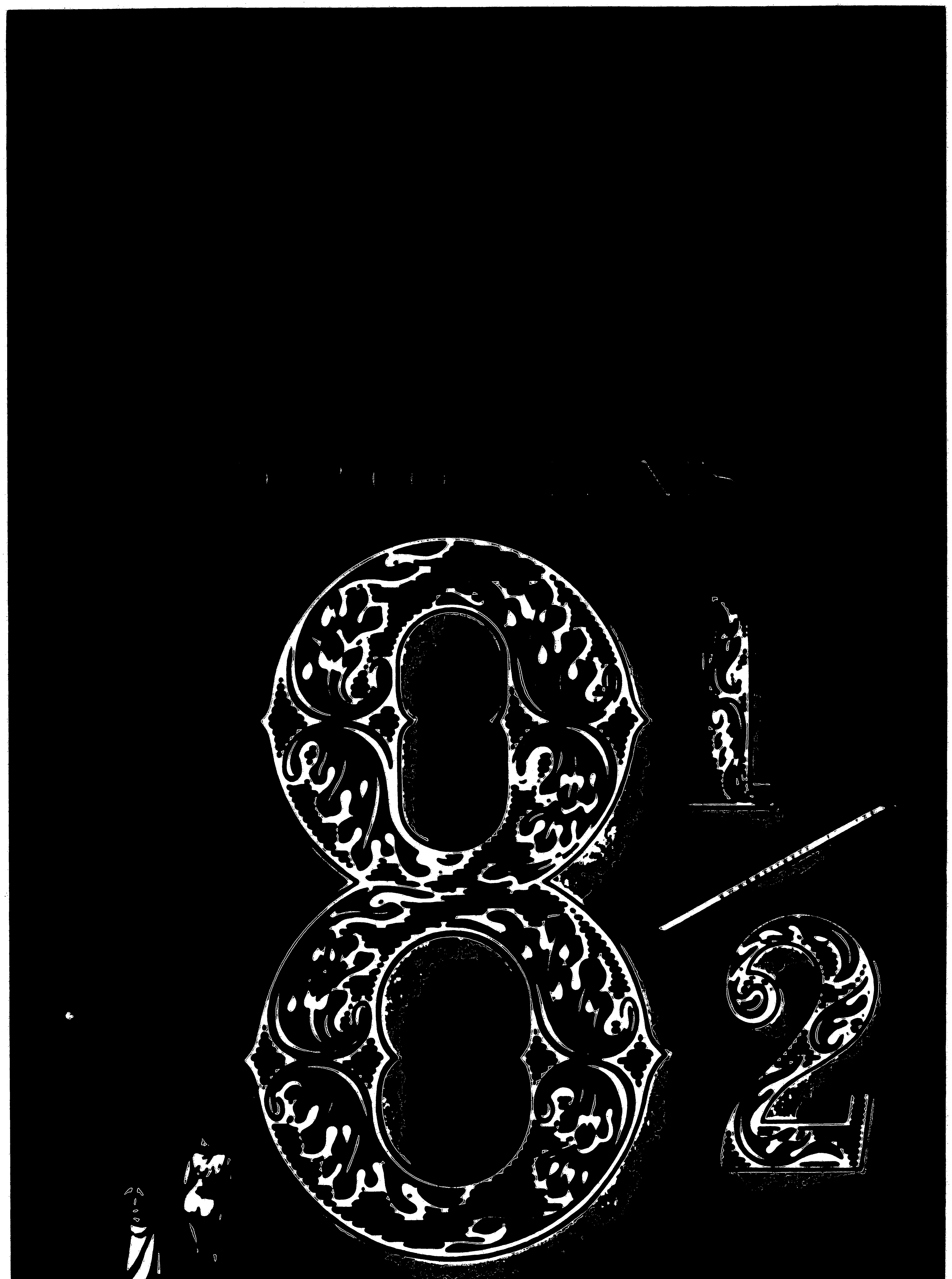
Here's how easy it is to assure dependable, on time delivery of whatever must be sent in a hurry. Phone the local REA Express office for Air Express service. Then we'll pick up your shipment...put it on the first flight out...and our trucks deliver it where you want it the next day...anywhere in the USA.

Cost? Less than you think. For example, 10 lbs. travels 1,049 miles for only $5.06.

Air Express alone can offer this service, because only Air Express has scheduled service between 2,500 airport cities... plus scheduled surface express connections with another 21,000 off airline cities. And Air Express shipments have official priority with all 36 scheduled airlines—first cargo aboard after air mail.

Specify Air Express always—for rush inbound or outbound shipments. Call your REA Express office for Air Express service.

AIR EXPRESS
DIVISION



with
MARCELLO MASTROIANNI [Academy Award Nominee — Best Actor for "Divorce — Italian Style"] CLAUDIA CARDINALE · ANOUK AIMEE · SANDRO MILO
ROSSELLA FALK · BARBARA STEELE · Screenplay by FEDERICO FELLINI · TULLIO PINELLI · ENNIO FLAIANO · BRUNELLO RONDI · Story by ENNIO FLAIANO · FEDERICO FELLINI · Produced by ANGELO RIZZOLI · AN EMBASSY PICTURES RELEASE

Hollywood Unions' Mobilization Against Evaporation of Employment

Hollywood, March 26.

Donald P. Haggerty, biz rep of Film Technicians, Local 683, and spokesman for the 10-union Committee to Promote American-Made Motion Pictures, has revealed three definite projects on tap for the group following their March 11-15 meetings with legislators in Washington, D.C.

Haggerty revealed efforts will be made to secure labeling of film, provision for reinstatement of the 10% theatre admission tax as a loan fund for indie producers and a 7% tax credit to apply on American-filmed pictures. These points were covered in Washington meetings and received "favorable reaction," according to Haggerty, who said another meeting has been scheduled with Secretary of Labor W. Willard Wirtz or reps of his department within 30 days.

In the meantime, the committee will continue to push for legislative backing in these areas. Wayne Smith has been hired to rep the group in Washington.

Herb Aller, biz rep of Cameramen, local 659, also revealed his union will join the committee, making a total of 11 unions in the group.

[illegible]

Of the three projects, Haggerty said the question of labeling, under which they ask that credits on the film itself list country in which it was made, can be secured through the policy board of the U. S. Customs Dept. The two tax provisions, however, would have to go through Congress. Of these, the 7% tax credit is a passed bill, but has been interpreted as not applying to motion pictures. Committee is trying to get a new interpretation on this bill to include films.

Favorable reactions to the committee's program were quoted from Senator Thomas Kuchel and Clair Engle, California; Congressman Cecil King, California; Congressman Roman Pucinski, Illinois; Congressman John Dent, Pennsylvania; Senator Hubert Humphrey, Minnesota; George Weaver, assistant sec. of Labor, and John Stewart, administrative assistant of Sen. Humphrey.

On hand for report were G. Jeff Burgess, rep of Make-Up Artists, local 706; Thomas A. Carman, International Sound Technicians, local 695; Ralph W. Peckham, Motion Picture Set Painters, local 729, and Harry Martinez, Studio Plasterers, local 755. Also on committee are John C. Baimer, Studio Grips, local 80; A. T. Dennison, Motion Picture Electricians, local 728; Albert K. Erickson, Motion Picture Crafts Services, local 727; Max Krug, Office Workers International, local 174, and Lawrence L. Kilty, Screen Cartoonists, local 839. Kilty is still in Washington. Combined membership of the 10 locals is over 10,000. Harry J. Abbott, 2nd international veepee of IATSE, met in Washington with the committee.

Popcorn Exempt In Tight Sunday

St. Paul, March 26.

Minnesota exhibitors are breathing a sigh of relief. Assurance has been given by sponsors of a proposed Sunday closing law, prohibiting the public sale of nearly everything on the Sabbath and holidays, that its enactment will not affect their theatres' concession stands. Sports' stadiums also would be exempt.

[illegible]

Concluded Kane: "The bill's backers advise us that they have theatres' problems in mind and, in general, that they want to keep the entire amusement, recreation and entertainment business going and operating on Sundays and holidays the same as the rest of the week."

Buford Styles Atlanta Rep for Embassy Pics

Buford Styles has been named southeastern district manager of Embassy Pictures. He'll headquarter in Atlanta, reporting to James Frew, southern division manager of the distrib, and will cover the Atlanta, Charlotte, Jacksonville and New Orleans territories for the company.

Most recently associated with Capitol Distributing, Styles entered the picture biz in the 1920s with a career that has seen service for Paramount, Monogram and Universal Pictures in various sales capacities.

Herald on Boston Pecks At Films and Plays: 'It's Really Too, Too Silly'

Boston, March 26.

Boston Herald called for an end of this city's "benevolent censorship" of films in an editorial, "Confessions of a Censor," Friday (22). Quote: "Richard J. Sinnott, chief of the city licensing division, explains his movie and play censorship activities in a letter to Alan Fraser of the Record-American. 'I think you should know,' he writes, 'that every play and film is reviewed on opening day and whenever I find it has questionable content, I ask for a further opinion from the police vice squad and the law department. In many instances, we find that although a movie or a play may be objectionable, it is not obscene and we must always bear in mind the guarantee of the First Amendment which says in effect that only profane, [illegible]

[illegible]

"Notwithstanding his protestations of respect for the First Amendment, Mr. Sinnott defies that sturdy cornerstone of the Bill of Rights when he seeks the removal of 'objectionable' portions of films and plays. The First Amendment cannot be stretched to prohibit 'objectionable' forms of expression. It permits suppression only of the obscene.

"Nor can he be taken seriously when he says the theatres cooperate 'voluntarily' in the removal of 'objectionable' portions from films and plays. 'Regulation' which is 'voluntary' is a contradiction in terms.

"It is time for an end of Mr. Sinnott's benevolent censorship."

New York Sound Track

[illegible]

At the testimonial for Charles Boasberg last week there was only one unoccupied table, this having been reserved for the lay press, which still wasn't functioning.

[illegible]

Bernard Aldan, graphic designer who has been a visual consultant for Seneca International, Walter Reade-Sterling and Kingsley International, designed the film history for young readers, "The American Movie" and published by Atheneum, reviewed recently in VARIETY. Text was by William K. Everson, research director for the weekly tv series "Silents Please."

Lee Bergman of U To Head AA's N.Y. Puffery

Lee Bergman has been named eastern publicity manager for Allied Artists Pictures, effective April. He succeeds Lars McSorley who exited the post a few weeks ago to become New York press rep for Samuel Bronston Productions.

Bergman will take the Allied post upon completion of a current assignment for Universal Pictures. During the past two years he has handled various special assignments for various publicity agencies. Previously he spent four years with Columbia's exploitation publicity department. He left Columbia in 1961 to produce the off-Broadway musical "Meet Peter Grant" and is also a novelist.

MPAA Board's New Faces

Robert H. O'Brien, president of Metro; Seymour Poe, exec v.p. of 20th-Fox, and producer Lawrence Weingarten were elected to the board of the Motion Picture Assn. of America at a meeting in New York Monday (25). Eric A. Johnston and other incumbents were reelected.

Prez Johnston and all other officers were reelected by the newly-constituted board.

Theodore Mann

Continued from page 3

film and negotiations are also in progress with Maximilian Schell and George C. Scott as to their possibly starring in the pic. No distribution deal has as yet been made.

The "O'Neill" property was penned by the N.Y. Times drama journalist and his wife and is based on the early life of playwright Eugene O'Neill. No screenplay has yet been prepared for this project and a starting date will be set when one is ready.

New York Theatres

RADIO CITY MUSIC HALL

[illegible]

"A GIRL NAMED TAMIKO"

[illegible]

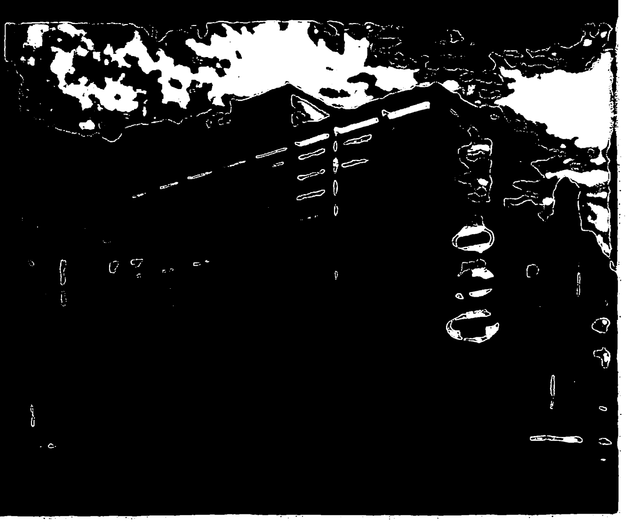
LOEW'S Midtown MOTOR INN

NOW OPEN

[illegible]

FOR RESERVATIONS, [illegible]

General Manager



Just the most wonderful entertainment ever ever!
PRE-RELEASE ENGAGEMENTS: APRIL 4th RADIO CITY MUSIC HALL! APRIL 5th HOLLYWOOD PARAMOUNT!
...And this summer all America will
go! go! see! see! bye bye birdie!
COLUMBIA PICTURES
A KOHLMAR-SIDNEY PRODUCTION
BYE BYE BIRDIE
Janet LEIGH · DICK VAN DYKE · ANN-MARGRET · Maureen STAPLETON
BOBBY RYDELL · WITH Jesse PEARSON AS BIRDIE
AND ED SULLIVAN AS HIMSELF
IRVING BRECHER · BASED UPON THE MUSICAL PLAY "BYE BYE BIRDIE" · BOOK BY MICHAEL STEWART · MUSIC BY CHARLES STROUSE
PANAVISION® IN COLOR
LEE ADAMS · ONNA WHITE · PRODUCED ON BROADWAY BY EDWARD PADULA L. SLADE BROWN · JOHNNY GREEN · PRODUCED BY FRED KOHLMAR · GEORGE SIDNEY

New French Film Aid, Effective This Week, May Boost Production

Paris, March 26.

The new Film Aid statute, giving producers 14% of local grosses towards their next pic, went into effect this week. It concerns all films undertaken as of last Jan. 1, provided they are released by July 1 this year. Rates remain the same over a five year period even if aid is reduced. Other pix, made before, get the old 5.5% aid for a three year period.

It is estimated that overall aid will remain substantially the same since there is no more on foreign income. But it is felt that local takes are more stable and falling foreign markets of late made that income almost negligible and led to fraud in some cases.

There is also a 1% aid for shorts given a quality label plus allowing 2% shorts from fellow Common Market countries to also benefit from this. A sop has been handed exhibs by making low interest, long term loans available to all exhibs rather than only to small theatre owners as heretofore. These loans are for renovation of equipment and houses.

ECM headquarters finally giving in to the French demands to raise aid shows that they have now realized that no Common Market countries cannot exist without it, and West Germany, with only quality handouts till now, is also reportedly preparing a more solid Film aid policy.

New Aid Good For 18 Months

ECM has limited the new aid to 18 months, till June '64, on the theory that by then a means of having one central aid coffer, via taxes on admissions on all ECM hardtops, will be in effect. Yet this will not affect the five year 14% aid under the new system and the three year 5.5% on local take and 23% on foreign grosses on pictures made beforehand.

It shows a flexibility in ECM thinking and also a realization that films, due to their intrinsic differing in public appeal, cannot be treated as an ordinary commercial article. ECM originally felt that no government help could be raised on any ECM exchange products.

Idea is still to have aid slowly lowered every year until by 1970 there is one central aid and loan system for all ECM filmmaking countries. New system also allows France an equal footing on coproductions with Italy, which up to now took many as majority coproductions because it had more aid. Now with both at 14 coproductions will be equalized.

Producer Assn. Head Satisfied

Francis Cosne, head of the French Film Producers Assn., says

(Continued on page 24)

U.S. Film Producer Sez Industry Execs Should Lookee Aussie Bally

Sydney, March 10.

William Castle, here for world preem of his "Candy Web" via Greater Union Theatres, told an audience at a dinner hosted by the film industry in his honor, that it was absolutely necessary for the introduction of a three-way setup between producer - distributor - exhibitor in order to obtain the maximum in selling a pic to the public. Castle said that on his return to the U. S. he would suggest that producers visit this territory on the three-way idea. He claimed he was also convinced that a personal contact with the Aussies by both producers and stars would increase interest in each respective pic tremendously, with a resultant boxoffice upbeat.

Castle pointed out that visits here by Henry Fonda ("How West Was Won"), Alfred Hitchcock ("Psycho"), Charlton Heston ("Ben-Hur"), and Marlon Brando and Trevor Howard ("Mutiny On The Bounty") had boomed biz in each instance.

Producer contended that the industry must reach out today for youth patronage, adding that cooperative selling must focus attention on the value offering in the cinema as compared to any other form of entertainment dollar for dollar. Castle was amazed at the high standard of Aussie showmanship and the willingness of such circuits as Greater Union Theatres, under the direction of Norman Rydge, to back every selling idea to the limit.

UA Sweeps S. African 'Best Pix' of '62 Kudos

Johannesburg, March 26.

Voting for the best pix screened in Johannesburg during 1962 was held at the annual party given by the Johannesburg Film Society at the Park Royal Hotel. The three award winners were "West Side Story"; "Judgment At Nuremberg," and "La Notte," all United Artists product. These results compare with last year's winners, which hailed from Russia, Greece and France. Votes were cast by crix on leading daily and Sunday newspapers.

The floating trophy was received by A. H. ("Jim") Stodel, Executive Director of African Consolidated Theatres, who screened "West Side Story."

The Johannesburg Film Society, a non-profit organization, screens three shows on Sundays, when all commercial cinemas are closed. During its 16 years, membership has grown from 600 to 2,000, and there is now a long waiting list. Prime movers behind the venture are Julius Buthow and Hymie Greer, who together with Neil Smith, now overseas, rescued the Society from near-collapse barely 10 years ago, and have turned it into a lively, flourishing addition to the city's entertainment scene.

West German Feature To Get 200G TV Preem, Cinema Release Later

Berlin, March 26.

What looms here as one of the most unusual productions in some time is Hans Oppenheimer's "Verspaetung in Marienborn" (Delay at Marienborn). The film, which Oppenheimer is producing with Ray Ventura, at the local Arca Studios, is unusual as it will be given its world preem on West German television (probably April 10) prior to its theatrical release. The tele net is paying the producers $200,000 which is regarded here as "a fantastic sum" and certainly the highest amount domestic television has ever paid for a theatrical feature.

Another unusual aspect of this production is that it's being made as an American film. It's done in English and will be dubbed into German. The cast is headed by Jose Ferrer, Sean Flynn, Jess Hahn, Nicole Courcel and includes Josef Yadin of Israel and the German Joachim Fuchsberger. The crew is mainly French with Roger Fellous doing the camerawork. Rolf Haedrich, who has made a good name locally on tv is directing "Marienborn." Will Tremper wrote the script.

METRO PROMOTER SOUR

London, March 26.

Following the resignation of Ronald A. Lee, Metro's British director of publicity, advertising and exploitation, replacement has been made within the group.

Edward Putman becomes director of publicity and Douglas Eames director of advertising.

U.S. Off at Italo B.O.

Rome, March 10.

Though maintaining a seasonal percentage lead, Yank product in February lost its key-city hold on the Italian box-office to home-mades and Franco-Italian coproductions. Latter group racked up some 40% vs. 30% for the American imports.

Big spurt was made by French pix, up from 2% in 1962 to almost 8% in 1963, for the February slot. U.S. however ran ahead of its 1962 total of only 26%.

Key-city b.o. totals expectedly dropped after the holiday rush. This year's February total of some $3,000,000 compares with the 1962 total for same period of about $3,126,000.

Sydney Magazine Raps Art Cinemas

Sydney, March 10.

Sunday Telegraph, key weekly here, has taken a heavy slap at the operators of arty cinemas in this key city. Newspaper had this to say:—

"Sydney's 'art' theatres, devoted chiefly to European films, have been riding a booming wave of success. The influx of migrants, a growing sophistication and a heightened appreciation of the quality of many European films compared with Hollywood's have combined to bring the 'art' theatres through the tele era handsomely.

"But lately there has been detected a growing disregard for their patrons. Admission charges at most of these cinemas can only be described as exorbitant.

"Even more irritating is the growing habit of putting on tawdry shorts to support the main attraction. Some of these are little more than advertisements; others are poorly made travelogues produced by various governments and agencies for free distribution to clubs, etc."

German History of Pix Devotes Only 2 Pages To Native 1950-59 Era

Berlin, March 26.

The history of the cinema has been the subject of quite a few German books within the past year. Now there is another one, entitled "Geschichte des Films" (History of the Film), ($10), authored by two young German film intellectuals, Enno Patalas (33) and Ulrich Gregor (30), and published by Sigbert Mohn Verlag, Guetersloh, W-Germany. The book's title is conventional but its contents are quite a departure from the conventional cliche.

Patalas, editor-in-chief of Filmkritik, a highbrow German trade paper, comparable with the French Cahiers du Cinema, and Gregor, who reviews pix for Patalas' paper, are adherents of the "Papa's Kino is dead" movement founded (at the 1962 Oberhausen Short Film Festival) by a group of young German filmites in an attempt to create something like "a new German wave." The two authors see the history of the film not from the objective angle. They admit that they take sides. They analyse the history of the movies from

(Continued on page 24)

Spanish Prods. (Uniespana) Blast FIAP-San Sebastian Downgrading

Madrid, March 26.

Spain's Producers Assn., Uniespana, has protested the recent action in Paris downgrading the San Sebastian Film Festival from one of the four majors to a newly created "B" category, bracketing it with Moscow and Mar del Plata.

Uniespana protest went beyond the complaint made public last week by the mayor of San Sebastian in his capacity as fest prexy, charging that the International Federation of Film Producers Assns. (FIAP) reached its decision to demote San Sebastian at a meeting to which Spanish delegates were not invited. Uniespana, looking at the bigger picture, claimed outright discrimination against Spanish film interests by European Common Market nations and added that the San Sebastian incident was only one among others.

Uniespana President, Jorge Tusell, said that the firm note to FIAP requested restoration of San Sebastian to major festival rating and forcefully petitioned FIAP to safeguard San Sebastian's seniority position vis-a-vis Berlin if major fest curtailment is a prime necessity.

Significantly, Tusell's announcement came immediately prior to his departure as delegate to the Mar del Plata Film Festival where he is expected to actively pursue negotiations with Latin America for closer coordinated activity in speeding a Spanish-speaking union of film producers and distributors.

Brit. Exhibs Emphasize They Object To All 'Cinema Films' Showing on TV

London, March 26.

Britain's exhibitors are making it plain to everyone concerned that when they object to "cinema films" being shown on tele that is just what they mean—all pictures, whether in English or in other languages. The Cinematograph Exhibitors Association General Council intends warning all foreign producers, as well as U.K. distributors, of this interpretation of the decision which the CEA made at its meeting last November.

This re-affirmation made publicly at the CEA's latest general council meeting, arose from a probe into the sale by Paramount of a batch of 22 Pine Thomas pictures to MCA. Latter then re-sold the tv rights to the BBC in two sections, 11 for showing starting in June and the remainder from next January.

After an investigation, the CEA exec committee reported that, according to Paramount, the young member of their staff on the West Coast (who handled the original deal with MCA) did not know about the need to exclude U.K. tv rights from any contract. In a comprehensive and frank letter, in which Paramount gave the CEA exec committee a full rundown on the deal, Par avowed that on discovering the error it tried to buy back the U.K. tele rights without success, because MCA had speedily re-sold to the BBC.

Additionally, it had to be pointed out that because the CEA General Council's resolution of last November acted to "wipe the slate clean" of all deals closed before that date, and as the matter in question came in that category, nothing more should be done about it other than the reaffirmation that it should not be allowed to happen again.

In another case, this time a batch of Continental feature films which the BBC is screening, the exec committee found that those belonging to Contemporary Films Ltd., had been part of a deal again concluded before last November. There were others which were direct deals between the BBC and the owners of the tv rights on the continent. This had prompted the general council to make its position absolutely clear on the question of just what kind of cinema films could not be shown on tv.

There was one ominous suggestion made by a member of the general council when he pointed out that all the pictures in the Par-MCA-BBC deal were in color. Soon, he said, Britain would be having color tele and the simplest way of presenting color tv was having color films. He asked for a direct watch to be kept on this aspect of the problem in the future.

London Nitery Owner Loses Feathery Suit

London, March 26.

Rico Dajou, who owns the Don Juan and Casanova nightspots, lost out over some ostrich feathers in a court case brought by costume designer Phyllis de Rochelle. She claimed that Dajou owed her $826 on a costume bill of $2,073. This bill was for 71 costumes for a cabaret show called "Baby Dolls and Guys" at the Don Juan club, highly-favored by visiting Americans.

Some of the dresses and headdresses required feathers. Dajou's argument was that there were not enough feathers. "I cannot have empty spaces on the body. It is not a nude club," he argued. Miss de Rochelle's legal rep maintained that she had actually provided more feathers than required.

Judge J. B. Herbert ruled for Miss de Rochelle and also awarded her costs. Dajou, his feathers hardly ruffled, returned to his clubs muttering: "With a clientele like mine I cannot afford to take chances."

Control of Brit. Lion To Be Divided; Means Govt. Nearly in Clear

London, March 26.

Control of British Lion Films is to be split up equally between the government, via the National Film Finance Corp., and five Deferred Shareholders, John Boulting, Roy Boulting, Sidney Gilliat, Frank Launder and David Kingsley. It means that control of the setup will be reorganized. NFFC and the Deferred Shareholders would now have equal voting rights and an equal share in profits and assets.

It means that, through the NFFC, the government will have recovered most of the money invested in the new British Lion company and will also be left with a 50% interest in the organization.

Repayment to NFFC, through reduction and reorganization of the company's capital "subject to the Court's approval," will involve $1,694,000 in cash or equivalent. NFFC's investment was $1,680,000. In less than five years, the net worth of British Lion has advanced roughly from $840,000 to approximately $4,200,000.

Robert Lury New Japan Rep for Titanus Films

Tokyo, March 10.

Robert M. Lury has been named exclusive Japan rep for Titanus Films and is expected also to handle the Italian studio's films in South Korea and other Southeast Asia locations. Lury was also designated rep for American-International Pictures in Japan, South Korea and Okinawa. The Titanus deal is subject to annual renewal which the A-I pact can be terminated by either party at any time.

Lury is already receiving Titanus product for local screenings, with "Sodom and Gomorrah" among these pix on hand. Lury will also continue as an indie producer's rep for American and European pictures under the banner of Select International Films.

Hong Kong Entering 5 Pix in Asian Fest

Tokyo, March 26.

Hong Kong will enter five films, three from one major film-making company and two documentaries from the Hong Kong government, for the 1963 10th Asian Film Fest, opening April 15 in Tokyo. The three Mandarin feature pix entered are all from Shaw Brothers whose boss, Run Run Shaw, will lead the Hong Kong film contingent to Tokyo for the festival.

The films are a musical starring Lin Dai, and Peter Chen Ho; "The Second Spring," a drama starring Li Li-hua, Margaret Tu Chuan and Kwan Shan; and "Love of Liang Shan-po," a high budget costume vehicle starring Betty Loh Tih.

In Berlin for '9 Hours' Dubbing, Buchholz Sees His Future Yank Pix

Berlin, March 10.

Berlin-born Horst Buchholz came here to dub his role in Mark Robson's "Nine Hours to Rama" (20th) into German. The local 20th-Fox branch honored him with a "Dopehr-Ke-Khana," a genuine Indian rice meal. Buchholz' classification as "German film star" hardly applies to him any longer. He's now known as American film star of German descent. His last German film, "The Ship of the Dead," now dates back four years and thereafter he made several U.S. pix including "Fanny," "One, Two, Three" and "Nine Hours to Rama."

It all looks as though there won't be any German Horst Buchholz film in the near or distant future. "Which German producer could pay me?" he asked. "I wouldn't make a film just for pure idealism." He admitted that he's keen on making real money.

Buchholz left no doubt that he is very grateful to American films. He now is generally rated here as the third German (after Emil Jannings and Marlene Dietrich) star who really clicked in U.S. films.

"Nine Hours to Rama" will have its local preem around Easter time.

BRIDGES THE HEMISPHERES

It's a feat of journalistic engineering begun in 1909 when a VARIETY staffer was dispatched to London, an action comparable, at that time, to a reversal of Columbus—an American discovery of Europe. Then, and ever since, for over half a century now, with unerring foresight, this publication has recognized and emphasized the essential global character of entertainment. Today, when it is evident that the Supreme Entertainment Medium of International Circulation is the Motion Picture, the showmen of all hemispheres respond to the long-proven leadership of VARIETY

The service rendered by VARIETY in every issue throughout the year comes, each spring, to a crescendo of market impact with a compilation of trade trend analyses. What the film producers and distributors of Europe wish to know about, and have known to the United States is set forth in pungent, fact-packed, carefully-assembled reports, graphs, charts and prophetic projection.

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Dr. Bauer Airs Ideas on How Spread Of Film Festivals May Be Curbed

Berlin, March 10.

In the light of the steadily increasing number of international film festivals now rated out of proportion to the number of produced films per year that qualify for fests, Dr. Alfred Bauer has submitted a series of suggestions to the Assn. of International Film Producers (FIAPF):

1. The FIAPF should henceforth recognize in Europe (which has an annual output of about 600 feature films and full-length documentaries) only three festivals of A category. Decisive for the selection of each of the three major European festivals must be exclusively its value for the international film art as well as the quality of its organization but not to promote tourism. The festivals of Venice, Cannes and Berlin may well qualify themselves for festivals of this category.

2. The recognized A festivals will be granted the right to appoint an international jury to judge the films and to admit to their program only such pix which were not yet shown in Europe outside their country of origin or outside the country speaking the same language as the country of origin. This means that a Japanese film that was already screened in America may be presented within the program of a European A festival if it is in line with the general fest rules. Thus also a French film may be admitted that was already shown in French-language Belgium.

Only Three Major Fests

Since the succession of several major fests within a short period is prejudicial to the festival idea as such as to each individual event, the traditional dates of the three A festivals should remain unaltered:

Cannes: From the end of April to the beginning of May.
Berlin: From the end of June to the beginning of July.
Venice: From the end of August to the beginning of September.

4. Besides the three major A fests in West Europe, the FIAPF may on application recognize one festival each in Eastern Europe, in North America, in South America and in Asia because noteworthy film industries exist in these territories. These fests too may be given the A status. Also in this instance their claim to exclusivity should be limited to the continent or subcontinent where the fest takes place. This means that a British film that was already shown in Europe, may be presented at an American or Asiatic festival, and that a film produced in the U. S. and already released in Canada or Mexico may compete at the South American fest.

5. In each of these cases, a festival can be recognized as an A fest only if the respective country in which it is held guarantees for all festival films the subsequent free importation as well as the free transfer of all funds deriving from their exploitation, and, if the festival has an appropriate organization and facilities so as to insure its blameless execution. Another as A festival is having passed a prerequisite to the recognition as as a B festival. (Berlin was granted probationary period of five years the A status only after having successfully carried through five festivals.

6. With regard to A festivals, the selection of official films for the competition is principally incumbent on their selection committee to which the individual countries may submit proposals for the entry of films. The fest directors are entitled to invite pictures. Official entries may be rejected or presented outside competition if the respective festival committee unanimously considers them unsuitable for competition.

Cutting Down The Lists

7. Films that were entered at an A festival cannot compete at another festival of A status. They may, however, be shown outside competition.

8. Besides the A festivals, FIAPF may admit a restricted number of B festivals which, however, should have no right to exclusivity and also should not have the character of competition, if possible. Such festivals will be recognized as B festivals if they are of some importance to the international motion picture art and film industry.

9. As regards B festivals showing feature films, the selection of the official entries is on principle incumbent on the competent organization of the participating countries. The B fests shall have the right to invite films in addition to the official entries which, however, must not exceed one third of the total number of the films presented at such.

10. The group of C festivals comprises events of special character, such as festivals showing only short subjects, industrial films etc. These fests may either show official entries or set up a program of their own choice.

Titanus - Cineriz Merger In Force

Rome, March 10.

Announcement made this week of the planned merger of Titanus and Cineriz distribution setups has produced expected local headlines and monopolized local film chatter. As previously detailed in VARIETY, merger is effective August 1, by which time the new company, whose full name is "Distribuzioni Associate Cineriz Titanus will have begun joint operations in 10 Italo keys. Plan is for each company to close down five exchanges.

Goffredo Lombardo has been designated as president of Cineriz-Titanus, with Eraldo Leoni of Cineriz as administrator. Two sales managers, one from each company but with joint signature, will head that department. Cineriz-Titanus papers signed this week call for company to operate on a cash-only policy, with no minimum guarantees or other financial arrangements.

Lombardo also noted how the merger fitted into a general economy pattern of evolution in the film industry, and that the link with Rizzoli was further proof of Rizzoli's confidence in the future of Titanus. Also of the fact that it was not going to cease production indefinitely.

Company function will be autonomous, though a single list will be issued for both Titanus and Rizzoli product for next season. Thus, for example, Rizzoli's "8-1-2" will be listed and sold along with Lombardo's "Leopard."

Titanus prexy noted how cost-cutting move fitted the recently-announced readjustment under way in his company.

Top Nippon Director To Do 'Tokyo Olympics'

Tokyo, March 19.

Japan's prizewinning film director Akira Kurosawa has apparently patched up his quarrel with the Olympic Organizing Committee and will undertake the filming of "Tokyo Olympics, 1964."

Earlier, the director of "Rashomon," "Seven Samurai" and "Yojimbo" had withdrawn from the project when he could not get the appropriation of $1,944,000 he sought. Kurosawa had argued that because of global telecasting via Telstar, he had to make a very superior film. Yet behind-the-scenes pacifying has caused him to change his position. He is expected to proceed with a budget of less than $700,000.

METOFSKY'S ROME JOB

Return To Embassy Under Bob Edwards

Harvey Metofsky has rejoined the publicity staff of Embassy Pictures and will be stationed in the distrib's Rome office under Robert Gordon Edwards, Embassy v.p. of European operations.

Metofsky returns to the company after handling several pub jobs in Europe, including a stint as ad-pub director of Morningside Productions. Prior to that he was with the Embassy homeoffice pub staff and United Artists, as well as a trade paper associate editor.

Rank Shoots Pula Short

Pula, Yugoslavia, March 10.

This Adriatic port was the scene of Rank Organization shooting of a two-reel, color short on the making of "The Long Ships," which Irving Allen is producing as a feature in 70m.

The short, which is to be part of Rank's "Look at Life" series, is to be shown in the Rank British and Commonwealth circuit beginning March 24.

'Final' Statements As To Gavin's 'Assassins' Exit

Madrid, March 26.

Recent dispute between John Gavin and the APO Films, Italian co-producer of "Assassins" leading to Gavin's replacement by Hugh O'Brian, produced a rash of final statements which seem to close the incident forevermore.

Gavin made it clear that no contract violations were involved. He asked for script modifications prior to start of filming as per a clause in the agreement giving him script approval. The changes outlined conflicted with co-producers' fundamental story line so he simply utilized his right to withdraw.

Sylvia Amadio, director and writer of "Assassins," speaking for the Italian co-producer, stated that shooting was scheduled to start four days after Gavin's arrival and that re-writing script from Gavin's point of view was tantamount to creating a new script. He offered to incorporate minor changes on advice of Gavin's agent, William Morris of Rome, as shooting progressed, but this offer was rejected.

Hugh O'Brian stated he knew nothing about the Gavin-APO conflict. He liked the script from the time it had first been submitted to him six months ago. Prior commitments forced him to bow out then, but recent bid found him enthusiastic and available.

"Assassins" is co-produced by APO Films of Rome, MIDEGA Films of Madrid and Dicifrance of Paris. The cast includes Eleonora Rossi-Drago, Alberto Closas, Alberto Dalbes, Juliette Mayniel and French bicycle champ Louison Bobet.

French Aid

Continued from page 26

it is satisfied with this first step in alleviating producers' fiscal problems and that production is going ahead and the proposed work stoppage is definitely over.

One point the producers stress is the need for a drastic detaxation on the better than 30% bite. Even if a good portion of it goes to aid funds, it is still too exorbitant, says Cuene. There is also the problem of a modus vivendi with government controlled tv as well as a modernization of the distribution structures.

But a big step forward has been made, and if others are also forthcoming the worst of the crisis is felt to be over.

German Tome

Continued from page 26

their own artistical and social-critical point of view.

The title of the book ("History of the Film") is somewhat misleading. First of all, it should read "film art" because Patalas and Gregory dedicate themselves more or less only to achievements of cinema art. They admit that the exact title of their literary creation should read "Critical introduction to the history of film art for contemporaries."

They have divided the history of the movies into "vintage" chapters: 1895-1918, 1919-1929, 1930-1939, 1940-1949, 1950-1959 and after 1960. The Hollywood film gets substantial mention, of course. Chaplin, von Stroheim, Disney, Capra, Ford, Welles, Wyler, Hitchcock and Preston Sturges get the lion's share. And they try "to analyze associations" such as between the economical crisis in the U.S. and the upcoming realism in Hollywood movies after 1930 and the interference of Joseph R. McCarthy and Hollywood's "paralyzed leftists" of the '50s, etc. Also the Soviet film (notably Eisenstein, Pudovkin and Dowzenko) finds substantial mention.

Ironically enough, the German film of the 1950-59 (Adenauer) era gets only two pages. The authors felt that the German film of that epoch was just too unimportant to give it more space.

The outcome of the book: Opinion of readers will be varied. The intellectual set may find the book "highly essential" or "extremely interesting" while others, who are perhaps less intellectual-minded, may call it "morbidly intellectual." Yet at any rate, the vast volume reveals much research and scholarship and certainly a considerable amount of intelligence on the part of the two young authors.

What's definitely praiseworthy is the book's generous index. The sources are thoroughly indicated and there is an index to film titles and a general index. To avoid confusion, there's an index of film titles in their original language as well as one that has them in German. Book runs over 524 pages and is richly illustrated (486 scenes from films). It costs 39.80 D-Marks which is about $10. *Hans.*

International Sound Track

Paris

Various authors have played parts in pix of late. For one, Robert Scheider in "The Traitor." Jose Luis De Vilallonga became a regular thesp after his appearance in "The Lovers." Raymond Queneau recently had a small part in "Landru" and now Jean Giraudoux gets a lead role in the film version of his book "Les Mystifies" (The Mystified) which Jacques Baratier directs . . . After announcing various pic projects director Louis Malle now says his next will be "Le Feu Follet" (The Maddening Flame) about a man's suicide. It is based on a book by Drieu La Rochelle . . . Actor Jean Richard, who has his own zoo and has done lion taming acts in circuses, has bought a tract of land near his zoo which he is turning into an amusement park to open in May. Africa will be repped by the Sahara, the U. S. by a ranch with a rodeo, Asia by a Japanese Garden, Malaya by pagodas and Europe by a regular train station with a tiny 19th century train.

Gilbert De Goldschmidt, head of Madeleine Films, off to Japan for the French Film Week. Two of his pix are included "The Girl With the Golden Eyes" and "Le Bel De L'Amerique." . . . Though the British nix of Princess Margaret's official visit to France, due to icy feelings between Britain and France over the De Gaulle's nixing of admission to Common Market, put off a planned attendance of the Princess at the gala opening of "Lawrence of Arabia" (Col), Sam Spiegel still had Elizabeth Taylor there. Pic is settling into what looks like a lucrative run. In spite of the French-British troubles, the benefit funds went to the Hertford British Hospital . . . Producers irked at the $200,000 spent by the governmental tv setup on a video feature. They feel this sort of thing could have been done by them for tv to help shore up their sagging finances . . . Film workers on the Riviera annoyed at the lagging start of a supposed big studio project at Cagnes-Sur-Loup which is slated to replace the Victorine Studios in Nice when they are razed to be replaced by buildings. Victorine is still active but its days are numbered and pic people want to be assured of a future Riviera filmmaking center. They have petitioned the government to look into why the new project shows no signs of true construction and planning.

Producer Ray Ventura has snared the top in-person and disk draw rock and roll singer Johnny Hallyday for his first starring pic role. He has previously had a small part in a sketch pic. Hallyday will play a delinquent in this still untitled pic written by Yvan Audouard. He also hides out in the Camargue district of France which gives him a chance to do some wild west riding and campfire singing . . . Lenny Lightstone, Embassy Pictures veepee, in to huddle with Yank dubber Peter Riethof who is putting several Embassy pix into English . . . Producer Georges De Beauregard and director Jean-Pierre Melville handing out hats at a cocktail to hail the hit pic "Le Doulos" (The Stoolie) which literally means hat . . . Voice of a veteran filmmaker, Marcel L'Herbier, with 45 years of pic direction and now a member of the tv programming board, gently chides producers (distribs and exhibs too) for all this crisis yelling. He says there is trouble and the recently hiked film aid was needed. But he points out he has weathered 21 grave film crises during his career and films always managed to survive and always will. Yanks breaking French pic world monopolies in the old days was among the troubles passed through by the French. He says that the producer cry for detaxation is also right and is being looked into as well as more vidpic work. But he feels demands for 70% features being French on tv may be hard to fill.

Rome

Pitch for closer US-Italian pic collaboration was made here at American Club of Rome luncheon by "Gidget" Producer Jerry Bresler, who stressed that two industries should work together, rather than compete, "if we are going to survive" . . . Carlo Ponti as well as Panda toppers Ermanno Donati and Luigi Carpentieri taking subsequent-day trade ads here for "Casanova" projects . . . Ponti's item, for Embassy Pictures release, is the Marcello Mastroianni starrer, "Casanova," while Panda project, starring Brett Halsey, is tabbed "The Nights of Casanova" . . . latter starts April 22, is slated for release in September.

Joseph Fryd arranged sale (on behalf of Embassy Pics) of "Queen Bee" to Japan's Shochiku . . . Shochiku prexy Shiro Kido feted here by Italo industry, has just named Junichi Fujii to head company's Rome operation . . . Galatea Films has registered the title "Abd el Krim—Lion of the Riffs" with ANICA title office . . . Fellini's "8-1-2" grabbed over $500,000 in first 3 weeks, with Cineriz hoping it will go for some $2,500,000 in local release alone . . . Israeli Embassy in Rome said checking into sequence in Gualtiero Jacopetti's "Women of the World" in which camera lenses alleged Israeli female troops showering in the nude which producers claim are authentic shots.

"The Leopard" premiere, linked with Italo "Silver Ribbon" film prize presentations, will be held end of month at Rome's Barberini Theatre . . . Rod Steiger back from Naples lensing of Galatea's "Hands Upon the City."

Berlin

Darryl F. Zanuck's "The Longest Day" is doing excellent biz in W-Germany. The local branch of 20th-Fox reports that pic grossed 2,880,887 D-Marks (about $720,000) up to Feb. 16 in 10 cities. Pic which was preemed Oct. 26 was seen by 681,876 people within this period in these cities. These are, for domestic standards, imposing figures. February reports indicate that "Longest Day" was the second most afreened film in this country's 20 key cities that month. Universal's "Touch of Mink" was leader . . . At upcoming film festival here, Sweden will be repped by Vilgot Sjoeman's "Alskarinnan" (The Mistress). Sjoeman is a "pupil" of Ingmar Bergman. Film has already a German distributor. It's Nora which gave it the German title "Schlafwagenabteil" (Sleeping-Car Compartment) . . . Berlin Film Festival committee is anxious to get another top-flight Hollywood personality as Washington's official delegate to Berlin in June. The festival fared extremely well with James Stewart last year and Charlton Heston two years ago. Peter Lawford and Samuel Goldwyn have been mentioned for this year . . . Horst Buchholz came to Berlin recently to dub here his role in 20th-Fox' "Nine Hours to Rama" into German . . . Federal President Heinrich Luebke sent local actress Grethe Weiser a personal cable in which he congratulated her on her 60th birthday . . . The local Rialto-Film completed its 12th Edgar Wallace filmization, "Der Zinker" (The Squeaker). Alfred Vohrer directed this one . . . Company soon starts shooting its next Wallace pic, "The Black Abbot."

'64-'65 TV: A NEW BALL GAME

Peabody Winners

Bill McAndrew, NBC's exec veepee in charge of news-pubaffairs now identified by his associates as "Mr. 30% of a network" is getting Peabody recognition for the standout job he's done in masterminding the operation.

Honor being bestowed upon McAndrew at the annual Peabody luncheon, to be held in N. Y. in April, is in the form of a special award, citing his contribution in the development of both hard news and news features as one of tv's major and basic programming staples today.

A top news award is going to CBS-TV's Walter Cronkite for his Glenn shoot coverage and election coverage. Also, it's understood, there will be an award to both Mrs. Kennedy and CBS for the "White House Tour," and to the NBC DuPont series and Disney series. Carol Burnett (CBS) is slated to get one, along with Adlai Stevenson for his ABC-TV series. Advance reports indicate that an award is to go to CBS-TV's "Defenders." Also: NBC-TV for "Exploror" series and NBC Radio for "Eternal Light"; KNX, Los Angeles, for science series; WMAQ, Chicago, for radio education, and WJR, Detroit.

McAndrew all told is receiving three awards, including the prized Peabody. The Veterans of Foreign Wars' Commander-in-Chief's Gold Medal goes to him early next month for his "outstanding accomplishments" and specifies "The Tunnel" and "Profile On Communism." Other award is from the International Rescue League, which evidently has never given one like it before, and it's for "The Tunnel."

Networks Only Buying 24 Series Out of H'wood Majors; 37 This Yr.

Hollywood, March 26.

Network buying of telefilm series from the major Hollywood telefilmeries is on the wane for next season, the three webs ordering 24 series from the leading factories of film, as compared to 37 this season. Decrease reflects a disenchantment at the networks with some of the majors in tv film.

ABC-TV, for example, has ordered 10 series for next season from the top telefilmeries, as compared to 16 this semester; NBC-TV is down to 11 from 13 this season, and at CBS-TV the web has a trio from the top companies next semester, as compared to eight this season.

Where is that telebiz going in view of the veer away from the giants? Some of it is going to the smaller indies such as Bing Crosby Productions, Filmways, Goodson-Todman; some, particularly at CBS-TV, will be filmed by the network via partnership and other arrangements; and the programming of a number of new live series such as Danny Kaye, Jerry Lewis, Judy Garland, automatically lessens the demand for tv film.

NBC-TV's orders from the top telefilmeries consists of six from MGM-TV; a trio from Revue, and one each from Screen Gems and Four Star. Figures may change slightly in view of the fact a few spots remain to be filled on the program.

ABC-TV has ordered four from Revue for next season, one for the 1964-65 season; three from Screen Gems, one each from Warner Bros., Desilu and Four Star.

CBS-TV has one Revue series and one each from Desilu and SG.

MGM-TV's hike from one to six network series for next season is the exception to the rule, most of the top companies reflecting a drop, some drastically. MGM-TV exception is undoubtedly due to the success of its "Dr. Kildare" series.

From the network view, most of the major companies have not delivered series of hit proportions. They point to indie-made "Beverly Hillbillies," indie-made "Ben Casey" and indie-made "The Defenders" as examples of top-rated shows coming from the smaller companies.

Unless the major companies come up with some top-rated entries next season, this trend away from them could have serious repercussions.

'Blackouts of '63'

Fred W. Friendly of CBS News was visiting Bill McAndrew at NBC News recently for another of those manshoot tv confabs when the NBC exec veep had to excuse himself briefly. Friendly was alone in the office when NBC News No. 2 man Julian Goodman rang through on the exec call box. Friendly picked it up and this short conversation ensued:

Friendly: Yeh.

Goodman: (detecting an unfamiliar voice): Bill?

Friendly: Friendly; we've taken over.

'Talent Scouts' Set As Skelton's Summer Sub

That hardy perennial, "Talent Scouts" is set for another go-round on CBS-TV this summer. This time, in hour form, the Irving Mansfield package goes in as the summer replacement for Red Skelton Tuesday nights.

Dickers are on for Steve Lawrence to host the series. (Last time out Jim Backus had the assignment).

NBC Buys a CBS Show in Revamp Of Sat. A.M. Sked

In planning a shakeup next fall of its Saturday morning kidvid lineup the NBC network went and bought its first CBS-made film property—"The Hector Heathcote Show," an animated half-hour out of CBS-Terrytoons. It also bought "Dennis the Menace" reruns from Screen Gems.

Very probably two shows now in the weekend morning schedule will be dropped, and reportedly No. 1 on the cancellation list is reruns of "Make Room for Daddy," partly due to poor post-noon clearances on NBC-TV. Also due for serious cancellation mulling is the preceding "Magic Midway." But the decision has not yet been made because the General Mills biz on NBC-TV's weekend kid sked is also up in the air. There is no word yet whether GM will renew its present buys, which include two Saturday morning shows, "King Leonardo" and "Fury."

Along with "Heathcote," which includes within the half-hour two other weekly segments called "Sidney the Elephant" and "Hashi Moto," NBC-TV has also bought "Dennis the Menace" reruns from Screen Gems. That show was a longtime staple in the CBS-TV Sunday night lineup.

NBC-TV did use "Celebrity Talent Scouts" after the original "Talent Scouts" had gone on for years over at CBS-TV, but that live stanza was owned by producer Irving Mansfield. CBS' participation, when the show went briefly to its rival tv web, was evidently limited to royalties. CBS Films once before sold a stanza for airing on a network other than CBS-TV. A few seasons ago, "Navy Log" went over to ABC-TV. But NBC never came through before.

TIME RUNS OUT ON CBS ENTRIES

By GEORGE ROSEN

There's only one word to properly characterize next season's CBS-TV programming schedule. That word is "strong," and all things being equal the network's in good position to maintain its Nielsen leadership through the upcoming season.

But looking beyond '63-'64 into the following semester—and even now it's getting top priority in attention at all three networks—CBS uniquely may be confronted with a situation that could create a whole new ball game in the three-web intramural sweepstakes. For NBC and ABC it's a circumstance fraught with opportunity (depending on what they do about it).

The evidence is loud and clear that Mike Dann's work is cut out for him as the new CBS program chieftain. He's got a tough row to hoe. For he faces a situation almost totally alien to a network where for the past half dozen years its basic programming strength lay in returning shows. But time is running out on many of these CBS "basic staples"—shows on which CBS over the past few years could depend for another season's highrated duty.

Not necessarily the Red Skeltons, the Garry Moores, the Ed Sullivans or those hardy Goodson-Todman panel show perennials, all of them seemingly with a built-in perpetuity guarantee. Rather, there's a whole flock of properties out of the Hollywood vidfilm vineyards that are coming to the end of the line; shows that, even before their '63-'64 exposure, are showing their creakiness. It isn't considered likely, for example, that CBS can get more mileage, beyond '63-'64, out of a "Perry Mason," or a "Rawhide," or a "Twilight Zone" (even back in its original half-hour format); or a "Route 66," or even a "Gunsmoke." All have contributed mightily and handsomely to swelling the network coffers and upgrading the CBS Nielsen charts, (up to and including the newest report) but their chances for survival into '64-'65 are deemed highly questionable.

But the anticipated "new ball game" has its roots in many other questionable CBS areas as well. With NBC's Monday Nite Movies already exacting its toll in dwindling returns for the heretofore invincible Lucy and Danny Thomas, it's considered highly problematical whether either will want to work in '64-'65. From all accounts it took a bit of doing to get them back next season. (While Lucy and Thomas remain Top 10, that fresh onslaught of 20th-Metro NBC features for '63-'64 could inflict heavy damage.) Ditto Jackie Gleason Saturday nights. While he's finally agreed to another season he isn't figured to go beyond that.

And even if Judy Garland survives her initial season of weekly Sunday night hours (and they're placing bets on this one) the chances are indeed remote that she'll want to try again in '64-'65. Practically the same could be said in regards to the Danny Kaye Wednesday night hour weekly series.

Jack Benny's returning next season, having apparently won his battle to retain his post-Skelton Tuesday slot, but there's some doubt Benny will want to stay beyond that. Then, of course, there are some peripheral maybes and conjectures that will be spelled out more fully in the fall and which will influence the CBS plotting for the future. For instance, there's the fate of the Dick Van Dyke show. He made it this season (after a lacklustre, verge-of-cancellation previous semester) by virtue of following "Beverly Hillbillies" and inheriting audience. Whether he can do it on his own next season remains to be seen.

As the man said, Mike Dann's got himself a problem or two in projecting '64-'65.

BBDO's Clients in $20,000,000 TV Pullback; GE Vamping 'True,' Armstrong Threatens Kaye Kayo

Danny's Warmup

Chicago, March 26.

Danny Kaye has been "limbering up" for his new series of teleshows on CBS-TV next fall by making weekly appearances on WBKB's "Kup's Show" while in Chicago with his stage revue at the Opera House. Over the period of rehearsals and the weeklong engagement, the comic has appeared on the free-wheeling talkfest three weeks in succession, in effect testing his camera presence.

Kaye and the show's host, Irv Kupcinet, are old friends. WBKB is an ABC o&o.

Nearly $20,000,000 in coin that seemed to be assured network television in '63-'64 may have been lost entirely.

Purely by coincidence all of the money is handled through the same agency, BBDO. First U. S. Steel a few weeks back pulled out of a $7,500,000 alternate week buy of CBS-TV's Danny Kaye show and then entirely out of tv for next season. Now General Electric has pulled some $4,300,000 out of 20 "True" hours for NBC-TV and Armstrong is threatening to pull its $7,500,000 out of Kaye also.

This being a difficult selling season at best, the loss of $19,300,000 or slightly more (depending on the cost breakdown of 20 hours for G-E) to network television will further open the already deep hole.

G-E decided last week that it didn't like the idea of "True" in the hour form. It has definitely reversed the early rosey picture (for NBC) and is now looking around for a comedy show, or so it was reported. But it is rather late in the season for them to move in with a completely new half-hour format, since most of the shows are already locked in, as are all the hot time periods. Naturally, NBC hoped to capture G-E "College Bowl" from CBS-TV along with "True," but now G-E stays where it is.)

U. S. Steel pulled out after top corporate management, for the first time in its history, reversed a seemingly firm decision on advertising. Reportedly, Steel figured that $7,500,000—after complaining about profit cuts, etc.—is a lot of money to spend on institutional tv.

Battle Over Cross-Plugs

CBS-TV and Armstrong might yet resolve their costly differences but at the moment the sponsor and the network are fighting over cross-plugging on the Danny Kaye hour for next season.

Armstrong has evidently made it a major point to keep to the original bargain; Paying $7,500,000 for alternate week hours, Armstrong wants five commercials (out of six) one week and a one-minute commercial the next, as kind of a cross-plug.

However, when U.S. Steel withdrew from Kaye, and Ralston and American Motors joined up to take the giant corporation's place each took a quarter and now each wants two minutes their week and a minute apiece on Armstrong's week. This would necessitate Armstrong establishing a four and two arrangement but the sponsor won't budge.

60 ABC Engineers Face Ax; Dropping Chi Tape Central

Chicago, March 26.

ABC-TV, which has been feeding most of its film and videtape shows from Chicago since 1958, has notified NABET that it is closing down Tape Central and will move the network engineering operation to New York by next year. Union was told the transfer is being made in the interest of centralization and economy. It's expected to result in a loss of about 60 engineering jobs here.

ABC has been the only network feeding most of its shows from Chi, setting up operations here five years ago because of a threatened projection tax in Gotham. Web has 14 Ampex machines here beaming 60-75% of its programs to all time zones save for Pacific. Understood it plans to re-equip in New York with RCA transistorized models.

Russell's 'Walking Along' Too Controversial For Ed Sullivan?; Blanked Out

Washington, March 26.

The charge of "managed news" (a popular phrase around Washington these days) is being hurled at Ed Sullivan for pushing comedian-vocalist Mark Russell off his March 17 show.

Sullivan decided three hours before show time that Russell's song, spoofing Kennedys and others, was "too controversial," and canned his act. Ironically, Russell sang the identical song at Vice President Lyndon B. Johnson's Washington home at Johnson's request for a party of VIPs the following night, March 18.

The song, "Walking Along Together," kids the 50-mile hike rage and pokes good humored fun at several reigning New Frontiersmen, although there is no mention in the witty tune of either President Kennedy or Vice President Johnson.

Sullivan's executive producer, Bob Precht, had approved the

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Tebet Heads Committee On Correspondent Bash

NBC veepee for talent David Tebet is head of the committee named to arrange for performers who will appear at a dinner of the Radio-Television Correspondents Assn. May 3 at the International Inn in Washington, D.C. President Kennedy is scheduled to attend.

Committee members are Mike Dann of CBS, John Green of ABC and Phil Lampkin of Mutual Broadcasting.

Como to Host Kraft Dramas?

Although Perry Como is cutting down to about six or perhaps eight hour shows next season for Kraft, with a drama series out of the Revue shop going in for the balance of the season, there's a possibility that Como may retain his Kraft identity on a year-round basis by hosting the dramatic segments.

Thus he would function in the same capacity as Bob Hope, who will do a similar number of specials for Chrysler while hosting the anthology series (also out of Revue) which Chrysler will install through the remainder of the season.

Since the Kraft dramas will require a hosting job, and since Como is so indelibly stamped as "their man," he's figured a natural for the assignment. Only hitch at the moment is that Como belongs to General Artists Corp., while the dramatic segs carry the MCA (Revue) stamp.

Rating Probe Justa D.C. Siesta After Week of Nielsen-Pulse Pyrotechnics

By NED CURRAN

Washington, March 26.

Nielsen succeeded in slowing down the ratings hearings to a crawl Tuesday (26) as the Harris subcommittee session resumed after a weekend hiatus.

Most of the push had gone out of the subcommittee's probe of Nielsen methods, with the result that the hearings bogged down badly.

So badly in fact that subcommittee chairman, Rep. Oren Harris (D-Ark.) dozed intermittently and Nielsen exec v.p. Henry Rahmel was continually warned to speak louder and more quickly.

"We could be here all summer if the answers aren't briefer," subcommittee investigator Robert Richardson told Rahmel at one point.

The hearings took up again with Richardson trying to get Rahmel to clarify information he had given in testimony last week. Even this was a failure with Rahmel getting either the wrong clarification or none at all.

Flanked by aides Warren Cordell, Harold Segel, and George Blechta, Rahmel gave the impression of a man in a sleepwalk with his fuzzy answers and constant pauses for consultation.

Even Harris and Rep. John Moss, (D-Cal.) were lulled by the slow motion testimony.

Nielsen was expected to stay on the stand to answer what Richardson said would be a great many questions.

Little if anything new was turned up in early week testimony to further propel the Nielsen inquiry which began auspiciously last week.

Subcommittee investigators began their systematic demolition of the awesome Nielsen image last week.

After Pulse had been deftly led to the point of self-destruction, Nielsen was brought in for the grand finale. It began auspiciously with an impressive, six-hour presentation by Nielsen officials complete with charts, graphs and a generous helping of ratingese.

Harris brought what he called a filibuster to an abrupt halt on the second day of Nielsen testimony. After a huddle with the chairman, Henry Rahmel, Nielsen executive v.p., announced from the stand:

"In the interest of expediting the work of the subcommittee and getting to the questioning, we would like to dispense with the remainder of our presentation by just submitting it for the record."

Judging from the general subcommittee attitude and the few questions it was able to wedge into Nielsen's testimony production, this was just what the Harris group to a man was waiting for.

Bob Richardson, the subcommittee counsel, began slowly to crank up his interrogation with introduction of several letters Nielsen executives had written to clients.

He also elicited from Cordell the admission that the basis for

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When a Rating Dooms A TV Show, It Affects Lives of 120 People

The rating services may be taking a shellacking from the Rep. Oren Harris House subcommittee, but they're still heroes to some broadcasting execs. One television sales topper rose vigorously to the defense of the rating services with the argument that every polling technique, including the U.S. Census Bureau, commits some mistakes. "But there's a world of difference," he said, "between an occasional mistake and a fraudulent count. Unfortunately, only a one-sided picture is coming out of the Washington hearings."

A programming exec at the same network, however, took a dimmer view of the ratings setup. "Numerous fine shows have been killed by low ratings and now these figures are proving to be fallible. The tragedy is that everytime a show folds on such a flimsy basis, the lives of about 120 people are profoundly affected."

NBC-TV's New Biz

NBC-TV salesmen say they've racked up $[illegible] in second and third quarter sales—on the heels of last week's reported $7,000,000 spring-summer buy.

Procter & Gamble is expending $1,500,000 in six nighttime shows and Norwich Pharmaceutical is spending $1,300,000 on four stanzas.

'Doctor' Dramas Tandem Taping

Two production teams will tape "The Doctors," the new strip beginning April 1 on NBC-TV's afternoon schedule. Because it is to have a different hospital drama every day of the week, some observers have taken to calling the series a "diluted soap."

The half-sponsoring soap company Colgate-Palmolive hopes to pace its stories faster than the usual soaps and also hopes to avoid the tag of soap opera. There won't be just one writer (although Orin Tovrov is chief scribe) but several, and they are already 30 scripts ahead.

According to spokesmen for the stanza, the two production teams will alternate days. While one is in rehearsal the other is shooting. The working producers are Jerry Layton, at the top, and Herb Kenwith and Paul Lammers alternating under him.

Word is the show (produced for Colgate by Easterly Productions) will use four leads, one essaying a serious surgeon (Jack Gaynor), one laughing internist (Richard Reed), the distaffer a pediatrician (Margaret Moore), and a clergyman (Fred J. Scollay). A little something for everybody.

To keep this soap clean, Colgate has decided not to use the standard organ background, considered by these experts as the soap insignia. This series gets orchestral backing, they say.

Tom Madigan, once of NBC-TV programming and now of Bates, is said to have been instrumental in dreaming up this daytime version of "Casey"-"Kildare"-"Nurses"-and-Heaven Knows.

Four 'Interim' Staffers At NBC News During Strike to Stay at Web

Four men, hired by the department while dailies were blacked out in N.Y., will become regular writers for NBC News. One comes from the News, one from the Trib and two are from the Times.

One of the ex-Times' men is Robert Teague, sportswriter. He is the first Negro newsman hired by NBC News.

The others are Bob McCarthy of the News, Frank Kelly of the Tribune and Jeff Pond of the Times. The four won't be additions to staff necessarily. Because of its size, NBC News suffers a certain amount of natural personnel attrition, and the quartet will merely be filling vacancies.

Another NBC News personnel note: Mac Johnson is filling the duties of the department night news manager, which was considered the chief function of Sam Sharkey, who also had the title of news editor. Sharkey left recently for a top news post at KING, Seattle.

CBS' 3-Year Lease On Cotton Bowl Telecasts

Exclusive broadcast rights to the Cotton Bowl football game, held annually on New Year's Day in the Cotton Bowl, Dallas, have been awarded for the next three years to CBS-TV.

Bill MacPhail, sports v.p., said the deal also carries an option for the '67 and '68 contests. MacPhail added that for the first time the Cotton Bowl Parade will be a New Year's Day morning special on CBS-TV.

EDDIE HUBBARD

I can be heard only on WGN Radio, Chicago, where we wake 'em up with a smile.

LIVE and LIVELY in CHICAGO

Plenty Hurdles In Writers Guild, Network Dickers

At the end of March, the Writers Guild of America contract with the television networks ends, and although negotiations on a new pact have gone on for many weeks there is great doubt that it will be written before deadline.

Failure to agree on the multifaceted contract terms does not mean, at least not yet, that WGA will strike. But reports have it that the Guild and reps for the webs have been less than agreeable so far on most of the major points.

It is understood that most of the talking done since January has been on staff contracts (continuity, news writers and so on) which leaves the entire and troublesome area of freelance tv and radio contracts still to go. The staff pact dickers have been less than encouraging themselves.

One thing is reasonably assured by both management and labor—an agreement will not be reached by March 31. There just isn't enough time. There is a whole world of ground to cover, literally, since foreign payments to writers is one of the issues, but, even more, the ground to be covered is as complex as it is vast.

MILLER TAPPED TO HELM HOPE SHOW

Hollywood, March 26.

Revue Studios production chief Alan J. Miller has been named exec producer of "The Bob Hope Show" anthology series being filmed at Revue for next season. Miller is currently lining up producers for various segments of the anthologies, which are being linked with Hope specials and will be aired next season on NBC-TV Friday nights.

Hope and his agent, James Saphier, have the right of approval on producers for the series, to be hosted by Hope.

Hope on March 30 tapes his NBC-TV spec to be seen April 14, with Dean Martin and Martha Raye costarring. One segment will be live—with winners of the TV Guide awards poll being named.

Cullen Goes With 'Price'

Bill Cullen has been set to stay as host of "The Price Is Right" both daytime and nighttime when that show shifts from NBC-TV to ABC-TV this fall. Cullen locked into the deal by Goodson & Todman, packagers of "The Price Is Right."

The show kicks off as a daytime entry on ABC Sept. 3 and will bow on Fridays at 9:30 p.m. a couple of weeks later.

The New Nielsens

(Two Weeks Ending March 10)

Some of the Nielsen steam went out of the Monday Night Movies on NBC-TV in the latest two-week report (ending March 10), though still projecting NBC in better Monday night position than a year ago. While the competing Lucy and Danny Thomas were Top 10, the movies averaged out with a 17.0. On the Top 15, CBS had 11.

Top 15 reads:

Beverly Hillbillies (CBS)	37.8
Red Skelton (CBS)	33.0
Andy Griffith (CBS)	31.8
Candid Camera (CBS)	31.7
Lucy (CBS)	31.7
Lassie (CBS)	31.4
Rawhide (CBS)	30.4
Dick Van Dyke (CBS)	29.9
Danny Thomas (CBS)	29.4
Bonanza (NBC)	29.3
Ben Casey (ABC)	29.1
Int'l Showtime (NBC)	28.8
Kildare (NBC)	26.9
Gunsmoke (CBS)	26.7
I've Got Secret (CBS)	26.0

'You Too Can Be a Success By Drinking' Com'ls Cue Canada Beef

Toronto, March 26.

A crackdown on beer commercials on tv and newspaper advertising was promised immediately by Allan Grossman, Chief Liquor Commissioner for Ontario, in tendency to give the impression that drinking among the young was the secret of personal and social success. He plans an immediate protest to the Board of Broadcast Governors. (Ontario has approximately one-third of Canada's population).

While the Liquor Control Board of Ontario has no legal control of advertising content on tv or radio, it can nonetheless exercise influence whenever a commercial is thought to be objectionable, said Grossman. Same situation prevails in newspaper or magazine advertising. He claimed that tv commercials were altered at the request of the Board even though Canadian sponsors' messages had been tv'd on U.S. channels.

An enlarged committee had been established by the Board to review advertising layouts and copy in an effort to keep advertising in line with Government policy and in keeping with "good taste," he said. Grossman claimed that the Liquor Control Board feels that there is still more to be done with regard to "objectionable" advertising which associates drinking with the activities of young persons.

He said brewers maintain that commercials objected to by the Liquor Control Board were caused mainly by the Board of Broadcast Governors' ruling that only a small portion of time content may be used for actual brand advertising. He declared that "as sponsors, they have to pay for the full time—say one minute of commercial time—and must fill in with their message. It is this so-called 'filler' that presents the problem. They insist that if they were permitted more time than 15 seconds of each minute for straight brand advertising, then less of the 'filler' type of material would be the result."

WIBW's Big Walk

Kansas City, March 26.

The recent Big Walk promoted by Station WIBW raised over $5,000 for the March of Dimes. Four staff members set out from different directions to walk 50 miles out to Kansas City.

They didn't walk alone. Estimated more than 2,000 people at one time or another joined the march. One, a Mrs. Pat Griffin, mother of six, walked the full 50 miles of jockey Don Armstrong's route. Armstrong made it only 28 miles.

When the dust had cleared away and the bunions were checked off, only one WIBW-er, newsman Allen Shaw, made the full 50 miles.

Dann Digs Those H'wood TV Studios

Hollywood, March 26.

Hollywood production facilities are so far superior to anything in N.Y. that there's small chance for a shift to the east by tv producers. So declared Michael Dann, recently elevated to CBS-TV program chief, who was here for a week of meetings with the production staff at Television City.

"There is nothing in N.Y. to studios," said Dann, "and if it weren't that such stars of tv shows as Jackie Gleason and Garry Moore live around N.Y. they would do their shows from Hollywood. There will be a continued growth of live tv in Hollywood sparked by next season's Danny Kaye and Jerry Lewis weekly shows.

While previously concerned with network shows in the east because of his former post as program veepee there, Dann maintains that 70% of the shows will always come from Hollywood. Our two studios in N.Y. can't compare with what we have at Television City. Whether it's film, tape or live, the balance of network shows will always favor Hollywood."

Dann said the Judy Garland series of weekly hour specials is three-fourths sold, with an auto company holding an option for the remainder. Sponsors firmed for the series, he said, are American Tobacco, General Mills and Timex.

TRIM 'DISCOVERY' TO ONCE-WEEKLY

"Discovery," ABC-TV's across-the-board afternoon series slanted by children, will be back next season but on a once-a-week basis. Cutback of the juve show stemmed from the difficulties in getting enough advertiser interest to make it pay its own way.

It cost ABC-TV about $40,000 per week to produce "Discovery" and although the show has earned widespread approval, it has been more than 50% unsold. Starting next week, "Discovery" starts its rerun cycle which will carry it through the summer.

Where Others Fear To Tread You'll Always Find A Goodson-Todman Show

Who's afraid of "Ben Casey"? Not Goodson - Todman, whose quizzer, "Password," has been picked by CBS-TV to go against ABC-TV's mighty medico for the balance of the season.

Says Bill Todman, "Actually we're delighted with the opportunity—once again—to prove the versatility of one of our shows.

"Nobody, of course, expects 'Password' or any other show to come up from behind this season to pass 'Casey.' Our confidence in the drawing power of 'Password,' however, will be justified if the show can pick up 30 to 40% of the audience lost by Loretta Young."

In its Sunday 6:30 p.m. slot, the word game has been averaging 30 plus in the Nielsens. Loretta Young, against the first half of "Casey" at 10 p.m., have ranged from 13 to 10. Todman points out that while "Password" hasn't had Loretta's competition, neither has the show had a strong lead-in like Andy Griffith (game show's lead-in has

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NAB JETS INTO CHI JITTERS

Huntley-Brinkley's Long Hot Summer

If Chet Huntley and Dave Brinkley are entertaining any fanciful ideas about a summertime hiatus they can forget about it pronto. To meet the demands of a jampacked schedule of tv exposure during the '63-'64 season, which will include their expanded cross-the-board half-hour (7 to 7:30) news program, plus 20 hourlong specials (10 apiece) it'll be necessary for them to complete all 20 specials during the summer months. (Subjects are currently being worked out, among them a special treating with the Mississippi, another on the Peace Corps in operation within the U. S.).

Thus by delivering all 20 specials by the time the fall curtain goes up, H-B will be able to do a more concentrated job on their daily news strip. The fact that one or the other has been missing frequently from the news stanzas this season because he's "on assignment" has reportedly on occasion incurred both affiliate and sponsor displeasure. They prefer to see the boys working in tandem, which has been the keystone of the program's success.

Incidentally, NBC has changed its plans on the exposure of the 20 specials. Originally they were to go into the Tuesday 10 to 11 period alternating with the Bell Telephone series. However, since the Andy Williams specials for S&H Green Stamps are also going into the Tuesday slot, consuming (along with Bell) most of the season, it has been decided to checkerboard the H-B specials throughout the schedule in preempted time slots.

Network Program Chiefs Cornered On Coast — Loyal as All Get Out

Hollywood, March 26.

TV programming on the networks will be improved next season, the three web coast program chiefs agreed before a Hollywood Press Club session at the Hollywood Plaza last week. But they were chary about predicting next season's hits, except for CBS-TV coast program chief Bob Lewine, who crystal-balled that Paul Henning's new series, tentatively named "Whistle Stop," will be a hit.

Participating alongside Lewine in the discussion were Ben Brady, ABC-TV's coast program chief, and Felix Jackson, NBC-TV coast program topper.

Brady disclosed ABC-TV will have 10 new shows next season, remarked "we're trying to get back to exciting personalities. There has been a depressing sameness to tv—the same kind of situation comedies, the same kind of dramatic shows." New ABC entries include the Jerry Lewis and Jimmy Dean programs, he pointed out.

Lewine differed with Brady's contention tv is getting back to personalities, commenting that it was simply adding to them, pointing to the new Judy Garland, Danny Kaye and Phil Silvers shows of next season as supplementing current personality shows on CBS-TV starring Jackie Gleason, Red Skelton, Lucille Ball and many others. CBS-TV will have a stronger sked, and "we're leading from strength," he said.

Jackson said for the first time a tv anthology show will have a stock company, via "The Richard Boone Show," due on NBC-TV next season. Clifford Odets will pen 40% of the stories, he said. Other NBC-TV anthologies upcoming are "Espionage," the Bob Hope series, the Kraft adventure show and DuPont, he added.

Asked to predict next season's hits, on ABC, Brady replied that was impossible at this point be-

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The Operator

Hollywood, March 26.

Richard H. Ullman Inc., syndicated radio program distributors, is pulling a unique gimmick at the NAB convention opening in Chicago Sunday (31).

Company has installed a gold phone in its suite at the Conrad Hilton and is making the phone available to convention delegates to call any place within the United States free of charge. Calls may be made both for business purposes and, should any of the delegates be so minded, to talk to the family.

Spring Ushers In Shutdown Time At Vidpix Studios

Hollywood, March 26.

Spring has sprung and this means a cessation of activity on assembly line production at the television studios. From the current 25 series before the cameras, the total plummets to seven by mid-April. There'll be some action on the theatrical front but when the trees begin to bud the thoughts of actors and workers turn not-so-lightly to thoughts of state largesse for the unworked weary.

Thirteen series have closed shop, some permanently, some temporarily, in the past three weeks. Another seven will wind active production schedules before the end of March. But the big decline will transpire between April 1-15, a timespan during which filming of 15 series will halt. Four of the remaining seven skeins will close down before May 1.

Production will be sparse at the major telefilm studios as the slump develops. At Desilu, the last two series currently active are due to wind this month, "Untouchables" March 20, "Lucy Show" March 28. At Four Star, "Ensign O'Toole" and the axed "McKeever and the Colonel" have wound, and will be followed by "Dick Powell Theatre" after one more episode and "Lloyd Bridges Show" April 12. "Sam Benedict" is completed for the season at Metro, with "Dr. Kildare" concluding April 10, "Eleventh Hour" April 11 at the Culver lot. Only "McHale's Navy," "Premiere" and the "Hitchcock Hour" are still rolling at Revue, latter two in the production homestretch, former targeted for an April 28 hiatus.

At Screen Gems only two series will survive the April dip, these being Herbert B. Leonard's "Naked City" and "Route 66," both of which follow the [illegible] At Warner Bros., "77 Sunset Strip" [illegible] more stanza to go, "The [illegible]" expires for the season April 6.

Ford, Marlboro In CBS Pro Grid Buy

Half sponsorship of the National Football League schedule on CBS-TV has been bought by Ford Motor Co. and Marlboro Cigarets. The remaining half sponsorship will be on a regional basis.

The '63 season opens Sept. 15 and runs through Dec. 15. During the '63 season, three of the games will be broadcast coast-to-coast with others being presented Sundays on a regional basis. The three full network games are Green Bay at Detroit on Thanksgiving Day, Green Bay at Los Angeles on Dec. 7, and Green Bay at San Francisco on Dec. 14.

Twelve regional networks will carry NFL games during the '63 season with CBS-TV presenting seven games simultaneously most Sunday afternoons.

LOTSA TROUBLES TO BE RESOLVED

Chicago, March 26.

The broadcasting industry, dissatisfied with the leadership of the National Assn. of Broadcasters and not knowing what to do about it, moves into Chicago this weekend for the start of NAB's 1963 convention on Monday.

The broadcasters realize, too, that there is no end in sight to the tougher attitude toward their industry in Washington, and they don't know what to do about that either.

Mortimer Caplin has given them expense account jitters, the FCC promises to keep a tighter grip on the industry with or without Newton N. Minow at the helm and no one knows yet how serious an economic problem Oren Harris & Co. has fashioned for the industry by holding up the rating services to public ridicule. There is no immediate answer on an alternative for measuring the audience for big advertising investment.

NAB prexy LeRoy Collins is working on his Monday luncheon address in complete secrecy. His supporters, concerned about the growing dissatisfaction with him within the industry, are hoping he will use the occasion to say he is on the side of broadcasters in their big Washington battles and will go to the mat for the industry.

On convention eve, Sunday (30) night, NBC also will telecast a 30-minute program (Dorsa Clark's "A Moment With . . ."), in which Collins and FCC Chairman Newton N. Minow jointly talk over tv problems. Collins manages to get in a few licks, but the tone of it all is indeed palsy-walsy. It will no doubt add to the extensive talk that Collins is "too soft" with those who are trying to do broadcasting in.

Minow's talk will be Tuesday, and delegates who expect to hear the FCC chairman relate when he is going to quit Government can forget it. He has no intention of saying. In fact, there is a growing feeling in Washington among those who know Minow best that he probably will stay on at FCC through this year and possibly into mid-1964.

The third luncheon speaker, following Collins on Monday and Minow on Tuesday, will be a potential contender for the 1964 Republican Presidential nomination, although it is standard in bigtime politics to deny such an ambition at this early date. He is Michigan Gov. George Romney, who drove the Rambler up a steep line in the sales charts during his day as an industrial wizard. Romney may not be intimate with the broadcasting trade and its peculiar problems, but he tells jokes well and is convincing on the platform.

Sunday's preliminaries include the traditional "FM Day," a new tv session on secondary markets, several functions of the Assn. of Professional Broadcasting Education and various meetings of the Assn. of Maximum Service Telecasters, Institute for Broadcast Financial Management, Daytime Broadcasters Assn., Broadcast Music Inc., ABC Radio affiliates, CBS-TV affiliates, NAB Radio Code Review Board, National Assn. of Television Program Directors, Assn. for Competitive Television and Clear Channel Broadcasting Service.

Bob Hope Award

On Monday, Bob Hope will be presented NAB's Distinguished Service Award, the first performer to have the honor. There will be a panel of experts discussing "Broadcasting in a Free Society."

On Tuesday, there will be separate radio and tv sessions with reports and presentations on a wide range of subjects from sales to public relations.

The Wednesday agenda includes the annual labor clinic, the traditional q and a with FCC commissioners, the [illegible] board election, separate radio and tv sessions on research, the Codes and other matters.

The [illegible]

(Continued on page 48)

Hub's 'So What' As It Finally Gets Gander at CBS-TV 'Bookie Joint'

It's A Scream!

Washington, March 26.

Internal Revenue Service has withdrawn a tv film which buffooned expense account living.

The 20-second animated cartoon was taken out of circulation after Rep. William Ayres (R.-Ohio) and other critics charged it presented an unfair image of a businessman.

Ayres had asked FCC to look into the matter since the film was being shown on television. It was one of 19 motion pictures sent out by IRS to tv stations to help taxpayers with their 1040's.

The film showed a businessman in a night club with a blonde on his lap.

"Baby," says the businessman, "this is living—expense account living."

The film ends with the playboy being confronted by an IRS agent who overheard his nitery remarks.

Boston, March 26.

Boston got its first showing of the blacked-out CBS-TV program "Biography of a Bookie Joint" Wednesday (20) over WHDH-TV, following the denial of a petition for an injunction to prohibit showing of the documentary.

Federal Judge George C. Sweeney ruled the preceding day, Tuesday (19) that the public has a genuine and legitimate interest in such places as Swartz's Key Shop, scene of the bookie joint. The petition was filed by attorney Paul Smith, counsel for two men convicted of conducting gambling at the key shop, focal point of the film who are now serving time. The men argued that the film, which shows one as a lookout outside the shop, and the other burning betting slips in a wastebasket on the sidewalk, would invade their privacy and hold them up to ridicule.

Judge Sweeney ruled that the public has "a right to know the personnel and hangers-on" in such establishments and that "such persons are subject to public scrutiny and public comment."

Reaction to the show, which found almost every Bostonian glued to their tv sets Wednesday night, ranged from "so what" to apathy and shock.

Cardinal Cushing, who described the show when it was first presented, with Hub blacked out, as a "betrayal" of the city, said he did not see the show Wednesday night.

Attorney Smith, who lost the fight for a federal court injunction to halt the Boston showing, said the show was "pandering to bad taste, showing Boston up as a bad town." He stated: It was a lousy thing and it served no purpose. It was no documentary in any sense of the word."

The effect of "Biography of a Bookie Joint" on Boston, which was first presented to the country, Hub excluded on Nov. 30, 1961, was monumental. It resulted in the resignation of the then police commissioner, who later died of a heart attack; the transference of appointing power of the commissioner from the governor to the mayor; a battle in the state house ending in the censure of a representative; a dispute between Cardinal Cushing and Protestant leaders; the

(Continued on page 48)

'Amos Burke' Set As ABC-TV Entry But NBC Squawks

ABC-TV has virtually locked up its 1963-64 schedule with the slotting of an hourlong dramatic series out of the Four Star stable into the Friday night 8:30 p.m. hole. Show, starring Gene Barry, was originally titled "Amos Burke," but because of its similarity to the current "Stoney Burke" series on ABC-TV, a new monicker is in the works. Drama is based on the capers of a millionaire detective, a role originally played by the late Dick Powell in a pilot spinoff on his last year's NBC-TV series. Liggett & Myers and Contac have bought minutes in the Four Star show which Aaron Spelling is producing.

Reportedly NBC is hopping mad because Four Star yanked "Amos" off the Dick Powell show and its legalites are studying cause for summary action.

Contention is raised by NBC that it is entitled to first refusal on any spinoff from its own series. Its case is further strengthened, according to the network, by the fact that the script for "Burke" had been submitted to NBC and approved. Web also contends that this is one of the 30 shows scheduled for the series and therefore is entitled to it.

Cotler New Producer Of Mitch Miller Show; Hobin Dickers Garland

Gordon Cotler is replacing Bill Hobin as producer of next season's Mitch Miller stanza on NBC-TV. Hobin, who is presently both producer and director, has not announced his plans but is one of the men dickering the production topper's post with CBS-TV's Judy Garland stanza.

In the Miller shakeup, Cotler, who has been associate producer and a writer, will continue as a writer as well as top producer. Marcia Kuyper Schneider, who was associate director, will take over Hobin's directorial duties next season. Art [illegible] [illegible] Miller [illegible] be listed as [illegible] on Directors Guild [illegible]

The [illegible] back to a [illegible] next [illegible] NBC-TV [illegible] 11 p.m. Mon[illegible]

'H'wood Story' As NBC Mon. Entry

NBC-TV has decided that it ought to follow the two-hour Monday night motion picture schedule next season with a half-hour about Hollywood. Consequently, it is buying David Wolper's indie package, "The Hollywood Story," for 9:30-10 p.m. Mondays.

There are reportedly 30 to 40 documentaries in the package supplied by Wolper, and the network brass have ruled the stanza is entertainment and thus comes under the aegis of the program department. Were the half-hours, made up of much famous or familiar Hollywood footage of the stars, considered news documentaries then, according to an NBC News ukase on outside production, the Wolper shows could not have been bought.

Highlights will be taken from many famous features and there'll be doses of new or "rare" footage too, according to the web. One of the half [illegible]

[illegible] stanza [illegible] out this season.

Shaker's Shakeup in Taking Over WABC-TV Helm; Stamler, Gross, Szabo Exit in Intra-Mural Feud

The executive staff of WABC-TV, N. Y. flagship of the ABC network, was all shook up last week as a climax to a lingering intramural feud between the station's management and Ted Shaker, prexy of ABC's television o&o's. When the smoke cleared, Joe Stamler, v.p. and general manager of WABC-TV and a 10-year exec with the station, departed from the scene together with Arthur Gross, the station's program manager, and James E. Szabo, the sales chief who may be moved into another sales area with the company.

Shaker himself is taking over as acting general manager of WABC-TV for an indeterminate period and Richard Beesemyer moved in from ABC Television Spot Sales to become WABC-TV's general sales manager. A new program chief for the station is slated to be named shortly from a slate of candidates now with ABC.

The friction between Stamler and Shaker was a parlay of personality and business differences. While Stamler chafed over the fact that Shaker was named over him last year as tv o&o prexy, Shaker on his part was not happy with the programming policies of the New York flag and particularly with the fact that WABC-TV has been fighting, not always successfully, to maintain itself as the third-rated station in the market.

As manager, Shaker indicated that he plans to create a new personality for WABC-TV with more live programming and more public service. "We plan to spend much more money to do things not being done by the other network stations," Shaker said. The new blueprint for the station, he said, also calls for testing new program ideas that can be adapted for network use.

use. "The Big News," the daily hour-long news show developed under Stamler, will remain on WABC-TV along with some other live entries stemming from the previous regime.

Shaker's takeover of WABC-TV's management represents a new stage in ABC's development. Shaker pointed out that, unlike CBS and NBC which built their webs upon an o&o groundwork, ABC-TV acquired its o&o's after establishing the web. At this point, AB-PT prexy Leonard Goldenson and exec v.p. Si Siegel are now turning their attention to beefing up the o&o operation and to tap the local stations for executive talent and programming ideas. Both Goldenson and Siegel, will be on hand for the o&o sessions in Chicago next week when each of the stations will be showcasing their top programming contributions of the last year.

WNBC'S B'WAY SPECTACULAR

10,000 Bulbs, Mile of Neon Tubing Over Toffenetti's

The neon world of Times Square will have a new 100-foot sign by WNBC and WNBC-TV as of tomorrow (Thurs.). Ten thousand bulbs and one mile of neon tubing, the N. Y. station says.

The sign will go over Toffenetti's, which is used to sitting under giant signs. The restaurant occupies the southeast corner of 43d St. Not long ago, the NBC station gave up a smaller billboard on the southeast corner of 42d St. Outlined in blue and white and listing programs to come, the sign will also dazzle out-of-towners with these words: "New York's Community Minded Stations."

D. Powell Reruns' $500,000 Teeoff

Four Star Distribution reports four sales totaling more than $500,000 have launched the off-web, "Dick Powell Theatre" in syndication.

Hour dramatic series, which preemed on NBC-TV in the fall of '61 with the late Dick Powell as exec producer, is in a 60-stanza package sold so far to WPIX, New York; WNBQ, Chicago; WDAF, Kansas City; and KCTO, Denver.

Same time, FSD veepee Len Firestone says the station pacting for Four Star's off-web series are getting the network ratings in their own market.

Market-by-market rating breakdowns (currently going out on the five seasons of "Rifleman" on ABC-TV to stations and their rep firms) include lead-in and competitive ratings in terms of audience share.

"In making these figures available," says Firestone, "we don't pull any punches. Everyone knows how often a good show, bucking stiff competition, will achieve a below-par rating. So we publish all ratings on our series, good and bad. Using the competitive figures as a guide, the time-buyer can analyze each situation for himself. In fact, a moderate network rating in a particularly tough time slot can prove a sign of good off-network ratings to come."

Rating data on "Rifleman," compiled from five years of ARB and Nielsen reports, covers 400 pages. FSD's ad director Lew Gutman says the research and publishing cost more than $3,000. Surveys on the other Four Star off-web series have been completed.

Desilu's 'Flickers' Racks Up $500,000

Hollywood, March 26.

"Fractured Flickers," new first-run syndicated series now being distributed by Desilu Sales, has been sold in over 30 markets, grossing more than $500,000.

Report on sales was made by Richard Dinsmore, Desilu Sales v.p. and general manager, who commented that the first three weeks sales figures highlight the need for first-run syndicated properties.

"Flickers" is being produced by Jay Ward and Bill Scott with Desilu distributing on a worldwide basis.

Entire group of Triangle Stations bought the series. In addition markets sold include New York, Los Angeles, San Diego, Seattle, Portland, Detroit and San Francisco.

Metromedia's 20th Buys

20th Century-Fox Television has sold "Follow The Sun" and "Bus Stop" to WNEW-TV, N.Y., and WTTG, Washington, both Metromedia stations. Both of the hour-long series, which had runs on the ABC-TV network last season, were recently put into syndication.

'Leave It to Beaver' Put Into Syndication

MCA-TV has put "Leave It to Beaver," which is completing a six-year network run, into syndication.

WCBS-TV, N.Y., bought the 234 episode half hour series, prior to its official release. "Beaver" is winding up its sixth season on ABC-TV, and is the second family-fun show to be put into syndication recently by MCA-TV. The other is "Bachelor Father."

"Beaver" is a Gomalco Production, produced at Revue Studios. Series was created and produced by Joe Connelly and Bob Mosher.

Taft's N.Y. Powwow

Cincinnati, March 26.

Taft Broadcasting yearly sales conferences, held at scattered points in addition to the home base here, held the '63 edition this week in the New York offices of the Television Bureau of Advertising.

Participating with staffs of Taft tv stations in Cincy, Columbus, Lexington, Ky., and Birmingham were execs Donald Chapin, Lawrence Rogers II, Ken Church and Leon Lowenthal.

NAB Fall Conferences

Washington, March 26.

National Assn. of Broadcasters has scheduled eight Fall Conferences over a six-week period and hitting both coasts.

Here is the conference schedule: Oct.: 14-15, Hartford; 17-18, Minneapolis; 21-22, Pittsburgh, Pa.; 24-25, Miami Beach.

Nov.: 14-15, Nashville; 18-19, Fort Worth; 21-22, Denver; 25-26, San Francisco.

TV a Pied Piper? Chi's Bob Lemon Rejects Premise

Chicago, March 26.

"I reject the premise that television is a Pied Piper. Television does not want, and cannot wear, the mantle of the parent, the minister and the teacher." In such words does Robert Lemon, station manager of WNBQ-TV, Chicago, answer those who harass and disparage broadcasters for not using the medium to uplift society morally and culturally.

Lemon avers that television can reach people better than any other medium with a commercial, political or social message. It sells mountains of merchandise. But, he says, "we do not lay claim to establishing the political, cultural and civic mores."

In an address to the midwest conference of the National Assn. of Educational Broadcasters last week, he said, "It is terribly tempting to take the word of some observers that television is an all-powerful force, capable of setting moral standards. But every piece of responsible research on the subject has always indicated that adult development is probably 90% self development and 10% from other stimuli. And child development is almost totally the responsibility and the result of three areas—parents, educators and the clergy."

Admitting a possible over-simplification, Lemon defined the public interest as "merely individual interest multiplied" and described it further as a "living, growing, changing concept, like the law, and like truth." He stated that he sincerely believed television is serving the public interest of a free society better than any other medium.

He said, "I would not prefer in government, religion or mass communications, a system which did serve anything less than most of the people.

"I do not propose to relinquish my rights and responsibilities to improve the public interest, I regard this as the process of democracy."

225 'Have Guns' Into Syndication

"Have Gun Will Travel" is traveling right into syndication following its six year CBS-TV network run, with the Richard Boone starrer given to CBS Films for distribution.

CBS Films will unveil its selling plans on the 225-episode series to stations at next week's National Assn. of Broadcasters convention in Chicago. CBS Films will appraise its own salesmen of plans on the show at a Chicago meet Friday (29).

Addition of "HGWT" gives CBS Films another fresh property, the others being the first-run half-hour "Jimmy Wakely Show," and new production on "Deputy Dawg."

Embassy Taps Liddiard

Hollywood, March 26.

Jerry Liddiard has been named Coast tv sales manager for Embassy Pictures, effective immediately. Reporting directly to E. Jonny Graff, Embassy tele v.p., Liddiard will headquarter in the company's Los Angeles branch office.

He'll supervise sales to tv stations in the 15 western states in the new job. Most recently a producer's rep, Liddiard entered the tv syndication field 12 years ago selling features with Motty Fox. Subsequently, he was sales manager for the now-defunct Guild Films.

Mpls. WTCN's 'Love Your Enemy'

Minneapolis, March 26.

Time-Life's non-network WTCN Radio has pulled something that's probably novel for a broadcasting station anywhere as far as gratis boosting of its competitors is concerned.

It has its announcers plugging over the air not only its own music fare, but also programs of eight local rival radio stations.

All this is to local radio circles' astonishment and probably that of many of its own dialers. But it already has garnered some valuable free publicity for the station itself.

From time to time it directs its dialers to KSTP's NBC programs, to WCCO's CBS offerings and even to KRSI's ABC presentations, although that station took the network affiliation after WTCN dropped it. Also, there's plugging of KTCR's country-western music, KDWB's modern Top 40 music, KTIS' religious programming and WLOL's music variety.

After departing from the ABC network recently, the same as its television had done two years ago, WTCN Radio started devoting itself almost entirely to classical music, interrupting the latter only for newscasts. It splurged in newspaper advertising to publicize the changed format, even using a two-page spread on one occasion.

WTOP-TV Finds Itself in Middle Of D.C.'s Red Hot TFX Imbroglio

By MIKE MOSETTIG

Washington, March 26.

New Frontier family problems and Washington's hottest political topic—the word of the multi-million TFX fighter jet contract—reached into the newsroom of WTOP-TV where a crisis of sorts has been met and passed.

The Washington Post-Newsweek station's regular nighttime newscaster is Tony Sylvester, youngish son of Asst. Sec. of Defense Arthur Sylvester. The elder Sylvester, Pentagon press topper, has been up to his neck both in the TFX flack and in the still heated "managed news" imbroglio.

Younger Sylvester jumped into the cross fire Wednesday (20) in an attempt to defend one of his father's bosses, Deputy Defense Secretary Roswell Gilpatrick.

WTOP's Sylvester laid the verbal lash to United Press International, charging its Pentagon reporter with disclosing Gilpatrick as the source of a "background" press briefing. News stories resulting from that briefing quoted an anonymous Pentagon source accusing the Senate subcommittee investigating the TFX contract of being politically motivated.

As younger Sylvester related the incident on WTOP-TV, subcommittee chairman Sen. John McClellan (D.-Ark.) asked a UPI reporter for the name of the anonymous source.

The reporter, said Sylvester, repeated McClellan's request to Gilpatrick. He told WTOP, "I had no other choice," than to drop the cloak of anonymity.

Sylvester said the UPI reporter then told McClellan his source and Gilpatrick was called to testify before the subcommittee.

UPI brass here reacted to Sylvester's commentary with a call to WTOP toppers to "present the facts." They were not the same as broadcast by the younger Sylvester.

Station officials decided an apology to UPI was in order.

On Thursday night (21), young

(Continued on page 46)

'Billy Budd' in Stereo

Second in General Electric's stereo FM hour dramatics series, "Billy Budd," starring Peter Ustinov and featuring Helen Hayes Equity Group with intros by Miss Hayes, will be aired tonight (Wed.) at 9 p.m. on WQXR, New York, on both AM and FM, and on 42 other stations around the country in the QXR FM web.

Show's producers are Jack Manning and Allyn Rice. The former conceived the idea over a year ago with fruition coming after much planning and negotiation with QXR and sponsor General Electric (Young & Rubicam is the agency). There are three other productions in the series.

GE has recorded the production for the stereophonic disk market. Radio adaption of the Melville classic was by Arthur Arent.

Ezzes Bullish On Pix, Cartoon Sales

Continuing upswing in biz of pix and cartoon syndication is noted by Erwin H. Ezzes, exec v.p. of United Artists Associated.

Sales on "United Artists Showcase for the Sixties" have passed the 100-station mark, as deals on other UAA pix and "Popeye" cartoons set a lively pace.

New sales on "UA Showcase" include KPRC, Houston; WTMJ, Milwaukee; WEEK, Peoria; WGAL, Lancaster, Pa.; WWLP, Springfield, Mass.; and WFLA, Tampa. "Thirty-two A-OK" post-'48 UA pix have been bought by KPIX, San Francisco; WTMJ, Milwaukee; WPRO, Providence; WTOL, Toledo; and WRVA, Richmond, Va.

Additional renewals of 234 "Popeye" cartoons have been concluded in nine markets. These are WBEN, Buffalo; WHO, Des Moines; WRVA, Richmond, Va.; WSLS, Roanoke; and KROD, El Paso.

In a recent report on pre-'48's, Ezzes noted that in the recent past, UAA had signed deals amounting to $1,000,000. UAA has the libraries of both Warner Bros. and RKO, among other pre-'48 pix. Ezzes commented that quality pre-'48's have met no resale difficulty, in markets where features are proficiently programmed.

Jay Smolin to WNBC-TV As Adv-Promo Topper

Jay Smolin was hired by WNBC-TV as head of advertising-promotion, now that Bob Patt has moved over to a big post at the Blair reppery. But finding Smolin, who was once with 7 Arts distribbery, only solves half of WNBC-TV topper Pete Affe's executive problem.

Ed Warren, his program boss, left recently for the ABC o&o's, after a half year with the NBC flagship in N.Y. Before Warren moved east from Chicago, Affe, deliberately taking his time to find a program chieftain, served as his own. Evidently he plans to take his time finding a new program topper and hence will again have to do double duty.

WGN-TV Weekend All-Nighter SRO

Chicago, March 26.

Indie station WGN-TV, which embarks on all-night weekend telecasting April 5, has posted the SRO sign for the entire wee-hours schedule via a pair of local sponsors, Berens Motors and Libby Furniture Co., through Reckin-Irving Associates. Deal is for a firm 13 weeks with options to increase to 52 if the middle-of-the-night experiment succeeds.

Station deems it more practical to let the two sponsors share the approximate 15 hours of midnight-to-dawn programming than to traffic in selling spots. Rate is a special one based on WGN-TV's out-of-pocket expenses for the program package which will be called "The All Night Show." It will consist of feature films, cartoons, the syndicated feature "Yesterday's Newsreel" and several newscasts, including voice-over bulletins.

Sponsors have agreed to hold down the commercial content to eight minutes per hour. They'll alternate blurb for blurb.

CHI'S BIG SIDESHOW: 'TFE '63'

Kids' Stuf

Omaha, March 26.

Profitable television production is kids' stuff to a bunch of Omaha youngsters who last fall formed their own video company, issued stock, elected officers and set out to produce a tv shows.

The kids, 25 members of the national Junior Achievement's "exercise in business for high school students," got a shot at show production when KMTV exec veepee and general manager Owen Saddler JA exec director Reg Reeks worked out a plan to give the teeners a half-hour show a month through the current season.

Teevee III Productions, the company formed by the kids, has been handling every phase of the Saturday afternoon half-hour monthly from camera work to advertising sales. Org has the usual top officers, a producer and assistant and director and assistant, several technicians handling cameras, a stable of scripters, six regular on - camera talents, a studio supervisor — and every "Achiever" active in the selling of time.

Sponsors of the show, which can be anything from Judo instruction to variety, include Pepsi-Cola, Commercial Savings & Loan Corp., Philips Department Store, McDonald's Hamburgers, Northwestern Bell Telephone, Patrick Construction, Merrill Goff Photographic Studios, Blondo Plaza, the National Bank and the Crooked Ear Coffee House.

Kids recently were versed enough to branch out into closed-circuit sports. On their own, they arranged with school and station officials to broadcast an inter-city basketball game into a school cafeteria to take care of a big overflow fandom interested in the game. Charging admission and lining up 7-Up for the big screen live pickup, made the telecast profitable.

Dick Boone: Pilot-less Brit. Sale

Gerald Adler's Unique Deal in Peddling Series To Associated Rediffusion

London, March 26.

It has been confirmed that NBC International's U.K. rep, Gerald Adler, has earned himself a fine new feather for his hustling cap. He has just sold the new Richard Boone anthology drama skein to Britain's AR - TV—utterly blind. Pacting was clinched last week (19) the day before Adler planed off for New York for confabs with his home office toppers.

Tomorrow (27) a bunch of them are off to the Coast to finalise matters with Boone before the skein starts into production. Airing is skedded for the States in September and the U. K. possibly might launch simultaneously. Certainly AR-TV, at time of writing, does not intend to wait and see how the production goes down with audiences in America before putting it on here.

Part of the deal, which is the first such international deal pulled off quite as blind as this one (there has not even a pilot yet) is for NBC to have Boone film special promotion trailers for every segment being shown in Britain.

Neither side will say how extensive is the gamble, but it is pretty definite that AR-TV has nested to the same minimum involvement required of the network. This is anybody's guess, but a 13-seg kickoff is believed to be pretty close to the truth.

AR-TV has the rights to all of the U.K. except ATV's Midland and Granada's Northern regions. ATV topper Lew Grade is also believed to be interested in filling in the Midland gap.

While McMillan hints that he

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NBC Int'l Powwow

Gerry Adler, Lane Blackwell and Will Roland arrived in N.Y. this week from the London office to attend a meeting at home of NBC International. NBC International head George Graham and Joe Klein called in their full-time field execs for a series of confabs.

Others in are G. William Krettner from the Sydney office, George Harper and James Inch from Toronto and Alastair MacKenzie from Mexico City.

Graham said overseas tv sales for the company are running ahead of the volume of 1962's first quarter.

ITC's Venture Into 1st Run Full Hrs.

Belief that the off-network hours have opened up local time slots for first-run hourlong series is one of the factors which triggered Independent Television Corp.'s "The Saint" venture.

Series of hourlong "The Saint," starring Roger Moore, was produced in England and on locations abroad by Associated Television, ITC's parent company. It is currently being telecast by ATV. ITC, prior to next week's National Assn. of Broadcasters convention, has been cultivating the repperies with promotional material and screenings.

ITC, before the upsurge of the off-network hours in syndication, tried another hourlong property, but withdrew it, in the face of station resistance because of tight local time situations then prevailing.

NBC's Syndie Arm Preps 'Astro Boy'; 'Hennesey' Swings

NBC Films has been working for some months with a Japanese producer and has come up with a half-hour animated kidvid series called "Astro Boy," which the network subsid is breaking next week at the NAB conclave. It's a relatively costly investment, in which Video Promotions the Nipponese company, is partnered, and the only first-run property that NBC Films has issued in two years.

There'll be 52 half-hours in the package, releasable for next season. Presently, NBC and Video Promotions have half a dozen in the can. NBC Films prexy Morris Rittenberg has acquired a good deal of fresh-for-syndication material, the "Astro Boy" deal topping the list.

NBC Films lately got 124 "Laramie" hours, 30 hours of "87th Precinct" and 32 "Michael Shayne" mysteries. However, it's understood that the hottest single property in the past two years is still "Hennesey," which came off CBS-TV, and which has been minting a small fortune for Rittenberg & Co. The syndie arm of NBC has been fishing around for months and months in an effort to find another situationer, but, as all syndicators seem to be finding out, saleable comedies are hard to come by.

'Bomba's' 70 Markets

Sales for Allied Artists Television Corp.'s "Bomba, the Jungle Boy" features have risen to 70 markets, with the addition of eight markets.

CAN FILM MEN BRING IT OFF?

By MURRAY HOROWITZ

Chicago's National Assn. of Broadcasters convention opens the curtain for the first production of organized tv film distributors, a drama titled "TFE '63," a drama in the modern vein, raising more questions than answers.

The backers, 18 film distributors, like all backers are nervous cats, worried lest their attraction doesn't draw the traffic. The big question is whether the Television Film Exhibit (TFE) succeeds in drawing the telecasters up that long block from the Conrad Hilton, site of the NAB convention, to the Pick-Congress Hotel, where TFE '63 is located.

Then there's the question of peace and harmony prevailing among TFE '63 sponsors. Throughout this year of step-by-step development, there's been very little dissension and wrangling among the syndicators, amazing for a first-time venture and especially for such a highly competitive business. Nevertheless, it remains to be seen if this peace and harmony can continue in the full clutch and turmoil of the convention, with the 18 competing companies lined up on one floor of the Pick-Congress.

One of the ancient grievances that seems to have caused the fall out of NAB and distributors was that the distributors' exhibits tended to be too garish for NAB tastes. TFE is predicated on the proposition that film distributors can comport themselves decorously, but what happens—so to speak—if one distributor falls out of line?

On the traffic issue, it's noted that there will be no promotion for TFE at the Conrad Hilton, no leaflets, no brochures, no signs, no pickets, no announcements. For another, TFE has had a very slim promotion budget for a first-time venture. Basically, it's limited to one mailing (an invitation to the Sunday afternoon reception and a directory of the participating companies) and a selection of signs in the Pick-Congress.

On the positive side, with 18 companies participating, the spontaneous promotion probably has been widespread and effective. It should be evident by Monday (1) night whether this spontaneous promotion and the interest of telecasters will succeed in terms of sought after traffic. (TFE '63 runs from Sunday (30) through Wednesday (3), concurrently with the NAB meet.

If TFE '63 succeeds, it would strengthen the hands of film syndicators in their dealings with NAB. It's no secret that the NAB high command from LeRoy Collins down is unhappy at the turn of events. How much the NAB would be willing to give to attract the film syndicators back to the NAB fold is open to debate. If TFE '63 is a flop, the NAB could return to its high and mighty ways which found film syndicators being relegated to the status of second class citizens. That's the fear.

Most syndicators participating in the break-away TFE '63 would like

(Continued on page 50)

'BENEDICT,' 'THIN MAN' INTO SYNDICATION

Metro TV is releasing "Sam Benedict" and "Thin Man" for syndication, keying their release to next week's NAB Chicago convention.

Richard Harper, Metro TV director of syndicated and feature sales, said licensing of both series will commence immediately, with initial telecasts on "Thin Man" as early as June and on "Benedict" in the fall.

"Benedict" consists of 28 hour-long episodes and will be cleared for local telecasts following its NBC-TV run in August. "Thin Man," half-hour series of 72 episodes, was telecast by NBC-TV during the 1957-58 and 1958-59 seasons.

N.Y. TV Stations' March Billings Windfall With a $7,000,000 'Take'; Newspaper Blackout a Big Factor

The television stations of New York have had some 30 hot selling day. It's hard to say that the six commercial station in the city have had their best month in history but it certainly is one of the better months—with as much as $7,000,000 in estimated grosses.

WNBC-TV is known to have had its best month in that station's history—reportedly near $2,000,000. The outlet is SRO in March, which has the network doing handsprings. WCBS-TV, the hottest station in town for a longtime (it has had a number of months over $2,000,000 whether you count network billings or not) had two weeks at the end of February, which were at least 30% ahead of the same time a year earlier.

The other four stations, WOR-TV, WPIX and WNEW-TV, which are indies, and WABC-TV, the third web key, also seem to have benefitted from lush sales, although perhaps not as dramatically.

The more scientifically inclined among the industry are reluctant to say the increase is due entirely to a natural improvement in television's acceptability to advertisers. Rather they see it in good part due to the newspaper blackout.

When the N. Y. dailies went out over 100 days ago, the first and biggest buck went to Gotham radio. The radio stations are still making a little bit here and there from the print blackout, but mainly have reverted to a kind of commercial normalcy, which does not suggest the best of all possible worlds. Dramatically, in the last month the shift has been to tv.

One station executive noted that a good deal of the money accumulated to the tv stations because certain advertisers all at once found ID's and 20-second spots attractive buys in tv. Refraining from using these limited blurb times and finding one minute spots too costly to produce, these advertisers of yore either went to radio or stayed in print.

So much of N. Y. tv's largesse seems to be coming from the airlines that a pun should be permissible—local tv salesmen are flying, when they are not simply racing off to grab off some more of that airplane coin. The airlines all were print crazy until now.

There's no concrete information just yet on how well or badly the town's indie radio stations will have done for the whole term of the strike. But it doesn't appear that the network stations were doing especially well as the newspaper blackout went into its fourth month.

Papa Sweepstakes

Fargo, N.D., March 26.

In becoming a father for the eighth time, KXGO-TV manager Bob Lukkason is gaining on his competitor, WDAY-TV exec veepee-general manager Tom Barnes who's got a flock of 10.

The latest Lukkason offspring was born March 11 and has been named Timothy Victor—initials T.V.

'Top Cat' Set For 75-City Colgate Syndication Ride

Screen Gems is putting the Hanna-Barbera cartoon series, "Top Cat," into syndication next season with the benefit of a strong spot impetus provided by Colgate-Palmolive. Through Ted Bates, Colgate has agreed to buy at least a minute a week on "Top Cat" in the top 75 markets. Although Colgate is a heavy spot buyer, this is one of the rare times that it has pegged such a big hunk of coin to a specific show. On its part, SG will be able to deliver the spot biz to the stations buying the 30 "Top Cat" half-hours.

Fact that "Top Cat" has been given both nighttime and daytime runs by ABC-TV has not dampened Colgate's interest in the series as a syndication entry. It's figured that one of the selling factors for "Top Cat" is the promotional possibilities opened up by the available merchandising tieups for the "Top Cat" characters.

Sports Network In 100-Station Spread On Basketball Tourney

Sports Network Incorporated over the last two weekends was a network for sure as it fed the regional eliminations, regional finals and national semifinals and championship game in the 1963 National Collegiate Athletic Assn. basketball tournament to well over 100 stations.

SNI's coverage spanned four sites in four different states during the March 15-16 regionals, then wrapped it up with a crew of 26 at Louisville, for the final games March 22-23.

Sportscasters for the Louisville games were Bill Flemming, Tom Hamlin, Frank Sims and Jim Simpson. Bankrollers included Goodyear, Texaco and R. J. Reynolds Tobacco.

TAC Sets Chi Program Conference for June

New ideas in kid programming, influence of research on programming, success stories in the sales of pubaffairs shows, editorializing and new programming ideas are some of the topics that will get a working over when Television Affiliates Corp. has its annual programming conference in Chicago June 13 and 14.

Chaired by Robert Weisberg, veepee of TAC, the Trans-Lux subsid that runs a library of pubaffairs offerings from and for member stations around the country, the conference is expected to be attended by 50 program directors.

Steering committee for the two-day session is composed of Roy Smith, WLAC-TV, Nashville; Stan Cohen, WDSU-TV, New Orleans; and Lew Klein, WFIL, Philadelphia.

Metromedia's '63 Bright Horizons

Metromedia, which hit a record net of $2,4[illegible] in 1962, is heading for increased sales and profits during 1963, according to John W. Kluge, chairman of the board and prexy of the diversified communications department, in his annual statement to stockholders. The report cited the growth of Metromedia from its first full year of operation in 1956 through last year. In that period, the company's gross revenues increased by almost 1,000%, going from $5,564,913 in 1956 to $53,069,731 in 1962. Net earnings increased by 1,100%.

Kluge's record of achievement during 1962 included the listing of the stock on the N. Y. Stock Exchange, the purchase of KTTV, L.A., for $10,400,000 the sale of part of Foster & Kleiner's assets for $6,000,000, the establishment of Metro Broadcast Sales and the fixing of a regular semi-annual dividend of the 10c. per share and the payment of an extra 10c dividend.

TFE

COLUMBIA POST
SCREEN GEMS

Foreign TV Reviews

ARAB FERMENT
With Robert Kee
30 Mins., Sun., 10:35 p.m.
Associated TeleVision, from London

Television Reporters International, which authored this program in partnership with Associated TeleVision's production staff, is the freelance reporting team which broke away from BBC-TV's "Panorama" unit to go into business on its own. "Arab Ferment" comprises three half-hours about the Middle-Eastern ferment, and the opener concerned the revolutionary impact of Nasser's regime on backward Egypt.

It was a crisp, and occasionally witty survey, deftly linked by Robert Kee's telling commentary, but it held little that was new to followers of these developments, and seemed somewhat undercritical of Nasser's aims and pretentions.

It showed the extent of the problem, the degree of illiteracy and the depths of poverty, and clearly indicated the energetic ways in which the new rulers are tackling it. Glimpses of the vulgar luxury of ex-King Farouk's palace pointed up the contrast, and Kee neatly brought it out with references to the decrees that limit any Egyptian's income to $14,000 a year, to the division of land holdings in favor of the fellahins, and to the vast irrigation projects symbolized by the Aswan dam, now being rushed to completion with Russian help and money.

Nasser himself was interviewed, and the result was wary. He disclaimed any responsibility for engineering revolutions elsewhere in Arab lands, and opined that the movement for Arab independence was a natural phenomenon which would inevitably triumph. He disagreed with American support for the Saudi Arabian government, but thought that President Kennedy could quite easily change his mind.

The program was thus a polished sketch of an explosive situation. Its most moving moment was the fadeout, with a poor Egyptian drawing water like a pack-animal. As a first essay by TRI, however, it did little to establish that the team has more to offer local consumers than the webs can provide from their own resources. *Otta.*

STILL LIFE
With Elizabeth Sellars, Peter McEnery, Peter Vaughan, Ernest Hare, Alister Williamson
Producer: Eric Taylor
Writer: Jack Pulman
100 Mins., Fri., 9:25 p.m.
BBC-TV, from London

Although spread too thin for its substance, Jack Pulman's "Still Life" provided an above average dramatic outing for those who didn't mind dawdling on the way to a somewhat predictable destination. Marion (Elizabeth Sellars), a bitchy chanteuse, had an affair with Barney (Peter McEnery), a pop singer on the same cabaret bill. She was mature, elegant, and given to bank dropping, whilst he had trouble with his syntax and was otherwise unpolished, quite apart from being half the dame's age.

It was thus a romantic collision between two different worlds, and doomed to a painful climax. Their reluctant sparring led to a sincere liaison, with marriage on the menu, and Pulman's script was at its most intriguing when it explored, with some insight and discrimination, the nature of the differences between them.

At last, Marion's past caught up on her, in the shape of ex-husband Vannick (Peter Vaughan), a saturnine guy who was prepared to destroy the girl's future by reviving memories of their grievous marriage. There were hints of Marion's guilt, but these went largely unexplained. But she had had an experience that she could not share with young Barney, and her only way of escape was a surfeit of drugs, which came as no great surprise.

In fact, the piece held the attention through its neatness of character and situation, rather than the momentum of its plotting. Some pruning would have helped, for there was an surplus of repetition. The acting was effectively crisp and nervy. Peter McEnery scored as the brash but deep-feeling Barney, suggesting his easy jealousy and his indifference to the ways in which life had m...ked Marion. Elizabeth Sellars was admirably suited as the girl, winning sympathy for her eager grasping of happiness when it presented itself. And Peter Vaughan was first-rate as the baleful husband.

Eric Taylor produced with tact and affection, and the play's chief fault was a tendency to leave one guessing too long without providing answers worth waiting for. *Otta.*

THE COSMOLOGISTS
With Stephen Black
Producer: Philip Daly
30 Mins., Tues., 9:25 p.m.
BBC-TV, from London

A tough and mind-stretching session with astronomical pundits was provided by this taut documentary. Main issue was whether the universe began in one almighty bang—which fits in with orthodox Christian ideas about the creation—or whether it is in a state of continuous development. Thus, although the problem was not likely to cause galloping insomnia, it was fascinating and thoughtprovoking. It was superbly handled by anchorman Stephen Black, who asked the right questions and was never fazed by some pretty nutty replies.

Dr. Margaret and Geoffrey Burbidge, a husband-and-wife team from Britain who observe galaxies through an Arizonian telescope, talked endearingly about the nature of their work, mentioning five billion light years as if it was last Sunday. Dr. Margaret, in particular, was quite a tv find, conveying the enthusiasm behind their researches. The argument was taken further by Professor Fred Hoyle, exponent of the "steady state" theory. He averred that neither solution could be conclusively proved at this stage, but was hopeful of imminent revelation. He expressed indifference to dogmatic religious interpretations, finding them irrelevant to scientific study. Sir Bernard Lovell, chief operator at the Jodrell Bank research station, came out strongly against nuclear interference in the outer atmosphere, which, he claimed, was setting back progress, probably for good. Finally, Herman Bondi expounded the present state of the probe in lucid terms.

The program, alertly produced by Philip Daly, was almost on the level of a university seminar. Although words were more important than the pictures, the sight of men passionately involved in their professional pursuits was in itself invigorating. In the nature of the subject, definite conclusions could not be given, but the outlet for speculation was vast. *Otta.*

ONE MAN'S HUNGER
Producer: David Windlesham
Director: Bill Morton
Writer: James Cameron
45 Mins., Wed., 9:45 p.m.
Associated—Rediffusion, from London

An indictment of the rich half of the world's acceptance of the poorer half's poverty—that was the powerful gist of this affecting focus on hunger. Here was an example of a situation, well known to most through statistics, that was given an immediate impact by concentrating on one man's empty stomach. What, it implied, is the West doing, when 1,000,000,000 people in Africa, India, and South America are starving to death? And the program made its effect by contrasting the bald statement of the pictures with the emotional, and inescapable, appeal of James Cameron's script, which was delivered with due fire by the author.

The subject was a man called Dharam. He lived, on an acre of land, barren and inhospitable land, in the sort of Indian village where the average income is $30 a year—the amount of a good expense-account lunch for two. He had to support a wife and six children, who would, like himself, never have enough to eat as long as they lived. Their diet was deficient in vitamins, and they would be constantly tired and without hope. The death of a cow, which provided their main nutriment, was a disaster. Dharam went to fill the army of workless in Calcutta, where 300,000 sleep on the pavements and 100,000 have tuberculosis. He looked for work and could not find it—and his idea of sending much of his pay-packet back to his starving family was destroyed. He finished up in a home for the destitute, where he would slowly die.

Watching this program was a moving experience. The lesson was crisply drawn by Cameron, helped by an appeal by New York's Mayor La Guardia, filmed 17 years ago, in which he drew the contrast between American affluence and this animal existence. In a passionate peroration, Cameron emphasized the moral—that individual charity cannot hope to cope, but government cooperation might. The show, timed to introduce the United Nations "Freedom from Hunger" week, was a magnificent conscience-stirrer. Bill Morton's superb direction ensured that it reached into people's hearts, as well as their pockets. *Otta.*

Foreign TV Followup

Sunday Night at the Palladium

Dolores Gray was pitched to the top of this "Sunday Ni ht at the Palladium" segment from Associated TeleVision, and seemed to have strayed beyond her limits. Hers was a metallic, glib, and artificial songalog, and it needed powerful memories of her London click in "Annie Get Your Gun" to make up for the missing warmth. Miss Gray belted into a hectic "Once in a Lifetime" that m... ook speed for pace, and equally fell short in the sophisticated sentiment of "The Tables Are Empty." Her voice was more remarkable for its decibels than its subtlety, and she indulged in some crowded production numbers, mangling a spir...l called "Morning Train" and coming to what was claimed to be a climax in "Toreador." T... act was notable for its lack of variety, Miss Gray tending to clutch each number as if it said the same thing. In the upshot, the result was a chilly similarity.

Another American import, Bobby Rydell, made a more dulcet impression in his quota of ditties. He launched into a bouncy "Butterfly Baby," and showed remarkable assurance and poise in a song about a coloring book, which might have been stickily lachrymose, but turned out quite touching in a simple sort of way. He closed, with the resident dance troupe, with a nifty "Lots of Lovin'" from his movie, "Bye, Bye, Birdie."

The Spencer Trio, which specializes in vertical head-on-hand-on-head stuff, made a fair opener, although the act would have been better placed later as it was no mood-setter. Irish dancing was also introduced, to mark St. Patrick's Day, but not enough, and not good enough, to make the English restive.

Norman Vaughan emceed as affably as usual, but was groping for his material in this one. Albert Locke produced efficiently. *Otta.*

Goodson-Todman

Continued from page 30

been "20th Century," rated well below Griffith)

"Were sanguine over the prospects of 'Password's' performance opposite 'Ben Casey' for a number of reasons," says Todman. "A big advantage is the fact that 'Password' is a live-on-tape, first-run show. Traditionally, live G-T shows have done well against entrenched opposition."

He recalls that "Price Is Right" knocked off "Robin Hood" when slotted against it, and that "Cheyenne," the ABC oater, was thoroughly entrenched until topped by "To Tell the Truth."

Same time, the G-T partner admits that "I've Got a Secret," created by G-T, but now a CBS property, made little inroads against "Ben Casey" last year. But, he says, "Secret's" disadvantage was the obvious fact that it went on the air after "Casey" had been running for half an hour.

Further advantages for "Password," he feels, is a much larger station lineup in the new time and the fact that "Casey" soon goes to reruns.

Show will no doubt lose some of its kid audience in the later time, but with school out most of them will be staying up later, anyway, says Todman. They'll be back in the fall, anyway, when the show gets switched to 7:30 p.m. Thursday for the coming season.

"Password" popularity with the young set is attested by the reported sale of 2,000,000 "Password" game boxes last year, and expectations of 3,000,000 more this year.

Tele Follow-Up Comment

Howard K. Smith

The thought processes of Mort Sahl, dean of the contemporary school of cerebral comics, proved to be too elusive and mystifying for Howard K. Smith on the latter's "News and Comment" show last Sunday night (24) ABC-TV show. For a performer who established his reputation for the sharpness of his socio-political insights, Sahl succeeded in laying down an impenetrable smokescreen of verbiage in this chat with Smith.

Interviewed within the modernistic decor of his $250,000 retreat located in the hills of Hollywood, Sahl was prodded by Smith to criticize "the establishment" whose fruits he so conspicuously enjoys. Denying that he has been corrupted by success, Sahl nonetheless succeeded in not formulating a single idea that could be considered dangerous if his conversational prose could be decoded.

Sahl exceeded the syntactical skill of former President Eisenhower and the intellectual lucidity of Al Kelly. If Sahl was ribbing Smith, it was the most deadpan practical joke ever committed on tv. But this interview had all the earmarks of being on-the-square since Sahl was genuinely struggling to come through a serious commentator on our times. If he failed in this show, perhaps it's due to the fact that he needs to work with a well-prepared script.

As an ad libber, Smith fell back on precisely the same devices as the oldstyle comics. While the latter are reasonably sure they can spark laughs by using a word like "Brooklyn," Sahl banks on phrases like "overthrow the government" or a simple reference to Nixon. Sahl apparently knows how to touch the buttons which makes the liberals think that they are radicals, but without the risks.

Sahl's repertory of specific comments impressed as not being intellectually pertinent or humorously impertinent. His solution to the Cuban crisis ("if only we would talk to Castro") was infantile and his comments on Pres. Kennedy's tax reform program were totally cliched ("at least the expense account boys are putting money into circulation").

Sahl indicated that he disapproved of the recent wave of ribbing of the Kennedy family by various comics and mimics. He himself prefers to attack the Administration from a more profound standard of criticism. As he himself so seriously and so clearly put it: "The President is not the issue. The issue is the issue from issue to issue." *Herm.*

The Story Of . . .

Jim Moran as man and myth got a once-over lightly (ever so lightly) treatment on Dave Wolper's "The Story Of . . ." on WNBC-TV, N. Y. last week. As a pressagent with a flair for the bizarre, Moran's feats have long since been inscribed in the Broadway - Madison Ave. archives, but whatever the chemistry that makes a Moran stand out as unique and extraordinary among his brethren, this half-hour Dave Wolper production proved shallow, one-dimensional and unrevealing.

All the equipment and surface evidence was on display: Moran throwing a party for Voltaire's birthday; Moran flying a kite; Moran blowing bubbles; a horizontal Moran getting inspiration from a whirling piano; Moran the pressagent and co-partner Sam Kaplan fulfilling an assignment (at $25,000 a throw) by getting St. George on a white horse to "attack" a tank (ycleped the dragon) thus getting his client, the St. George Hotel in Brooklyn splashed all over the N. Y. dailies. But somehow it was all done with a self-consciousness and in a mundane fashion suggesting the "end of an era" for this type of pressagentry. The real Jim Moran never really stood up to protect the myth and the legend. *Rose.*

DuPont Show of the Week

Peter Lorre did a menacing, leering turn as a diamond thief for the "DuPont Show of the Week," but all his black talents could not punch some high meller life in "Diamond Fever."

Lorre should be given credit, though, for enacting some engrossing moments from the gimmicked plot, scripted by Jerome Ross. The Ross teleplay had more sheen than substance, more twists than needed, more cliches than could pass muster. The whole thing collapsed at the end, when the pop explosion of bullets exposed the story for what it was, a game of make-believe charades, with credibility the loser.

Theodore Bikel as the diamond cutter was the good character relief in the nefarious setting. He tried. Sidney Blackmer, as the diamond merchant gone wrong, didn't appear to believe in the proceedings. Martin Brooks as the weak brother of Bikel, trapped into crime, was competent.

Some fast cutting, under the direction of Gerald Freedman, helped to build suspense. *Horo.*

Festival of Performing Arts

British actress Joyce Grenfell contributed a flavorsome hour of comedy and song on WNEW-TV last Tuesday night (19) as the sixth in the series of 10 "Festival" shows being hostedited by Jerney Standard this season. Miss Grenfell's stanza was sparked by some amusing monologs and a repertory of charming British and American folk songs.

Highlights of Miss Grenfell's performance were her takeoffs on a guided tour through a British castle, a Cockney conversation, a disk jockey in the south, and a nursery school teacher. Some of the humor here was a bit precious and perhaps slanted more to British than American tastes, but on the whole, these sketches were marked by a perceptive wit that did not aim for any knockdown yocks.

As a songstress, Miss Grenfell registered with a fine lyric voice in predominantly straightforward renditions. She did a couple of American songs handed down from her Virginia-born mother and some British numbers, best of which was the poignant song about an old maid and her three brothers. *Herm.*

As Caesar Sees It

Because good material is so hard to come by, it's tough being a comedian, particularly if you're a standup comic or a sketch artist. Last Thursday (21) on ABC-TV, Sid Caesar did a half-hour, in which there were four skits and one commercial. The commercial was great, one of the skits was good, one fair and two poor, which didn't give him the best batting averages, even in a business where a good batting average is a rarity.

Caesar's first skit of the night dealt with a promising subject, no doubt dear to the hearts of several viewers: shoddy, though still overpriced newly constructed apartment buildings. The slapstick he and Jane Connell did for this portion was okay, but because it was so hackneyed their verbiage lowered the standards of the overall skit. Caesar worked his second piece solo—about a man who talks to himself on the street—but it developed into a crank's aimless, unfunny mumblings.

Having reached the midway point in the half-hour special, the comedian brought forth a clever blurb in behalf of Dutch Masters. His commercials—and his sponsor's—are frequently excellent but this one blazed a fresh trail of enjoyment by involving Caesar with a bottle of brandy as well as a DM cigar.

With the help of Karen Morrow, Caesar then did a satire of a brash musician, who resembled Louis Prima. Whether or not it possessed the virtue of accuracy, it was extremely noisy and entirely obvious. As if to show that they can come up with one good item a night, Caesar's writers handed him a piece of genuinely funny satire for closers. They called it "Sneaky Camera," whereby Caesar, Edward Ryder and the show's other Connell (Gordon) picked unmercifully at the abuses by a similarly titled half-hour over another network. *Art.*

Amarillo, Tex. — A new series titled "Insight" will make its bow here on KFDA-TV. The new series is to be a 30-minute documentary on public issues, together with a series of daily editorials. This is part of an expanded public affairs program on the outlet.

JAZZ CASUAL
With Ralph J. Gleason, Jimmy Witherspoon, Ben Webster, Vince Guaraldi Trio
Producer: Gleason
Director: Richard Christian
30 Mins., Wed., 10:30 p.m.
WNDT-TV, New York

"Jazz Casual," a half-hour series produced for National Educational Television by San Francisco's non-commercial KQED, is billed as a show featuring "jazz the way musicians like to play it." Billing was nicely backed up in the segment caught Wednesday (20) on the New York area educational station WNDT-TV.

Featuring vet saxist Ben Webster, blues singer Jimmy Witherspoon and the Vince Guaraldi Trio (which has an instrumental hit on the charts currently, "Cast Your Fate to the Wind"), the whole half hour, but for a brief interview between host Ralph J. Gleason and Witherspoon, was music. Group, in fact, went out behind the credit crawl still wailing.

Gleason, the San Francisco Chronicle's syndicated jazz columnist, (and quondam VARIETY jazz correspondent), says the series is an outgrowth of informal jazz shows begun in 1957 on KQED-TV. Musicians are encouraged to arrange themselves as comfortably as possible, and the performers are in charge of the music and its programming. While a half hour may not be enough time for some groups to really warm up, the lack of commercial interruptions was definitely a plus in the segment caught. Witherspoon sang sad and happy blues, including "Aint Nobody's Business" and the standard "Outskirts of Town." Among the instrumentals, Ben Webster played a jumper identified with him, "Cotton Tail," and there was plenty of time for some interesting solo work by Guaraldi on piano. Camerawork included some dramatic closeups, but neatly avoided any pretentiousness in sticking to the relaxed mood of the show.

Other stanzas in the series feature such jazz talents as Dave Brubeck, Dizzy Gillespie, Carmen McRae, Modern Jazz Quartet, Cannonball Adderly and Sonny Rollins.
Bill.

SIGNAL FORTY-FOUR
(The Bank Robbery Boom in Georgia)
With Alan Smith, Bobby Gene Harper, James McMahan, Robert Broome, Barbara Jackson, Guy [illegible], William Boyd, Herbert Jenkins
Writer, Narrator: Smith
Director: Frank [illegible]
30 mins., Mon., 10:30 p.m.
WAGA-TV, Atlanta (film)

Signal 44 is police code terminology for armed robbery. It is a signal broadcast with any type holdup, but during the past two years it has sounded more than 30 times for holdups, involving financial institutions within the state, mostly in and around Atlanta.

According to the Federal Bureau of Investigation, arrests have been made in 22 of the more than 30 cases, ranging from an unlikely team of a teenage girl and an elderly man to a hot-tempered female bandit from Doraville, practically an Atlanta suburb. This woman underscored her demand for money by firing a shot into the wall of the savings and loan association she was in the act of robbing.

One film sequence detailed a strange twist in which a would be robber fainted on the job. This stickerupper walked into a Chamblee (also near Atlanta) bank and told tellers to fill up his bag with money. Turned out he didn't bring a bag and while officials pondered the dilemma the holdup man fainted. He awakened to find himself bound hand and foot with a piece of rope he had brought with him.

Despite the 22 arrests in 22 of the robberies, the holdups continue and this documentary, produced by the news department of WAGA-TV, Storer Broadcasting Co. outlet here and CBS affiliate, concluded with the opinion that these criminals "are making a laughing stock of law enforcement . . . we think it is a time to declare war."

"Signal 44" is a worthy addition to WAGA-TV's continuing "Project Five" series of public service specials dealing with Atlanta as well as the state of Georgia.
Luce.

CBS WASHINGTON REPORT
(The President and the Press)
With Roger Mudd, moderator; Pierre Salinger, May Craig, Merriman Smith, Allen Dulles, Howard Bell, Clark Mollenhoff, Paul Niven, Robert Pierpoint, Marvin Kalb.
Producer: Bob Allison
Director: Robert Camfiord
30 Mins., Sun., 12:30 p.m.
CBS-TV, from Washington (live & film).

Ordinarily one of CBS' best and most informative public affairs programs (despite the fact it has the worst time period of any, slotted in at 12:30 p.m. Sunday), "CBS Washington Report" did one of its poorest jobs on accusations of news management by the Kennedy Administration.

In 30 minutes, the program never came to grips with the issue, and it even seemed as if CBS might be engaging in a little news management of its own. The largest share of time went to those (UPI's Merriman Smith and the Portland, Me., Press-Herald's May Craig) who were without criticism of news management at the White House level. Smith, of course, works in the mansion and would invite trouble for himself if he got into a fight with the people from whom he gets his news.

Mrs. Craig, in her grandmotherly way, is a tv personality in her own right, but there are few, if any, professional reporters in Washington who would pick her as a representative spokesman for the D.C. press corps.

Clark Mollenoff of the Cowles Publications who has been in the forefront of the battle over news management was given only a fraction of the time allowed others.

It was odd judgement to include a segment in which Marvin Kalb, recently of CBS' Moscow bureau, compared N.Y. Times news coverage with that of Pravda. Everyone knows news is controlled in Russia, and that has nothing to do with whether the Kennedy Administration has (as charged by some) gone further in propagandizing, through leaks to favorites, the U.S. press than previous White House crowds.

Neither is the Russian system directly connected with whether JFK & Co. have been withholding news to which a free press is entitled.

The program was suface skimming of an important current issue, minus meaningful exploration of the subject.
Carp.

THE TAMING OF A VIRUS
With Charles Collingwood, Dr. Luther Terry, Dr. John F. Enders, others
Producer: Warren Bush
Director: Karl Genus
Writer: Charles Flato
60 Mins., Sun., 4 p.m.
CBS-TV (tape)

This hourlong program by CBS News was hardly as dramatic as the discovery it bared—the first genuine immunity against measles. Yet the program was of interest, and regardless of its sluggishness, "The Taming of a Virus" was of some importance.

The producers were faulty in trying to make the subject stretch to an hour; they were limited in budget and limited in the time they had to prepare the program, and these things obviously worked against fluidity of presentation. There was excessive talk. Besides having begun to sound mildly like medical propaganda after a while, the talk was stilted, and the CBS boys didn't help any by having various doctors try to perform like tv artists. Having to stand in front of set decorations and talk from the TelePrompTer, and talk from the TelePromTer, had a few of these medicos stumped. One of them, for instance, stood there, his hands posed behind his back, and rocked self-consciously back and forth, forth, like a schoolboy in front of the class. There were many other states of unrepose seen on this show, because of the artificial staging.

A slight amount of film footage, far from perfect, nevertheless relieved the ennui created by so much talk. Charles Collingwood was himself, a professional to the teeth and obviously a man interested in the subject matter at hand.
Art.

'MAGIC, MAGIC, MAGIC'
With Milbourne Christopher, Zero Mostel, Julie Harris
Producer: Michael R. Santangelo
Director: James Elson
60 Mins.; Sun., 7 p.m.
PARTICIPATING
WOR-TV, N.Y.

First of a series of "family specials" to be aired by WOR-TV, N. Y., on Sunday evenings was shown last Sunday (24). Called "Magic, Magic, Magic," the show featured magician Milbourne Christopher and Broadway actors Zero Mostel and Julie Harris. Similar hour shows, pegged to appeal to the whole family, will be aired throughout the year, running about one per month.

Christopher is among the most prominent magicos performing in the U. S. today and he is a skillful purveyor of his trade, "the most international of all arts," as he put it. Carrying this international theme throughout the show, the magician demonstrated and illustrated magic from various parts of the world, with Miss Harris and Mostel participating as interested spectators who sometimes got into the act.

The magico's presentation was elaborate, containing considerable apparatus and many assistants. Explaining some of the history of magic in the world, he showed pix of famous magicians and demonstrated some of their tricks, as well as some of his own. He explained some of the aspects of the theory of magic and performed some feats of optical illusion and other elaborate bits like cutting a maiden into thirds, floating another girl from the top of a bench and others. He also spent some time talking about Houdini, showing and describing stills and film footage.

It was an interesting show, providing entertaining family fare. Christopher is a smooth operator and the presence of Miss Harris and Mostel enhanced the outing for adult viewers, Miss Harris being particularly charming. Michael R. Santangelo produced the show and James Elson staged it effectively. This was one of the Westinghouse specials.
Kali.

WORLD OF ADVENTURE
With Carter Davidson, host; Ned Payne
Producer: Davidson
Director: Chris Erskine
30 Mins., Tues., 6:30 p.m.
PARTICIPATING
WBBM-TV, Chicago (tape, film)

"World of Adventure," a new WBBM-TV opus which has supplanted the musical "Remember That Song" in the family period at 6:30 p.m. Tuesdays, was less than impressive in its premiere last Tuesday (19). The first installment, which gave itself over to amateur footage of an African safari, was done in the blandly informative style normally associated with those pubaffairs offerings that are relegated to fringe time on Saturdays and Sundays.

The style may have its virtues on Sunday afternoons or on educational tv, but it's not one that would seem to arrest the fancy of the casual juvenile viewer and his parents in the early evening. Host Carter Davidson, who has had most of his video schooling to date in those weekend intellectual ghettos, was stiff and unidiomactic; and he tended to treat the adventure in point more as an intellectual experience than as a physical one. As a result, the episode was short on drama or excitement.

The series is being produced in association with the Adventurer's Club of Chicago, and the safari covered in the initialer was one that was made recently by ACC member Ned Payne. Unfortunately the guest was not very articulate, and he and Davidson seemed to have little in common, which made for formal and uneasy communication between them. Payne, who had traveled with camera and gun, narrated the footage showing safari conditions, the landscape of Kenya, native life, close ups of animals and his prowess with the rifle. He was shown downing a hippo, a black sable and a cape buffalo, each with one shot, but none of the harrowing experiences were captured on film and had to be told about.

The program had certain informational rewards, but the adventure depicted was neither inspiring nor fascinating.
Les.

MARILYN MONROE
With Mike Wallace
Exec. Producer: Seymour Reed
Producer-Director: Art Lieberman
Writer: Melvin Wald
30 Mins., Sun., 24, 9:30 p.m.
AMERICAN HOME PRODUCTS
ABC-TV (film)
(Wm. Esty)

This half hour on the most phenomenal personality of recent show biz history whose tragic death last year shocked and saddened the public the world over was done without much feeling, penetration or thought.

"Marilyn Monroe," produced by Official Films, seemed to have the basic failing most common to these edited collections from the vaults. They are too often controlled by what footage is available, which ultimately puts a great strain on the narrative and the impact for which the editor and writer are striving.

Miss Monroe's story, of course, is one as richly colorful and finally tragic as any that could possibly be created by the best minds in the dream factory in which she labored. This half-hour interpretation was strictly a skimmer. That at one point it was desperate enough to back and fill with such meaningless footage as the star as she received a fan mag award suffices as an example. Mike Wallace's narrative was naturally limited in following events of this sort.

The sight and sound of Miss Monroe will always have an excitement in itself, but this show offered little else.
Bill.

ATLANTA POPS AUDITIONS
With Don Elliot Heald, Eddy Arnold, Peter Nero, Sharon Vaughn, Luther Stripling, the Three Jacks, Dave Whitfield, Frances Barrett, [illegible] Hewlette, Martha [illegible], Melvin Gordon, David [illegible], Judi Kopplin, Billy DeVan, Johnny Dunham, Alan Randolph, Jim Hunter; Albert Coleman Orch.
Producer-director: Cy Waldron
60 Mins., Mon., 10 p.m.
WSB-TV, Atlanta (live)

Each year Albert Coleman, founder and director of the Atlanta Pops Orchestra, stages auditions for aspirants seeking places in its ranks or as entertainers in the band's annual concert.

This year he worked out a deal with WSB-TV to telecast auditions for benefit (plugwise) of Easter Seals. Don Elliot Heald, station's sales manager and sometimes personality on their announcing staff, got back into spieling harness as master of ceremonies. He's still got the feel for this end of the business and kept the show moving. A live show on Atlanta's tv stations is a rarity nowadays, but very few flaws showed through on this one.

On hand to give it the professional touch were Eddy Arnold and pianist Peter Nero, along with former Pops Orch members Sharon Vaughn and Luther Stripling. Adding variety were instrumentalists billed as the Three Jacks and calypso vocalist Dave Whitfield.

It made for an interesting and tuneful 60 minutes and indicated that Atlanta has plenty of musical talent on hand to keep its Pops Orch in good supply.
Luce.

REPORTED MISSING—DD13
With Jim Burnes
Producer: Larry Johnson
Director: David B. Fein
Writer: Alfred Palca
30 Mins.; Tues., 10:30 p.m.
WABC-TV, N.Y.

One of several locally-slanted documentaries produced by the beefed-up news staff of ABC-TV's flagship station, "Reported Missing" was a moderately interesting study of the work being done of the Missing Persons Unit of the N.Y. Police Department. The stanza dissipated much of its impact by attempting to cover too much material within the space of a half-hour. As a result, the stanza tended to be somewhat diffuse and inconclusive.

The documentary was filmed for the most part at the Missing Persons Unit headquarters where various officers and detectives explained the operation and function of the department. The best part of the show, however, centered on one detective's attempt to track down a missing 17-year-old youngster. Led to a Greenwich Village apartment, the detective was shown engaging in a lively conversation with a group of young Villagers who displayed strong beatnik inclinations to frustrate the fuzz. Although the audio portion was poor, this sequence shaped up as a convincing filmic slice of life tragic.
Herm.

JUDY GARLAND AND HER GUESTS
With Phil Silvers, Robert Goulet
Producer: Burt Shevelove
Director: Charles S. Dubin
Writer: Larry Gelbart
60 Mins., Tues., 8:30 p.m.
FORD, CHEMSTRAND
CBS-TV (tape)
(J. Walter Thompson; Doyle, Dane, Bernbach)

Taking her special last Tuesday (19) as a sample of what may be in store when Judy Garland has her own weekly series on CBS-TV next fall, it's going to be welcome new fare indeed. No doubt it will be near impossible to maintain the production class of last week's one-shot on an every week basis, or to equal the masterful pacing or the spare and tasteful scripting. Probably it is too much to expect that she can be flanked regularly by guestars the calibre of, and as suitable as, Phil Silvers and Robert Goulet. But one thing seems fairly certain: the series will have a star who is steeped in the knowhow and who vocally is far from past her prime.

To make a pun, Miss Garland was in great shape. Slimmed down to svelte proportions she again has unlimited costuming possibilities that allows her the maximum range to show off a song, from the leg-showy gamin habiliment to the male military uniform that has always had a way of flattering her. More important, her singing last Tuesday projected over the cathode tube almost as though over the footlights, with an immediacy and an impact that is rarely achieved in video. Whether balladeering or belting, she graced her numbers with the kind of showmanship that for the moment gave each tune a special importance in the life of the beholder. In sum, she sang with the spunk and spirit of her youth, yet with the refinements of maturity.

As a production the special was clean and smooth, attesting to thoughtful plotting, artful staging and a sobriety as to how much should be attempted. With Silvers, who was just comic enough for the circumstance, Miss Garland straighted in a series of light vignettes on New York folkways; with Goulet she created a believable love situation for a series of romantic duets. As a threesome, in the show's climactic sequence, each gave the appropriate light touch to a medley involving a number of zany costume changes.

Miss Garland received firstclass support, but the measure of the show ultimately was tested in her solo offerings, and she met it in topnotch form, without benefit of those cinch yesteryear titles out of the standard Garland songbook. As if to make the challenge greater she took on such relatively obscure numbers as "Hello Bluebirds," the almost tuneless "I Happen To Like New York," the oldie "By Myself," which she turned into a showpiece; and the payoff, "I Could Go on Singing." The selections were on the fresh side, but she sang them with the old conviction.

Where CBS is concerned, the timing of the special couldn't have been better. If this performance doesn't bring in the final sponsor for next season's series, probably nothing will.
Les.

100 YEARS PROGRESS—AMERICA'S CHALLENGE
With Mayor Erastus Corning, Dr. Eldridge E. Scales, Dean David S. Ball, Herbert L. Bryan, Karl Osborne, others
Producer: Joel Levy
Director: Woody Hamilton
30 Mins., Sat. 2 p.m.
WAST-TV, Albany (tape)

Albany's ambitious Emancipation Proclamation Centennial Week observance, in which all churches and many community organizations joined, was previewed on a half-hour program devoted chiefly to a discussion of Negro progress in the U. S. during the past century.

Although it did not cover all the publicized facets, the roundtable gave a reasonably compresensive history of the march toward equality since President Lincoln issued the Emancipation Proclamation. Tone of panelists, both Negro and white, was calm. Their belief in a brighter future for Negroes was sincere, sometimes eloquently expressed; their confidence in Albany's approach and attitude, reassuring.

Perhaps a longer warmup and a faster tempo would have sharpened the program's impact. Karl Osborne, of the Stanley Warner-owned station's news department,

(Continued on page 48)

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YOU NAME IT, DENVER'S GOT IT

Seeger Re Negro Talent on TV

Pete Seeger, the performer whose banning by ABC-TV and producers of "Hootenanny" has prompted concerted action by other folk artists, says "I have no desire to be a cause celebre, but, in a way, somebody has to be the person around which the cause revolves."

As regards an appearance on the show, the man who, with Woody Guthrie, coined the label "hootenanny" when the two were running their own parlor folk-singing bashes before the earthy stuff moved up to Carnegie Hall and into niteries all over the country, says, "I'd love to do the show on the assumption I do good music. I've always enjoyed the luxury of doing the music I like."

The heretofore unheard from focal of the "Hoot" ruckus talked to VARIETY from Miami where he's been vacationing with family at the home of his mother. He was planning to be back in New York today (Wed.).

The heretofore unheard from focal of the "Hoot" ruckus talked says Seeger. "To look at American tv you'd think we live in an all white country." At the suggestion that there had been recent inroads re Negro talent on tv, he said, "Sure, like getting one Negro student into Mississippi U."

Anyhow, if the singer hasn't been able to appear on any of the networks, as late as last week he did an hour on the educational channel in Miami. He also has appeared locally elsewhere in the country, including the Don Sherwood interview show on commercial tv in San Francisco, and a guest shot on the syndicated "Playboy's Penthouse" variety series.

February 13 this year he did a half-hour on Canadian Broadcasting "Parade," a biog of American folk singer Huddie Ledbetter. It featured songs and commentary by Seeger and some rare films of the Negro artist.

Seeger, who as a single and member of The Weavers, has been a blacklist item since the late 40s, but has remained a top concert attraction throughout. He was recently cleared by an appeals court of a conviction for contempt of Congress in refusing to discuss his politics.

"I want you to know," says Seeger, "I'm not at all bitter. I'm a lucky musician who's making a living singing the songs I love."

NAB: 'Stop Those Hearings'

Calls Them 'Irresponsible Attempt to Exert Form Of Govt. Control'

Washington, March 26.

In a heavily and heatedly barbed memorandum, National Assn. of Broadcasters demanded FCC stop its local programming hearings.

Oozing venom from every pore, NAB memo called FCC's recent Omaha hearings "an irresponsible attempt to exert a form of Government control over programming."

FCC was asked to halt its "efforts to govern by harrassment, by needling, by nibbling in a proceeding directed indiscriminately against all broadcasters."

FCC, charged NAB General Counsel Douglas Anello, by applying "pressure and leverage in varying degrees over the years has burdened broadcasters with a very real though illusive censorship."

NAB called the Omaha hearing a "novel and crude form of inquiry" with "no logical or legitimate rationale."

FCC, the memo continued, is not given permission by the Communications Act for "exploratory operation or fishing expedition."

Broadcast matter, NAB said, "remains solely, not primarily, the function of the licensee."

Missouri Legislature Establishes a Precedent, Allows Live Broadcasts

Jefferson City, March 26.

Missouri state legislature last week voted 100 to 52 to allow live broadcasts of its proceedings for the first time in house history, and three Missouri radio stations began immediate broadcasts of a debate on a proposed bill to up the state sales tax from two to three cents.

Covering the debate were KMOX, St. Louis, KTTS, Springfield and a capital city station, KWOS, Jefferson City.

Permission to vote on broadcast coverage was granted by House speaker Thomas Graham, with majority leader James Trimble making a motion to permit broadcasts "so that the greatest number of persons can hear the discussion of this important subject."

KMOX veepee Robert Highland, who considers the move "a most significant step in the history of broadcasting in our state," says his station plans to broaden House proceedings whenever, in the station's news judgment, the coverage is in the interest of listeners.

MONTGOMERY PILOT ON CONTROVERSIAL THEMES

Robert Montgomery has been quietly putting together a proposed video series which would deal with controversial themes. He's already made one pilot dealing with the Cuban prisoner-of-war situation. Four spokesmen for different views appear and Montgomery then climaxes with his commentary.

Format calls for selected themes handled in this way with Montgomery editorializing for the payoff segment.

Campus B'casters In N.Y. Confab Set Pros a Fast Pace

The pros who took part in the panel sessions at the seco[illegible] Collegiate Broadcasters Conference last week in New York came away "astounded," as one put it, at the "depth and breadth" of the questions from the college kids, and the close correlation of the queries with the problems of commercial broadcasters.

Also pleasing to the sponsors (International Radio & Television Foundation) and participants was this year's doubled attendance of 130 student broadcasters with a big out-of-town representation from as far as the Coast.

Besides demonstrations, this year's panels were thrown open immediately to questions from the audience with the queries coming rapidfire. Session on station operation—with panelists Mark Olds of WINS, Bill Schwartz of WNBC, Hamil Basayne of KCBS, San Francisco, Ray Green of WFLN, Philadelphia (FM) and Chick Kelly, ad director of Storer—were asked to expertize on such problems as how to get audience when college authorities won't allow rock n' roll; how to sell commercial shows; how to find a genuine air personality; whether to block program or split hours between classical and pop and jazz; how to build a rating (with a lot of questions developing

(Continued on page 50)

FREEVEE, FEEVEE PLUS CLOSED-TV

By DEL CARNES

Denver, March 26.

Denver shapes up as the battleground for the forthcoming fight between the three species of television—freevee, home payvee and closed-circuit color-tv.

The Mile High City looks to be the first metropolitan area in the country where all three varieties (actually four with an educational outlet here) will be operating. The city has had commercial tv since the FCC freeze was lifted in 1952. And it will get a taste of home-pay-tv in June when the Macfadden-Teleglobe system is expected to begin operation. The competition will become three-sided when National General Corp. begins equipping some of its theatres with the G-E Talaria color projector for big screen viewing.

National General, parent company of Fox Intermountain Theatres which operates a dozen houses in Denver alone, says it will form the first full-scale theater-tv web. It's to be called National Teletheater Network.

Denver will be a major link in the system which plans to supply its houses with a daily supply of closed circuit color offerings. NG will build two new theaters here but it's unknown whether the company will use them for the Talaria unit, or if one or more of the present Fox houses will be converted.

Some of the planned attractions are not exactly mass - audience draws. NG says it might program a sales meeting in the a.m., a medical clinic in the afternoon, and then the obvious Broadway plays, concerts or national sporting events in the evening.

National's announcement has caused a halt, at least temporarily, in local movie exhibitor opposition to Teleglobe's home tollevision operation—the second in the nation. Local exhibs unsuccessfully petitioned FCC to deny Teleglobe's application last year. Since their defeat, they have threatened legal action to block the test.

Teleglobe will use facilities of KCTO, Channel 2, an indie owned by J. Elroy McCaw, between 9:30 and 11:30 each evening. Thus far firm has signed up only 250 actual subscribers. Company has been carrying on a moderate ad campaign in local press, and on radio-tv, for past several weeks.

This has brought some 5,000 inquiries but many of those responding don't live in the East Denver area which Tele plans to service first.

The company is shooting for a June 1 premiere date and, hopefully, 5,000 subscribers. It must have 5,000 to break even, company says, and 10,000 to make it go. The Denver metro area is pegged at 375,000 total tv homes.

Man heading up Teleglobe is Gerald Bartell, a founder of the Bartell Broadcasting chain, and president of Macfadden-Bartell.

Bartell sees home tollevision as providing for the "upper cultural third," that group which he says isn't getting what it wants on freevee. Bartell talks of bringing Russian and English ballet to town via Teleglobe, symphonies by the New York Philharmonic, concerts, etc. Those, plus the usual first-run

(Continued on page 50)

Daytime 'Millionaire' Axed From CBS Sked

John Beresford Tipton, the unseen philanthropist on "The Millionaire," will call it a day on the CBS-TV network comes the fall.

Series, which had a nighttime and daytime run, will be lifted from its 3:30 to 4 p.m. slot to make way for "Edge of Night," moved over from its 4:30 to 5 p.m. position. Web, because of its expanded evening news feed, had to cut into its daytime schedule next season.

Seeger-Weavers Sympathizers Plan Minow Appeal in 'Hootenanny' Ban

LOOKS LIKE SRO FOR 'ARREST AND TRIAL'

"Arrest and Trial," the two-segment Sunday night back-to-back entry on ABC-TV next season, are headed to an SRO status within the next couple of days following last week's [illegible] buy by Ford into the "Arrest" segment.

"Liggett & Myers has also bought into the two shows and now that Ford's participation has been settled, the web will be moving quickly to cash in on strong interest in the shows by other advertisers.

Lowe Is High On Explosive Shows; Africa Postscript

When producer David Lowe does a "CBS Reports," it carries an electrical charge which ignites and ignites.

Latest Lowe production was "Sabotage in South Africa," telecast this season on CBS-TV, which still is drawing the ire of the South African government. Sold to the BBC in England, the South African Embassy there sought a preview of the hourlong program, prior to last night's (Tues.) scheduled telecast of the documentary.

In seeking a preview, the South African Embassy said it wanted to correct the "bias" evidenced in the Lowe production. BBC turned down the request for the preview.

In a warmup for the telecast, news of which, and of the protest, got a hot press in England, BBC last week inserted a six-minute debate on the program in its news show. Lowe spoke in defense of the show in a transcontinental hookup and a South African attorney, Nelson Musto, practicing in London, spoke against the show.

The rumbles in Britain came shortly after Bristol Myers responded to a protest lodged by the South African government against the documentary. Bristol Myers has sent two company officials to Johannesburg to explain the company's position, that as a participating sponsor, it had no control over the content of the program. Bristol Myers has a plant outside Johannesburg and is fearful of economic reprisals by the government.

Producer Lowe also did the "Harvest of Shame," a documentary also bought by the BBC. "Harvest," since its telecast in '60, drew pro and con fire from many quarters, and Edward R. Murrow, as topper of the U. S. information agency, tried to dissuade BBC from telecasting the documentary. Bad for the country's image, he felt.

Lowe also was producer of "Who Speaks for Alabama," the documentary which resulted in a $1,500,000 suit against CBS filed in that state.

Kairez Infringement Suit Vs. CBS-TV Tossed Out

N.Y. Federal District Judge Dudley Bonsal dismissed an infringement suit by Nicholas Kairez against CBS.

Kairez had charged that his unpublished dramatic work called "The Secret of Stalin's Death" was infringed by a CBS "Playhouse 90" tv program on Sept. 25, '58 called "The Plot to Kill Stalin."

In dismissing the suit, the court said, "The Court is convinced that defendant's version was written and produced independently of the plaintiff. In view of the foregoing this court finds it unnecessary to pass on the validity of the plaintiff's copyright or whether it contained any protectable material."

CBS play was written by David Karp, and produced by Fred Coe.

An organization of folk singers, who banned together last week at a meeting in Greenwich Village in reaction to ABC-TV's banning of Pete Seeger and The Weavers from the "Hootenanny" show premiering on the web April 7, are discussing an appeal to FCC chairman Newton N. Minow.

The appeal would ask the chairman to issue a directive of some kind that would make it clear to the networks, [illegible] and/or the Commission [illegible] an end to tv blacklisting on the basis of political leanings or former leanings of performing artists. Feeling among the folk talents is that such a directive would "get the networks off the hook," since it's generally believed among the group that the origin of pressure to exclude certain artists is the advertiser and agency.

At last week's meeting in Art D'Lugoff's Village Gate nitery, a steering committee was named with Billy Faier, a singer and banjo man and former folk music director of Pacifica's New York FMer WBAI, as chairman. Members are Judy Collins, Erik Darling, Leon Bibb, Tommy Makem and Israel Young, who operates a folk music store in the Village.

Another move discussed by the group was a resolution to be sent to key execs at the network and "Hootenanny's" packagers, Ashley-Steiner, stating that the resolution's signers (folk artists) considered the failure to use Seeger and the Weavers a flaunting of the show's concept.

Still another angle under consideration would be a revise of the AFTRA code when it comes up for reprise in 1965. Code now has a non-segregation clause. Under the plan, a non-blacklist clause would be added.

Also, members of the group were slated to meet with John Henry Faulk over last weekend. The folkniks figured the man who recently won a multi-million dollar suit against persons who had blacklisted him throughout the McCarthy era might have some suggestions for action.

As a spokesman put it, "We just want to see what a winner has to say."

Meanwhile, show producer Dick Lewine denied to VARIETY that any blacklist was shaping the talent availabilities on the show. "There has been no political talk in my office or any word from the ABC management over who is or is not to appear on this show. Our only consideration has been to seek the most entertaining talent suitable for this particular show."

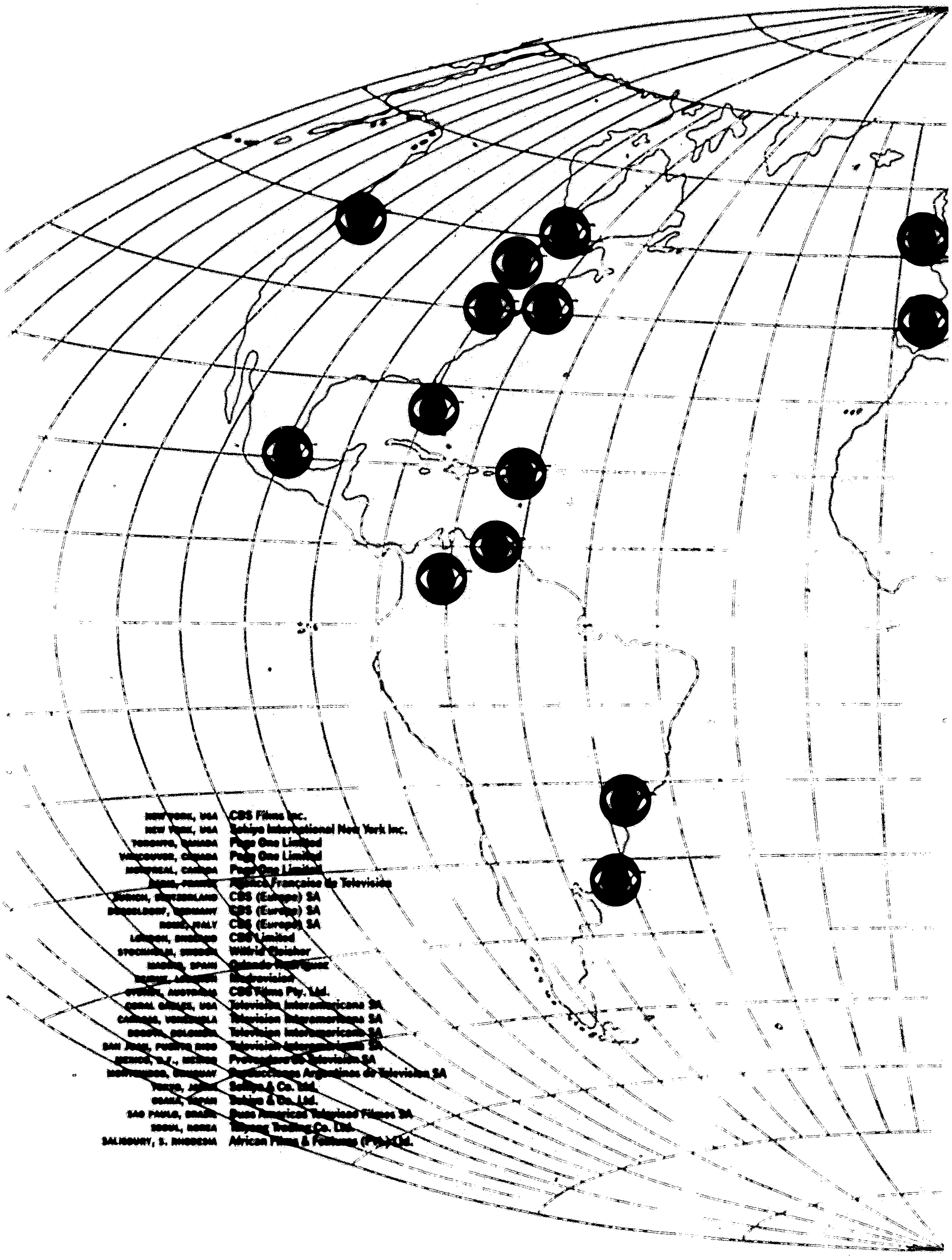
He said he had never talked to Harold Leventhal, manager of Pete Seeger and The Weavers. He said other top names in the folk field, including Burl Ives, Kingston Trio, Peter, Paul & Mary and others, were similarly not appearing on "Hoot" because they couldn't be fitted into the show's format.

To the report that Joan Baez, a top name currently in the folk idiom, had pulled out of the show because Seeger and The Weavers were banned, Lewine said she was actually not appearing because she had insisted on doing a minimum of 15 minutes on the pilot stanza. Since she would not settle for less, he said, she was not used (at least half a dozen shows are now in the can).

Levenson (who did not talk to Lewine, but who was told by another production official that "the boys upstairs" wouldn't allow a Seeger or Weaver appearance) replied to the Lewine denial that any excuses or alter explanations were "sheer hypocrisy—there is a blacklist and that's that."

A person connected with the show told VARIETY that while it is true that Miss Baez had made time demands, it was also true she would not do the show without Seeger and The Weavers being included on the roster.

ABC late last week issued an official "no comment" to press queries.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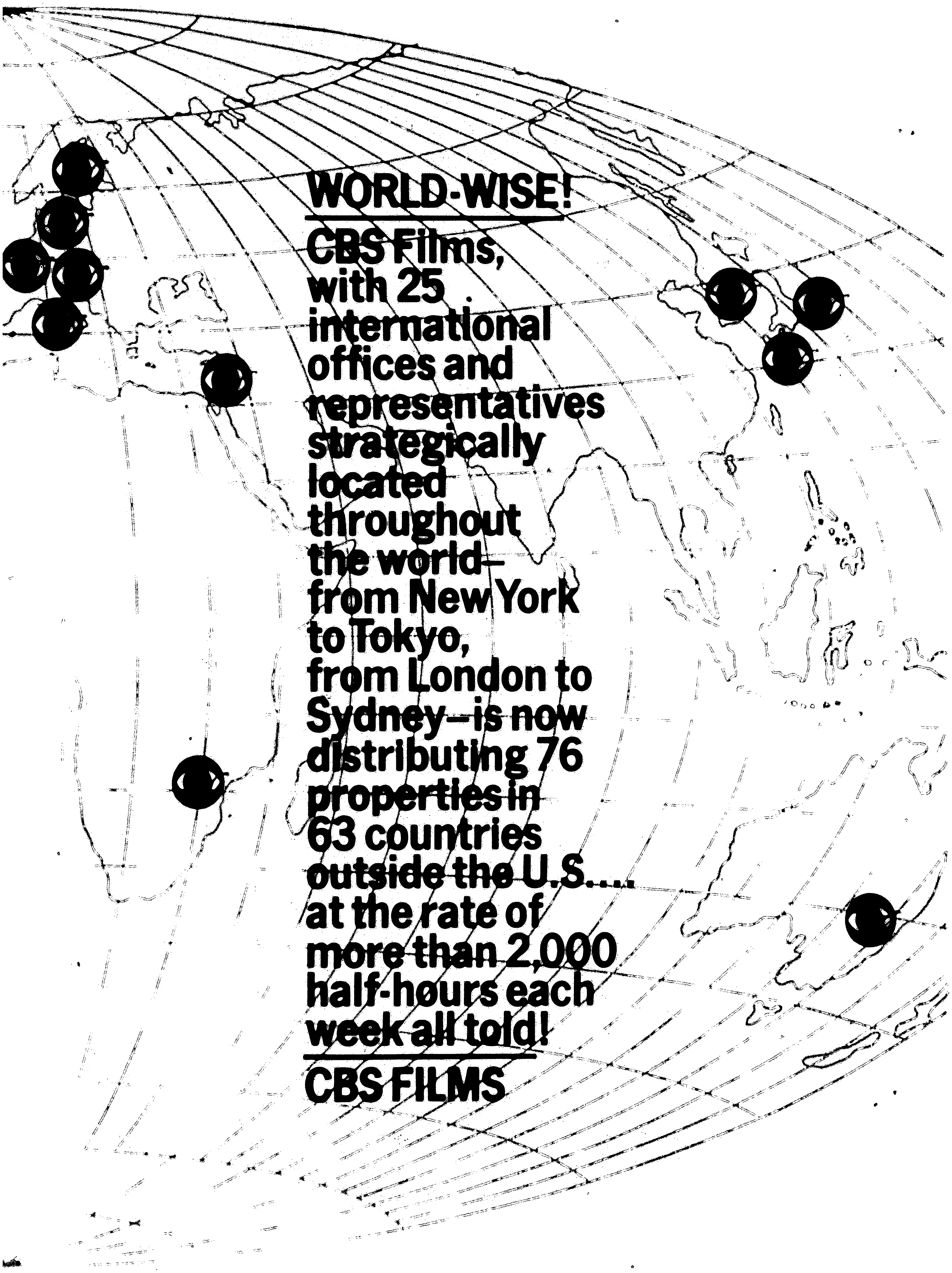
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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

ATLANTA

STATIONS: WSB, WAGA, WAII. SURVEY PERIOD: JANUARY 4-31, 1963.

Rk.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WAGA	[illegible]	34	1.	Ripcord (Thurs. 7:00)	WSB	UA-TV	[illegible]	35	Biography	WAGA	44,700
2.	Bonanza	WSB	[illegible]	35	2.	Amos & Andy (Mon.-Fri. 6:30)	WAGA	CBS Films	[illegible]	29	News; Wea; Hunt-Brink	WSB	[illegible]
3.	Dick Van Dyke	WAGA	[illegible]	32	3.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	143,700	31	Beachcomber	WAGA	[illegible]
4.	Rawhide	WAGA	[illegible]	31	4.	Hennesey (Tues. 7:00)	WSB	NBC Films	[illegible]	29	Hong Kong; Sea Hunt	WAGA	[illegible]
5.	Red Skelton	WAGA	[illegible]	41	5.	Whirlybirds (Wed. 7:00)	WSB	CBS Films	[illegible]	33	Rebel	WAGA	[illegible]
6.	Candid Camera	WAGA	[illegible]	31	6.	Rebel (Wed. 7:00)	WSB	ABC Films	[illegible]	19	Whirlybirds	WSB	[illegible]
7.	Lassie	WAGA	[illegible]	30	7.	Yogi Bear (Mon. 6:00)	WSB	Screen Gems	[illegible]	22	Panorama	WAGA	[illegible]
8.	Route 66	WAGA	[illegible]	30	8.	Beachcomber (Mon. 7:00)	WAGA	ITC	[illegible]	23	Death Valley Days	WSB	143,700
9.	Virginian	WSB	[illegible]	29	9.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	[illegible]	22	Panorama	WAGA	[illegible]
10.	Andy Griffith	WAGA	145,000	31	10.	Popeye (Mon.-Fri. 5:00)	WSB	UAA, KING	[illegible]	20	Sea Hunt; High Patrol	WAGA	70,000

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: JANUARY 4-31, 1963.

1.	Ben Casey	WBKB	[illegible]	47	1.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	[illegible]	17	News; Wea; Hunt-Brink	WNBQ	[illegible]
2.	Candid Camera	WBBM	[illegible]	41	2.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	[illegible]	16	6:00 Report; CBS News	WBBM	[illegible]
3.	What's My Line	WBBM	[illegible]	40	3.	Mr. Lucky (Fri. 9:30)	WBKB	Official	[illegible]	13	Jack Paar; Tel Hr.	WNBQ	[illegible]
4.	Lucy Show	WBBM	[illegible]	39	4.	Rocky & Friends (Wed., Fri. 6:00)	WGN	PAT	[illegible]	13	News; Wea; Hunt-Brink	WNBQ	274,100
5.	Danny Thomas	WBBM	[illegible]	39	5.	Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	[illegible]	12	News; Wea; Hunt-Brink	WNBQ	[illegible]
6.	Garry Moore	WBBM	[illegible]	39	6.	Mike Hammer (Tues. 9:30)	WGN	MCA	[illegible]	11	Garry Moore	WBBM	541,500
7.	Bonanza	WNBQ	721,100	34	7.	Third Man (Fri. 9:30)	WGN	NTA	[illegible]	10	Jack Paar; Tel Hr.	WNBQ	[illegible]
8.	Red Skelton	WBBM	[illegible]	34	8.	Wild Cargo; Harbor (Thurs. 7:30)	WGN	Lakeside	104,000	8	Dr. Kildare; Goodman	WNBQ	[illegible]
9.	Andy Griffith	WBBM	[illegible]	31	9.	Three Stooges (Sat. 10:00)	WGN	Screen Gems	[illegible]	9	Rin Tin Tin; Roy Rogers	WBBM	172,700
10.	Beverly Hillbillies	WBBM	[illegible]	30	10.	[illegible] (Sat. 8:00)	WGN	CBS Films	[illegible]	9	Defenders	WBBM	[illegible]

HOUSTON, TEX.

STATIONS: KPRC, KHOU, KTRK. SURVEY PERIOD: JANUARY 4-31, 1963.

1.	Beverly Hillbillies	KHOU	222,100	45	1.	Bugs Bunny (Sat. 12:00)	KTRK	UAA	[illegible]	20	Bible Telecourse	KHOU	15,300
2.	Ben Casey	KTRK	207,400	44	2.	Peter Gunn (Tues. 9:30)	KPRC	Official	[illegible]	19	Garry Moore	KHOU	135,400
3.	Candid Camera	KHOU	[illegible]	37	3.	Lawman (Mon.-Fri. 5:30)	KHOU	Warner Bros.	[illegible]	16	Yogi, McGraw; Casper	KTRK	[illegible]
											Huck Hound; Popeye	KTRK	[illegible]
4.	Rawhide	KHOU	[illegible]	36	4.	Best of Post (Sun. 5:30)	KTRK	ITC	[illegible]	17	Science In Action	KPRC	51,200
5.	Red Skelton	KHOU	177,[illegible]	34	5.	Supercar (Sat. 5:30)	KHOU	ITC	[illegible]	15	Larry Kane	KTRK	[illegible]
6.	Gunsmoke	KHOU	177,500	34	6.	Hennesey (Mon. 7:00)	KHOU	NBC Films	[illegible]	14	Dakotas	KTRK	[illegible]
7.	Bonanza	KPRC	174,000	36	7.	Popeye Club (Fri. 5:30)	KTRK	UAA, KING	[illegible]	16	Lawman	KHOU	[illegible]
8.	Stoney Burke	KTRK	[illegible]	31	8.	Groucho; Foot. Bowl	KHOU	NBC Films	71,[illegible]	13	Wide World Sports	KTRK	[illegible]
						(Sat. 5:00; Sun. 12:30)					Thea; Bowl; Golf; Spts	KPRC	[illegible]
9.	Rifleman	KTRK	151,700	30	9.	Riley; Foot. Bowl	KHOU	NBC Films	[illegible]	13	Bowl; Wide World Spts	KTRK	[illegible]
						(Sat. 2:30, 5; Sun. 12, 1, 3)					Asked; MGM Th; et. al.	KPRC	47,200
10.	Dakotas	KTRK	[illegible]	28	10.	Casper Ghost (Wed. 5:30)	KTRK	ABC Films	[illegible]	14	Lawman	KHOU	[illegible]

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: JANUARY 4-31, 1963.

1.	Ben Casey	KMBC	[illegible]	46	1.	M Squad (Fri. 9:30)	KMBC	MCA	[illegible]	21	Jack Paar; Tel Hr.	WDAF	[illegible]
2.	Beverly Hillbillies	KCMO	[illegible]	44	2.	Riverboat (Sun. 5:30)	KMBC	MCA	[illegible]	23	News; Wea, Speak	KCMO	[illegible]
											Lassie	KCMO	75,100
3.	Hazel	WDAF	[illegible]	39	3.	Checkmate (Sat. 5:30)	KMBC	MCA	[illegible]	19	Two Faces West	WDAF	[illegible]
											News; Wea; Sports	KCMO	[illegible]
4.	Candid Camera	KCMO	[illegible]	43	4.	Death Valley Days (Fri. 8:30)	WDAF	U.S. Borax	[illegible]	18	77 Sunset Strip	KMBC	[illegible]
5.	Andy Griffith	KCMO	[illegible]	33	5.	Wyatt Earp (Sun. 5:00)	KMBC	ABC Films	[illegible]	18	Meet Press; Pro Bowl	WDAF	[illegible]
6.	Gunsmoke	KCMO	[illegible]	38	6.	Rebel (Mon.-Fri. 5:30)	KMBC	ABC Films	[illegible]	19	Dragnet	WDAF	[illegible]
7.	Dakotas	KMBC	172,400	31	7.	[illegible], Cong; Bowl (Sun. 3:00)	WDAF	UA-TV	72,[illegible]	13	Public Affairs	KCMO	[illegible]
8.	Bonanza	WDAF	172,100	34	8.	Torey; Popeye	KMBC	UAA, KING	[illegible]	15	Cous Ken; Whirlybirds	KCMO	[illegible]
						(Mon., Fri. 5:00; Sat. 10:00)					Rin Tin Tin; Roy Rogers	KCMO	[illegible]
9.	Rifleman	KMBC	[illegible]	27	9.	Bugs Bunny (Sat. 9:00)	KMBC	UAA	[illegible]	12	Alvin Show	KCMO	[illegible]
10.	Lawrence Welk	KMBC	[illegible]	30	10.	Everglades; Pro Bowl (Sun. 3:30)	WDAF	Economee	[illegible]	11	Public Affairs	KCMO	[illegible]

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: JANUARY 4-31, 1963.

1.	Ben Casey	WFIL	[illegible]	45	1.	Ripcord (Thurs. 7:00)	WRCV	UA-TV	427,100	23	7:00 Report, CBS News	WCAU	[illegible]
2.	Candid Camera	WCAU	[illegible]	38	2.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	[illegible]	21	7:00 Report, CBS News	WCAU	[illegible]
3.	Hazel	WRCV	[illegible]	29	3.	Wyatt Earp (Wed. 7:00)	WRCV	ABC Films	[illegible]	21	7:00 Report, CBS News	WCAU	[illegible]
4.	Wagon Train	WFIL	[illegible]	34	4.	Popeye; Space Angels (M-F 5:30)	WFIL	UAA, KING	[illegible]	17	Early Show	WCAU	[illegible]
5.	Combat	WFIL	[illegible]	31	5.	Sea Hunt (Sat. 7:00)	WCAU	Economee	[illegible]	17	West Point	WFIL	[illegible]
6.	Sat. at Movies	WRCV	[illegible]	35	6.	Adv. in Paradise (Fri. 7:30)	WFIL	20-Fox-TV	[illegible]	15	International Showtime	WRCV	[illegible]
7.	Jack Paar; Tel Hr.	WRCV	[illegible]	35	7.	Biography (Fri. 7:00)	WRCV	Official	[illegible]	13	7:00 Report, CBS News	WCAU	[illegible]
8.	Dr. Kildare; Goodman	WRCV	[illegible]	30	8.	Yogi Bear (Mon. 5:00)	WFIL	Screen Gems	[illegible]	16	5:00 O'Clock Show	WRCV	171,100
9.	Donna Reed	WFIL	[illegible]	31	9.	Rebel; Basketball; Hock (Fri. 10:30)	WFIL	ABC Films	[illegible]	10	Jack Paar; Tel Hr.	WRCV	[illegible]
10.	What's My Line	WCAU	[illegible]	33	10.	Rocky & Friends (Wed., Fri. 5:00)	WFIL	PAT	251,500	15	Life of Riley	WCAU	[illegible]

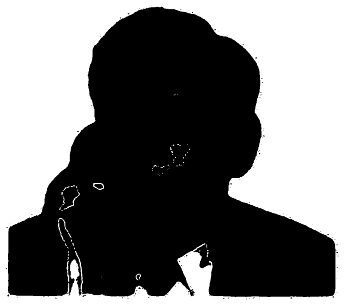
PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIOD: JANUARY 4-31, 1963.

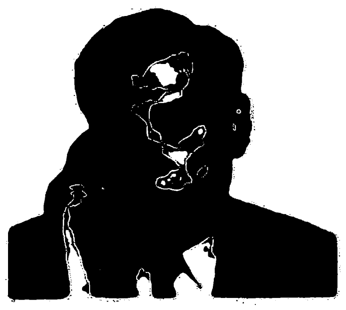
1.	Red Skelton	KOIN	[illegible]	37	1.	Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	[illegible]	23	Detectives	KGW	[illegible]
2.	Rawhide	KOIN	[illegible]	30	2.	Flying Doctor (Sat. 6:00)	KOIN	TV Marketeers	[illegible]	16	Newsbeat, Sat. Report	KGW	[illegible]
3.	Lucy Show	KOIN	[illegible]	32	3.	Pioneers (Mon. 7:00)	KOIN	Robeck	[illegible]	15	Lawman	KPTV	[illegible]
4.	Gunsmoke	KOIN	[illegible]	33	4.	Hong Kong (Tues. 6:30)	KOIN	20-Fox-TV	91,100	18	Yogi Bear	KGW	[illegible]
											People Are Funny	KPTV	[illegible]
5.	Candid Camera	KOIN	[illegible]	30	5.	Kingdom of The Sea (Sat. 6:30)	KOIN	Medallion	[illegible]	13	Adv. In Paradise	KGW	[illegible]
6.	Andy Griffith	KOIN	[illegible]	30	6.	True Adventure (Fri. 6:30)	KGW	Teledynamics	[illegible]	22	Highway Pat'l; M Squad	KOIN	[illegible]
7.	Beverly Hillbillies	KOIN	[illegible]	31	7.	You Asked For It (Sun. 6:00)	KPTV	Crosby-Brown	[illegible]	20	20th Century	KOIN	[illegible]
8.	I've Got A Secret	KOIN	[illegible]	35	8.	Sea Hunt (Thurs. 6:30)	KOIN	Economee	[illegible]	20	Huckleberry Hound	KGW	[illegible]
9.	Jack Benny	KOIN	[illegible]	33	9.	Ripcord (Mon. 6:30)	KOIN	UA-TV	[illegible]	14	Quick Draw McGraw	KGW	[illegible]
10.	Danny Thomas	KOIN	[illegible]	27	10.	Five Fing[illegible] (Wed. 6:30)	KOIN	20-Fox-TV	[illegible]	14	Outdoor Sportsman	KGW	[illegible]
											Across The 7 Seas	KGW	[illegible]

"What's that, Len? My show's in syndication by popular demand? Great!"

"... and we're already sold in New York and Los Angeles! Wow!"



"... and stations all over are asking for me because comedy's so popular...with 10 comedy shows in Nielsen's top 15? Terrific!"



"... and you're giving stations photos and promo extras for every episode, just like the networks! That's swell!"

"Gee! I wish I owned a television station so I could buy THE TOM EWELL SHOW."

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Agency Vox Pops Producers On Minow Influence on Programs; FCC Chieftain Comes Out Ahead

By BILL GREELEY

Television programming has been completely Minowized, says an ad agency president who hired Trendex to survey the top program producers as regards the FCC chairman's influence on the medium.

Project was ordered by Zal Venet, prexy of the New Jersey ad agency that bears his name. Conclusions were drawn from 43 responses from leading program producers for network and syndication film shows. Cooperating in the study were execs from Revue, Four Star, 20th Fox, Screen Gems, Talent Assoc.'s, Plautus Productions, Warner Bros., Filmways, Desilu and T&L Productions. Shows represented include "Beverly Hillbillies," "Ben Casey," "The Lucy Show," "Gunsmoke," "The Defenders," "Dr. Kildare," "Alfred Hitchcock Hour," "Combat," "GE True," "Hazel," "Perry Mason," "Wagon Train," "Laramie," "Hawaiian Eye" and others.

Conclusions: Minow's pronouncements, especially criticism of undue violence, has had direct and sharp effect on tv programming. A majority of execs admit they have consciously tailored shows to conform with FCC recommendations.

An overwhelming percentage of programming policy-makers are resigned to the government's role as a program influencer.

Most feel the Minow program values have merit. In one case, a producer says the new climate has allowed him greater creative freedom.

Four questions were asked:

Has FCC Commissioner Newton Minow's call for more balanced programming and more diverse fare influenced your thinking in the kinds of program ideas you might come up with—namely, more ambitious productions, more cultural slant etc.?

Close to 50% answered in the affirmative. Consensus of opinion was summarized by the producer of a comedy show—"We are acutely aware of him."

Most of the 22 execs who answered "no" felt they were already trying to improve the quality of their programming before FCC pressure. One said, "It has influenced the sponsors and network so we can now do the kind of shows we want to do."

Only one of the 43 execs objected—"I think he's a good attorney, but he shouldn't tell me how to run my business."

Second question: Has your approach to the scenes of violence been softened? Close to 25% said yes, and another 25 or so said that violence was outside the format or scope of their shows. The percent of producers who muted their approach to violence, therefore, is much higher than it appears.

Comments: "We are all becoming aware of the great stir in this line and examine our show closely."

"We never show a murder or the results—it's all off-scene action."

"Subconsciously, yes — but consciously, no."

Third question: do you think that Minow should be discussing programming at all?

An amazing 81.4% of the programmers—35 out of the 43—had no objection to the FCC intervention. Consensus was that Minow had as much right to discuss programming as anyone — perhaps more. Consensus felt that constructive criticism is beneficial to the industry.

Only three said they didn't think the government should attempt to regulate programming through the FCC chief's suggestions and discussions of the medium. Two others said Minow should know more about the producer's problems.

Fourth question: Do Minow's program values in general have merit?

A majority of 90.1% voted affirmatively. Some gave all-out approval, "We can all benefit by his ideas," and "indeed brilliant." There were several, however, who felt Minow has been too idealistic, or lacks sufficient understanding of tv's problems. Many begged a difficulty of reconciling Minow's suggestions with the necessity of a broad public appeal for commercial video.

On the whole, agency prexy Venet concludes that "not only is the outcry from one of the groups most intimately concerned with the problem — programming execs themselves—almost inaudible (as suggested in a recent Fortune mag article), but they present an attitude which might easily be interpreted as a mandate for 'state intervention.'"

Network Neophytes

Television Bureau of Advertising reports that 59 advertisers used tv for the first time in 1962, spending $13,700,304 in gross time billings.

Lestoil was the biggest new-to-web spender with billings of more than $2,600,000. Least was Minnesota Woolen with a bankroll of $6,402.

There were a total of 361 sponsors of network tv in '62. Almost half—180—spent less than $500,000 in gross time billings.

Tom De Huff's Switch

Tom De Huff has resigned as veepee and director of tv for Cunningham & Walsh ad agency to become a partner in another agency, the Zakin Co.

With C&W since 1958, De Huff before that was with the Wm. H. Weintraub Co. (now Norman, Craig & Kummel) and ABC. At Zakin, he will handle account management and broadcast supervision. Partners in the six-year-old agency are De Huff, Alvin Zakin & Theodore Eisenberg.

315 Repeal Dims But a Reprise Of '60 Format Likely

Washington, March 26.

National chairmen of both major political parties are all for suspension of equal time provisions in the 1964 presidential go-round, but that's all.

The Democrats' John Bailey and the Republicans' William E. Miller, who is also an upstate N.Y. Congressman, have so informed a House subcommittee.

Miller said he endorses the resolution which would duplicate the action of 1960 in freeing the top two candidates from equal time requirements.

He said it paved the way for the "Great Debates" last time and this was a good thing. But all-out repeal of Section 315 might not be such a good idea, added Miller, because "I'm not prepared at this time to leave to the networks the political future of all those who run for office."

For once, Bailey echoed Miller's sentiments. He thought 1964 presidential equal time suspension would be great, but section 315 ought to stay to protect candidates until and unless there is ironclad assurances their rights will be safe without it.

Neither one agreed with Rep. Oren Harris (D-Ark.) who would like to see the suspension apply to state candidates too. Nobody else seemed to either.

The subcommittee, headed by Rep. Walter Rogers (D-Texas) will "hold the record open a little while longer" before taking action on the resolution before it.

There appears to be few obstacles, however, to a reprise of the 1960 action.

KHOW's 600G Sale

Denver, March 26.

The Trigg-Vaughn Stations of Dallas, have added KHOW-AM to their growing chain. T-V announced Wednesday (20) they had purchased, subject to FCC okay, the former ABC affil for $600,000.

Dave Scribner, veepee in charge of radio for the firm, says no major management changes will occur except at the top. Thomas Wilson, board chairman of the indie, will step down after FCC approves sale.

Treyz to Schick

Ollie Treyz, the former ABC-TV president who exited Warner Bros. as veepee in charge of tv network sales last week, is joining the Schick Division of Revlon.

Treyz will be v.p.-executive in charge of sales promotion and merchandising.

BBC Board Chief Outlines Pattern Of 2d Channel

Glasgow, March 26.

The second BBC television channel will, at the outset, provide 25 hours of fresh material per week, with three peak hours of viewing each evening and extra hours at weekends.

Sir Arthur fforde, chairman of the BBC Board of Governors, said this at a luncheon here to mark 40 years of sound broadcasting in Scotland.

The program, he said, would be "very different from BBC 1, the present channel, and would not be a diluted version of those programs. An overall control of both programs would see that they were complementary and provided genuine alternatives of choice.

One problem was: Where was all the material going to come from?

"On the side of the arts, we need authors, composers, artistes, musicians, actors and producers outside the BBC as well as within it, to see it as an opportunity and adapt it as the medium, for their talents and ideas.

"On the side of information, we need regional contributions to the networks, so as to present to the U.K., as a whole true pictures of its component parts."

BBC topper said they were building in Glasgow what would be the first television studio outside London to be equipped for 625-line transmission.

Sir Arthur described BBC 2, the forthcoming channel, as "technically an adventure into a new field, the Ultra High Frequencies, and 625-line definition, which is new to Britain."

"We shall be entering, too, into color television which, for all its exciting artistic possibilities, calls for a difficult technical judgment in deciding which color systems we and other countries in Europe, and perhaps in the U.S.S.R., shall use."

Denver TV Editorial In Police Scandal Case Now $1,500,000 Action

Denver, March 26.

Another police captain has slapped KIMN with a $1,500,000 libel suit as result of the station's editorials on the Denver police scandal.

Suits now pending against the rock 'n' roller amount to $3,000,000. Last August, Capt. Walter Nelson charged KIMN had accused him of being a crook in 16 different broadcasts. He's also asking for $1,500,000 but the case has not yet come to trial.

The latest suit was brought in District Court by Capt. John Haeflinger, who said KIMN intimated he was caught in a photograph taken by a hidden camera during a 1960 burglary of a downtown department store. No picture, however, was ever produced despite several Grand Jury investigations into the matter.

Haeflinger said one of KIMN's editorials dared the officer to sue. Later, KIMN was quoted as saying, "This (failure to sue) in itself is validation of our charges."

Neither Haeflinger nor Nelson have ever been accused or charged of complicity in the scandals by the district attorney's office.

Co-defendants with KIMN in both suits are Kenneth Palmer, general manager, and Don Martin and Bob Scott, members of the KIMN news staff.

Houston—William Sinclair, former newscaster on WOAI-TV, San Antonio, has joined the news staff of KPRC-TV and takes over the Sunday night news show.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Nine-year-old actress Lodice [illegible] signed to costar with Darren McGavin on a "Defenders" stanza scripted by James Lee . . . Charles Aznavour, French singer-actor-composer, slated for his American concert bow at Carnegie Hall March 30, videotaped a Jack Paar guest shot for show of March 29 . . . New Christy Minstrels, who have been regulars on the Andy Williams show from the Coast, make their New York nitery bow at the Latin Quarter tonight (27) . . . Randy Sparks, leader of the Christy Minstrels, will guest Joe Franklin's (WOR-TV) "Memory Lane" show March 29 . . . Radio commentator Fulton Lewis Jr. returns to the New York air via WOR, where he was berthed previous to Mutual Broadcasting's switch to WHN. Latter station recently dropped Lewis and George Hamilton Combs, another MBS commentator, while keeping the web's regular news feeds . . . Victor Lukens has joined Robert Lawrence Productions as director of photography . . . Actor Ronald Dawson has been signed for a guest shot on NBC-TV's new daytimer, "The Doctors" . . . Elizabeth Pender, with the flackery since March of '61, has been named veepee of Phil Dean Assoc.'s.

CBS Newsmen Winston Burdett and cameraman Joseph Falletta, who had been reported missing after a stay of almost three weeks in Yemen, are safe and sound, and returned to Rome. They obtained exclusive footage inside revolution-torn Yemen, to be broadcast Friday (29) on "Eyewitness" . . . Jay Eliasberg, CBS-TV research director, recuperating after a bout with pneumonia . . . Bruno Zirato Jr., associate producer of "To Tell The Truth," suffered broken ribs and nose in car mishap . . . Ross Bagdasarian, creator of "The Alvin Show," back to Coast . . . William Talman, the always beaten D. A. on "Perry Mason," returns to stage April 4 in Coast legit production of "Born Yesterday" . . . Mike Dann, CBS-TV program v.p., back from Coast . . . Irwin Kostal, musical director for "Garry Moore Show," on a leave of absence for a Coast assignment to be musical director of the forthcoming Walt Disney film, "Mary Poppins." He is due back with Moore Dec. 1 . . . Art Thebodo, former casting director for tv producer Gordon Duff and ex casting aide at CBS-TV, has a key role in a "Defender" episode, to be telecast shortly . . . Bob McCarthy, CBS-TV stagehand and professionally known as Lee Masterson, magician-illusionist, completed a two-week stint with Steve Allen and has an upcoming date with Johnny Carson. His piano-disappearing act has been incorporated into Liberace's new night club stint . . . Jerry Liddiard named Coast tv sales manager for Embassy Pictures . . . WCBS Radio personality Bob Maxwell has been tapped as emcee of the International Festival for New York U . . . Arthur Salsburgh named assistant research director for CBS Television Stations Division.

Geraldine Brooks in New York from the Coast to guest star in "The Defenders" sequence, "Everybody Else Is Dead," which, for the first time, discloses a fictional love interest involving regular star E. G. Marshall . . . Susannah Gibbon, tv model and actress, has taken over the weather girl chores at WABC-TV . . . LeRoy [illegible] named manager of Metro Radio Sales' St. Louis office . . . [illegible], WNEW Radio engineering staffer since 1952, named engineering supervisor for the news department . . . Paul Taubman, NBC music director, will conduct at the Lamb's Gambol dinner for John Wayne April 6, at the Waldorf Astoria Hotel.

Bert Schwartz, formerly of Y&R, now at NBC Press as the man handling NBC International . . . Art Stark, Johnny Carson's ex-producer (on ABC-TV's "Who Do You Trust?"), rejoins his old companion, this time as producer of Carson's "Tonight" string on NBC-TV. That's because Perry Cross, currently over "Tonight," is going to ABC-TV, to handle Jerry Lewis' weekly stanza . . . Stan Levine leads two lives: Days he's with NBC Press, nights he batons and drums for the Southampton, Dixie Racing & Clambake Society, which is doing a stint at the Tiana Club in the east 50s . . . Glenn Bobbie named program manager of "Today" . . . Richard Watts seems to have become the most consistent drama critic on "Today" . . . Newscaster Henry Lewis joining the staff of WTFM here . . . Walter D. Scott, exec veep over NBC-TV, will rep American tv, according to his network, on a special Easter Sunday show to Iron Curtain nations by Radio Free Europe . . . "Television Bloopers" is the title for the sixth forum of the season to be sponsored by the local chapter of the TV Academy on Thursday (28); Roger Englander chairs the panel.

Leonard Traube, ex-WCBS-TV and former VARIETY staffer, has joined Al Rylander's dept. at NBC . . . The lightweight championship bout in Hato Rey, P.R., will be broadcast exclusively in N.Y. by WHOM, the radio indie. Ballantine will bankroll the Gotham coverage, which will be in Spanish, between champion Carlos Ortiz and Doug Vaillant. Stanza is scheduled for 9 p.m., N.Y. time, next Saturday (30) . . . Arnold Michaelis has taken his two "talk" productions abroad for a week of taping in Paris and London. Michaelis will cut an "Adlai Stevenson Reports" for ABC-TV in Paris during the UN Ambassador's visit there. Guest will be Thomas K. Finletter, U.S. Representative to NATO. He also will tape several shows this week in London for his syndicated "View from the Top" weekly half-hour on WOR-TV, N.Y., and RKO General tv stations. Peter O'Toole and Peter Sellers will be guests.

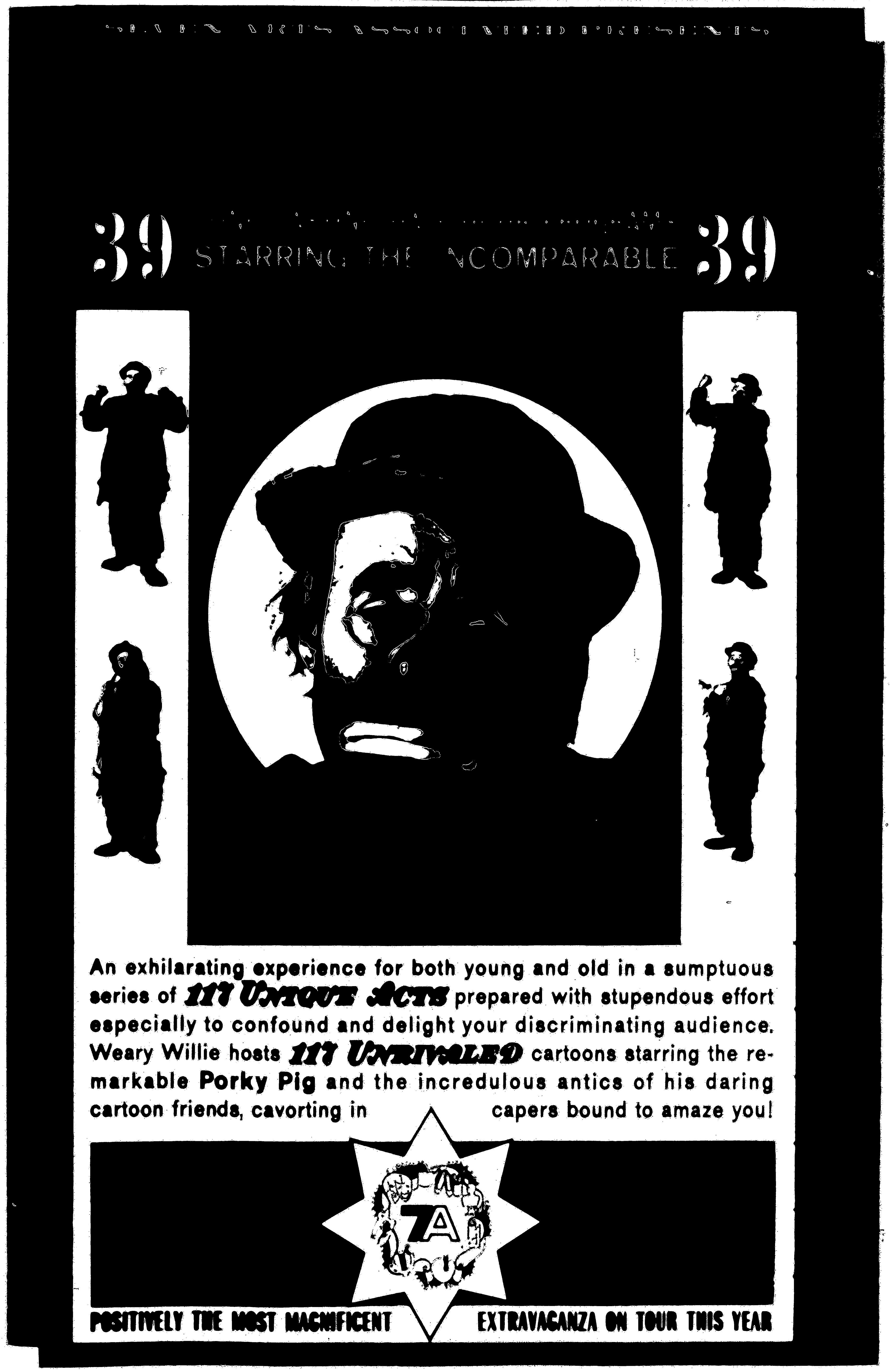
IN HOLLYWOOD . . .

ABC's sales veep on the Coast, Vincent Anthony Francis, was invited by his opposite number at NBC, Harry Floyd, to attend a luncheon at NBC's Burbank studio. Door prize was $750 color set. If Francis didn't win it there'd be no story . . . Don Jones checked out of Casey Shawhan's flackery at NBC to join U. S. Info Agency with assignment to Pakistan. His berth taken by Neil Clemens, late of the downtown Mirror (defunct) and Times . . . Mick Kennedy came out to have Ozzie Nelson meet with his new sponsors, American Gas Assn. and then zoomed on the desert to keep his hide dark . . . Perbo Levy, who is an owner of Arizona Manor hotel in Phoenix, fronted George Gobel for a few nights of pilot plotting . . . Hank Weaver, KABC sportscaster, hospitalized after auto crackup . . . Connie Moran and Tom Kennedy departed KABC-TV's "Round the Town" stripper . . . Peter Potter, vet shellac spinner, back in action with "Stars and Strikes", a bowling series with name players to pick up loot for their favorite charities . . . Gerry Johnson checked off KNXT "Panorama Pacific" for vocal assignments with Hanna-Barbera cartoons.

IN CHICAGO . . .

FCC chairman Newton Minow will submit to questions from the Daily News' Terry Turner and another newsman not yet announced on WGN-TV's "Your Right To Say It," being telecast the Monday (1) after the NAB conclave . . . WNBQ will preempt "Andy Williams Show" on April 25 to roll a 60-minute candid documentary on the four Chicago newspapers, with Charles McCuen narrating . . . WBBM Radio loses still another of its staff vocalists when Connie Mitchell moves to the Coast a week hence. Station has signed a vocal group, The Arbors, to replace the King's Jesters and now is shopping for another gal singer . . . WGN-TV, which already has the corner on kiddie shows in this market, last week picked up "Mickey Mouse Club" for the fall sked . . . Don Orloff, longtime personnel director of WBBM-TV, moves to the Coast next month with Columbia Records. He'll be farewelled at two parties this week, one given by several present members of the staff, the other by the WBBM-TV "Alumni Assn." which includes, among others, Jim Conway, Ray Rayner, Pat Buttram and Paul Frumkin . . . Herb Lyon's variety stanza quits WGN-TV April 15 . . . Frank Reynolds,

(Continued on page 44)


39 STARRING THE INCOMPARABLE 39
An exhilarating experience for both young and old in a sumptuous series of 117 UNIQUE ACTS prepared with stupendous effort especially to confound and delight your discriminating audience. Weary Willie hosts 117 UNRIVALED cartoons starring the remarkable Porky Pig and the incredulous antics of his daring cartoon friends, cavorting in capers bound to amaze you!
7A
POSITIVELY THE MOST MAGNIFICENT EXTRAVAGANZA ON TOUR THIS YEAR

KOA Prexy Quits To Run for Mayor

Denver, March 26.

Feeling, as he does, that the incumbent mayor has provided "inadequate leadership" and is "dragging his feet" where city progress is concerned, Bill Grant has chucked his job as president and board chairman of Metropolitan Television Co. to enter Denver's mayoralty race. Metropolitan owns and operates KOA-AM-TV in Denver and KOAA-TV in Pueblo. (He'll be succeeded as prexy and chief executive officer of Metropolitan by Ralph Radetsky.)

Grant, the 1962 chairman of the NBC Radio Affiliates Committee, will be campaigning on a unique platform—that of being Denver's last mayor.

A prominent civic leader and Democrat, Grant has long been a supporter of the single metropolitan government concept that would encompass Denver and the three counties surrounding it. Denver itself is a county of more than 500,000 while the entire metro area has mushroomed to more than a million in the past few years.

The problem of finding a fair and equitable way for Denver to merge with its suburban neighbors is a top priority item, Grant believes.

"I would be proud to be the last mayor of the core city of Denver—to be succeeded by the first chief executive of the metropolitan city of Denver," Grant said in announcing his candidacy.

King TV Syndicate's 'Know Your Cartoons' Wrap-Around Format

From the viewpoint of the producer and distributor, sometimes the saddest things happen to a tv cartoon series once it goes on a local station.

A carefully nurtured and expensively produced cartoon series may wind up under so generic a local title as "Cartoon Carnival." Only the loyal viewers know where to tune in the specific property. Often the distributor himself can't find it in the ARB report.

What hurts most is that the promotional and merchandising value of the cartoon is thereby dissipated.

In order to correct the situation, King Features Syndicate is offering its stations the concept and wherewithal for a local wrap-around format that will give its three new cartoon series national identification while preserving local promotional values. The format, called "Operation Hangout," features an odd-ball ice cream parlor called The Hangout. The emcee is the soda jerk.

In addition, there are other features to KFS' expensive layout, all aimed at preserving the identity of the KFS cartoons, "Beetle Bailey," "Barney Google an' Snuffy Smith," and Krazy Kat."

14 More Stations In MCA TV Off-Web Sales

Another 14 stations have inked off-network MCA TV properties.

"Bachelor Father" was bought by WOC, Davenport, KCRA, Sacramento; KNTV San Jose; KEZI, Eugene; WRCV, Philadelphia, WAGA, Atlanta; and WGR, Buffalo.

Other recent half-hour sales include "Dragnet" to WGN, Chicago; KOMU, Columbia, Mo., KTVE, El Dorado-Monroe, and "M-Squad" to KFMB, San Diego, KYTV, Springfield, and WSB, Atlanta.

FM: Fly Mine

That the airlines dig the FM band is attested by the fact that WRFM, New York, last week signed its third airborne advertiser.

Joining Iberia Air Lines of Spain and Sabena as WRFM bankrollers is TWA. Latter's schedule calls for 14 one-minute spots a week for 13 weeks. Foote, Cone & Belding is the TWA agency.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

LOS ANGELES • STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP.

• SURVEY DATES: JANUARY 4-31, 1963.

KNXT Total Area Homes: 186,000 / Metro Rating: 7 / Share of Audience: 21

MONDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 7 "THE 49TH MAN"
John Ireland, Richard Denning
1953, Columbia, Screen Gems

Jan. 14 "FATHER WAS A FULLBACK"
Fred MacMurray, Maureen O'Hara, T. Ritter
1949, 20th Century-Fox, NTA

Jan. 21 "MARK OF ZORRO"
Tyrone Power, Linda Darnell, Basil Rathbone
1940, 20th Century-Fox, NTA

Jan. 28 "TARZAN AND THE AMAZONS"
Johnny Weissmuller, Brenda Joyce
1945, RKO, Banner Films

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
L. Thaxton Sh. 5:00-5:30	KCOP 116,700
Popeye 5:30-6:00	KTLA 138,300
News; Weather; Sports; Com. 6:00-6:30	KNBC 280,800

KNXT Total Area Homes: 292,100 / Metro Rating: 12 / Share of Audience: 32

TUESDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 8 "RETURN OF FRANK JAMES"
Henry Fonda, Gene Tierney, Jackie Cooper
1940, 20th Century-Fox, NTA

Jan. 15 "GOD IS MY PARTNER"
Walter Brennan
1957, 20th Century-Fox, NTA

Jan. 22 "MISS GRANT TAKES RICHMOND"
Lucille Ball, William Holden
1949, Columbia, Screen Gems

Jan. 29 "CAFE SOCIETY"
Fred MacMurray, Madeleine Carroll
1939, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
L. Thaxton Sh. 5:00-5:30	KCOP 113,800
Popeye 5:30-6:00	KTLA 112,000
News; Weather; Sports; Com. 6:00-6:30	KNBC 188,300

KNXT Total Area Homes: 162,000 / Metro Rating: 7 / Share of Audience: 22

WEDNESDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 9 "SMOKY"
Fred MacMurray, Anne Baxter, Burl Ives
1946, 20th Century-Fox, NTA

Jan. 16 "ROGUES OF SHERWOOD FOREST"
John Derek, Diana Lynn
1950, Columbia, Screen Gems

Jan. 23 "DRUMS OF TAHITI"
Dennis O'Keefe, Patricia Medina
1954, Columbia, Screen Gems

Jan. 30 "THIS LOVE OF OURS"
Merle Oberon, Claude Rains, Charles Korvin
1945, Universal, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
L. Thaxton Sh. 5:00-6:00	KCOP 134,300
News; Weather; Sports; Com. 6:00-6:30	KNBC 218,800

KNXT Total Area Homes: 214,400 / Metro Rating: 9 / Share of Audience: 26

THURSDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 10 "THE SPOILERS"
John Wayne, Marlene Dietrich, Randolph Scott
1942, Columbia, Screen Gems

Jan. 17 "THE TROUBLE WITH WOMEN"
Ray Milland, Teresa Wright, Brian Donlevy
1947, Paramount, MCA

Jan. 24 "TELL IT TO THE JUDGE"
Rosalind Russell, Robert Cummings, Gig Young
1949, Columbia, Screen Gems

Jan. 31 "RIDE 'EM COWBOY"
Abbott & Costello
1941, Universal, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
L. Thaxton Sh. 5:00-5:30	KCOP 147,000
Casper Ghost 5:30-6:00	KTTV 144,700
News; Weather; Sports; Com. 6:00-6:30	KNBC 280,100

KNXT Total Area Homes: 172,100 / Metro Rating: 6 / Share of Audience: 19

FRIDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 4 "PRISONERS OF THE CASBAH"
Gloria Grahame, Cesar Romero, Turhan Bey
1953, Columbia, Screen Gems

Jan. 11 "SAND"
Mark Stevens, Rory Calhoun
1949, 20th Century-Fox, NTA

Jan. 18 "STRANGE CONFESSION"
Jean Gabin, Richard Whorf, Ellen Drew
1944, Columbia, Screen Gems

Jan. 25 "ALICE IN WONDERLAND"
Charlotte Henry
1933, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
L. Thaxton Sh. 5:00-6:00	KCOP 108,500
News, Weather; Sports; Com. 6:00-6:30	KNBC 250,500

(Continued on page 40)

That WKRG Rap 'Ain't Frivolous'

Washington, March 26.

WKRG-TV, Inc., Mobile, was asked to answer FCC allegations that its 50% owner, the Mobile Press Register Inc., threatened advertisers to use the tv and radio stations licensed by WKRG.

Commission told WKRG to comment on the charges that the owners and employees of the Press Register newspapers either promised favorable publicity to advertisers on WKRG-AM-TV or unfavorable or no publicity to businesses advertising on rival stations.

Commission's letter said it didn't have enough information to call a hearing. FCC said it did, however, know enough to realize the complaints it received about WKRG "were neither frivolous nor completely unfounded."

FCC Chairman Newton Minow last week divulged to the House Antitrust subcommittee that Commission was investigating the Mobile situation. Subcommittee is probing possible monopoly and concentration of news media ownership.

FCC letter suggested a "degree of vigilance" by WKRG, "which may have been lacking in the past" to protect the public from monopolistic practices. The Press Register company owns Mobile's only newspapers.

Commission called on WKRG to elaborate on its present policies and future intentions as to unfair practices in restraint of trade.

WBBM 'American Jazz' Taping As a Benefit For Chi Symphony April 27-28

Chicago, March 26.

"The International Hour: American Jazz," which WBBM-TV is producing for the CBS-owned stations' International Program Exchange this year, will be used to raise funds for the Chicago Symphony Orchestra. A pair of taping sessions will be held evenings at the Opera House, April 27 and 28, as though they were public concerts, with all proceeds from the ticket sales turned over to the Mayor's Committee On Economic and Cultural Development.

Last year, when it appeared the Chicago Symphony might not open the current season because the musicians were asking a guarantee of longer employment and higher pay, Mayor Richard J. Daley stepped in to resolve the matter by promising that the responsibility for the extra weeks would be assumed by a group of civic leaders. It was then that the Mayor's Committee was formed to find new avenues of work for the orch and to promote funds to underwrite possible losses from the extended concert seasons for the next three years.

TV Stations Inc. Sets Pat Weaver for Chi

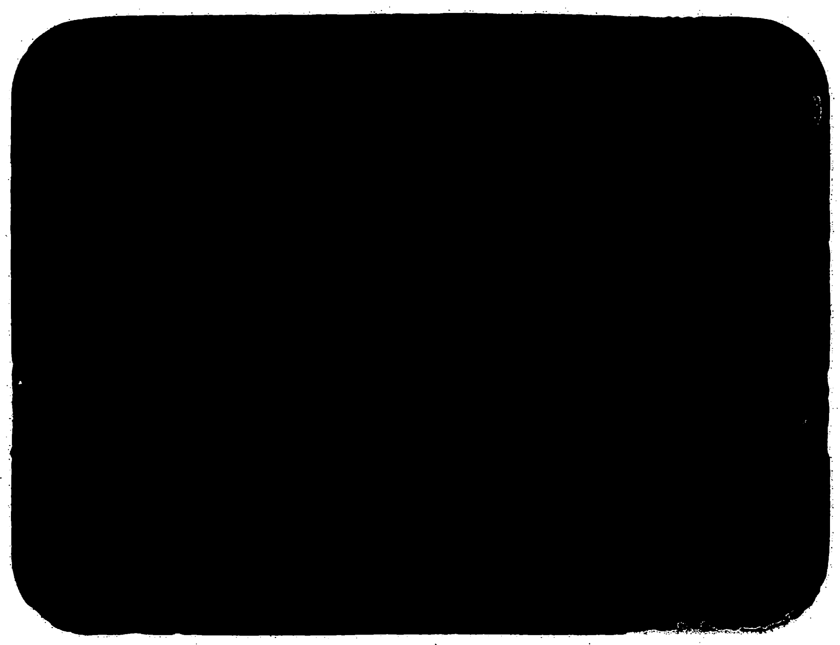
Sylvester L. (Pat) Weaver, board chairman of McCann-Erickson International and former prez of NBC, will be principal speaker at the April 1 breakfast meeting of TV Stations Inc., to be held in Chicago in conjunction with the National Assn. of Broadcasters conclave.

Meeting will be devoted to an analysis and discussion of the current syndicated and feature market, as it relates to station income. Other speakers will be W. D. (Dub) Rogers, TV Inc.'s chairman, and organization's prexy Herb Jacobs.

OF's 'Biography II'

Official Films, which will be offering "Biography II" at the NAB convention, reports that the second year of the archives series will cover a range of contemporary figures from Pope Pius XII to John Glenn.

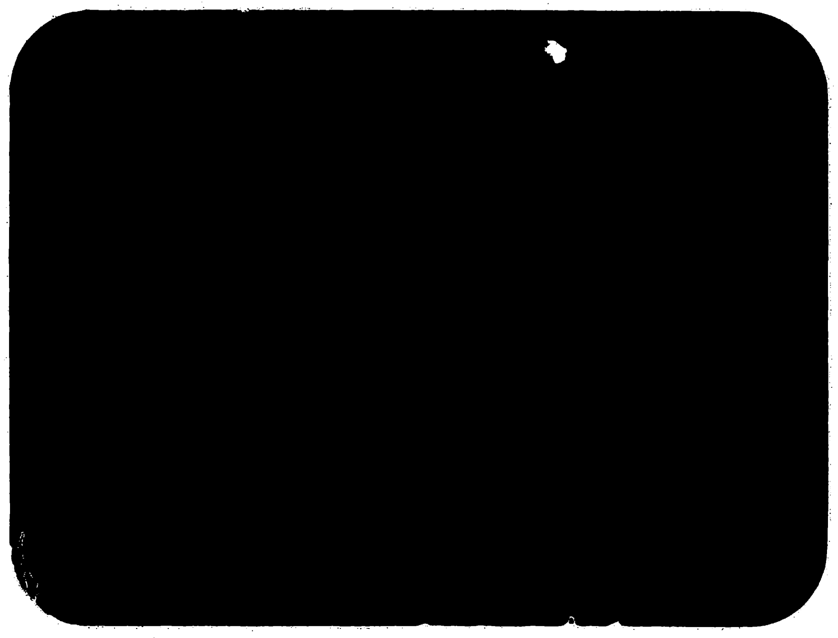
Others slated for the series include Konrad Adenauer, Eamon de Valera, Fidel Castro, Wendell Willkie, Thomas E. Dewey, Herbert Hoover and, on the distaff side, Grace Kelly, Helen Keller, Babe Didrikson, Evita Peron, Princess Margaret and Madame Chiang Kai-Shek.



Podner, you better visit Desilu Sales' NAB Convention Headquarters . . . or else.

That's where you'll see me and the other really great movie stars in "FRACTURED FLICKERS," produced by Jay ("Bullwinkle") Ward.

More amazing than a talking gorilla. Already sold in more than fifty markets for over 500,000 coconuts in less than 3 weeks.



Desilu will have these beautiful Gaslight Club girls as hostesses in Room 311 and the Presidential Suite at the Pick-Congress.

Desilu Sales' hospitality suite will have a real fine free lunch counter. Delectable food and refreshments.

You'll be swept off your feet . . . so be sure to see us at NAB.

Desilu Sales Inc.

NAB CONVENTION HEADQUARTERS: Presidential Suite (401-2-3) and Suite 311, **Pick-Congress Hotel**

780 NORTH GOWER STREET • HOLLYWOOD 38, CALIFORNIA • HOllywood 9-5911

Richard C. Dinsmore, Vice President, General Manager

From The Production Centres

Continued from page 40

ex-Fred Niles who recently closed his own film editing shop in N. Y., has joined Bob Rinder's outfit, Com-Edit here . . . WBBM Radio's "Gold Coast Show" notches its 10th anni this month. Station has installed Beef Larson and John Harrington in a two-man arrangement at 7 a.m. . . . WIND offering capsule lessons in spoken Russian (two phrases a day) by a Berlitz instructor on Perry Marshall's afternoon deejay stanza.

IN LONDON . . .

The long-lived quiz program "Take Your Pick," on AR-TV, celebrated its 300th seg March 8 with a homes viewing figure on TAM of 7,316,000 notching No. 4 in the National Top 20 . . . ATV's new Victorian crime skein "Casebook of St. Cork" has gone into production at the Elstree studios with John Barrie in the name lead. Skedded for its bow late June, 26 one-hour segs being filmed . . . Following its pioneering success last year with the first UK "University of the Year," Ulster TV is launching a new skein of experimental programs of adult educational value "The Inquiring MIND" SKEDDED FOR July-August . . . ATV producer Rita Gillespie has quit the company two weeks after returning from a leave of absence working spell in the U. S. She intends returning to work on some teen shows in L. A.

IN WASHINGTON . . .

Local Emmy committee nominated Joe McCaffrey, WMAL-TV, Mark Evans, WTTG-TV, Mac McGarry, WRC-TV and Julian Barber, WTOP-TV for the most outstanding television personality award . . . Thursday (28) marks 10th anni for CBS radio's "Capitol Cloakroom" . . . Washington chapter of the Academy of Television Arts and Sciences held party Monday (25) with skits lampooning the television industry . . . Robert Gilbert appointed production manager for WRC-TV after stint with WFLA-TV, Tampa, where he was exec producer of news and documentaries . . . Andrew White, a Howard Univ. student and member of the JFK jazz quintet here, won WGMS radio scholarship to Berkshire Music Center . . . Ann Kohl, promotional artist for WTOP radio and tv, receiving various honors for her book "Francis Discovers the World." Book won award at Book Jacket Competition and Show and Jacket judged the best children's book jacket of 1962 by New York Art Directors Club . . . WGMS will broadcast 15 minute "Latin American Press Review" every Thursday.

IN SAN FRANCISCO . . .

Michael Jackson's final show on KEWB will be Friday (29), after which the British-born diskjock leaves for KHJ (radio and TV) Los Angeles . . . Eight-man NBC-TV crew expected here momentarily to shoot an hourlong documentary on Frisco Police Dept. for DuPont Show of the Week . . . Looking ahead, KQED (Channel 9), non-profit community tv, is collecting merchandise for its ninth annual fund-raising marathon auction, to be held June 6-8. Event raised $107,000 for the station last year—about 20% of its total budget . . . Scott Beach, co-host of KCBS radio's "Spectrum 74" daytime programming, is one of the members of The Committee, new improvisational cabaret opening April 3 . . . Dan Arbett, formerly public relations director for KTVU (Channel 2), has joined L. C. Cole agency as an account exec . . . "Denny Dorian the Dinosaur," original half-hour play by an amateur from Lafayette (across the Bay), is under production at KRON-TV (Channel 4), first prize-winner in station's recent script contest . . . Ken Stratton is new sales manager of KCBS radio, succeeding Seymour Whitelaw (who left for KOL, Seattle). Stratton comes from CBS Radio Spot Sales in Chicago . . . New role for Bob Gauthier, co-host of KCBS' Weekend 74. He's author of an article on primroses for Sunset mag . . . KGO (Channel 7) will air seven Bay Area youth symphonic groups in a one-hour special, "The Young Sound of Music," April 12. Works ranging from Baroque to modern will be played.

IN BOSTON . . .

Larry Pickard, former managing editor of NBC-TV's "Today" show, resigned as WBZ-TV news director to open up own pr firm, Pickard Associates . . . Dean Winther, WBZ-TV adsales promotion manager, named assistant sales manager, succeeding Ted Wechsel, resigned. Robert Hudson, assistant adsales promotion manager, takes over Winther's post, with general services supervisor George Gagliol transferring to adsales promotion. Thomas Larsen, formerly with Technical Operations, Burlington, succeeds Gagliol. WBZ-TV national sales coordinator Larry Pomeroy upped to account exec, succeeded by Richard Bailey, WBZ account executive . . . Joe Ryan, WBZ-TV pr chief, and wife, Pauline, receiving congratulations on birth of third child, their first daughter, Justine . . . WBZ-TV program manager George Moynihan named to Boston Children's Theatre Board of Directors along with local tv personality Dick Kilbride and Herald drama critic Elinor Hughes . . . One day workshop seminar held by WHDH-TV, "public service seminar," with 130 in to hear Fred Friendly, executive producer of "CBS Reports" Monday (25), with Virginia Bartlett, WHDH-TV producer, in charge of arrangements . . . WNAC-TV televised 35th anni dinner of the National Conference of Christians and Jews directly from Sheraton Plaza Hotel . . . Radio station WHEB, Portsmouth, N.H., which first went on the air in 1932, has a new Colonial design building, taking the place of the studios and offices destroyed in a fire last year.

IN MINNEAPOLIS . . .

Featured in the Northwest Builders Show which was emceed by WCCO's Howard Viken, singer Jimmy Dean appeared on KMSP-TV's "Random" and KSTP-TV's "Treasure Chest" last week. Others slated for guest spots on latter program are Louis Hayward and Arthur Treacher, stars of roadshow "Camelot" now playing in St. Paul . . . WTCN-TV photo supervisor Bill Knoll covering Minnesota Twins spring training in Florida on pool assignment for four Twin Cities commercial tv stations . . . KMSP-TV promotion director Bob Favaro awarded portable electric workshop for winning national merchandising contest sponsored by Mogen David wines . . . Deejay Johnny Butler, formerly with WYKO, Columbus, has joined WDGY. Another WDGY newcomer is newsman Art Blake who switched from KDWB . . . Met Opera asst. mgr. Francis Robinson will appear on preem entry of WLOL-FM's third annual "Metropolitan Opera Preview" set to run for seven Sundays starting March 31. Program includes portions of the seven operas Met will present during its tour here in May . . . WTCN-TV and Radio station managers Arthur Swift and Gordon Ritz hosting Sir Muhammad Zafrulla Khan, UN general assembly president and Pakistan ambassador to the UN, a visitor here today (26).

IN DETROIT . . .

Dick Osgood and Rita Bell, of WXYZ-TV, will team up for a once-a-month visit with Gov. and Mrs. George Romney, filming the show "At Home with the Romneys" in the governor's living room . . . James S. Morgan, formerly with the WWJ radio sales department, moves over to the WWJ-TV sales staff . . . Over 36,000 persons entered the WJBK "Sweepstakes" contest at the Builder's Show, with 20 winners receiving portable radios . . . WWJ is kicking off a national ad campaign featuring world-famous masterpieces on display at the Detroit Institute of Arts using the theme "In a Class by Itself"—meaning the art and also the station . . . Paul LaGasse, new to broadcasting, has been appointed to the WWJ radio sales staff . . . WJBK disk jockey promoted a highly successful Tall Tale Tellers contest, with 15 winners receiving transistor radios and dollar bills . . . A WWJ-TV special will feature a historical review via film of the Detroit Tigers with sportscaster Don Kremer narrating and the Michigan Auto Club sponsoring.

IN ST. LOUIS . . .

Hollywood producer E. Jack Neuman brought the pilot film of his new "Mr. Novak" series to town for a preview showing to area high school students and teachers. "Mr. Novak," starring James Franciscus as a "dedicated teacher," is set for NBC-TV's fall schedule. Purpose of the junket: "Research for authentic material for the series," said Neuman. "We had very good reception from the teachers, but the kids were highly critical" . . . Singer-actor Marc Hamilton, a comparative "unknown" who recently starred in "The Pawn" on KMOX-TV's "Repertoire Workshop," booked into a four-week engagement at the Roaring 20s pub on Gaslight Square . . . KCFM radio will mark its eighth anni on Thursday (28) by boosting signal power from 88,000 to 100,000 watts, making it the strongest FM'er in the area. St. Louis Mayor Raymond R. Tucker will push the button at a ceremony to highlight the occasion . . . Don Price named moderator for a campus comment series, "The Washington University Show," slated on Sundays on Balaban's WIL radio.

IN BALTIMORE . . .

Chuck Berry is new WJZ-TV film supervisor, replacing Jim Miller who is upped to account executive . . . New WMAR-TV weather girl is known as Kathy. She replaces Wynne Mar who vacated spot when Carling Beer bought in . . . Connie Francis visited the Buddy Deane disk show on WJZ-TV but almost didn't make it. Lost her way trying to find Television Hill when she drove into town . . . Glen M. Brillhart is new general manager of radio stations WAQE AM and FM, effective April 1. Brillhart was account exec at WJZ-TV . . . WBAL-TV is presenting Saturday wrestling, picked from up from station studio where matches are staged . . . Bill Gardner is new staff announcer at WJZ-TV . . . Carl Brenner of WBMD Radio is packaging "Grand Ole Opry" shows for Civic Center. Two, so far, have done capacity business . . . Wayne Crouch, formerly with WSVA-TV in Harrisonburg, Va., is new traffic manager at WJZ-TV.

IN PITTSBURGH . . .

Marge Pearson, who started at KDKA as Dave Garroway's secretary, leaves the station on April 26 to take care of her household duties as the wife of Richard Pearson, ad exec, to whom she has been married for three years. Her successor will be Jane Wismer, whose secretarial job with program head Jack Williams will be taken over by record librarian, Ruby Whalen, whose job goes to Gil Haag. On the same station, Betty Portman has been upped to the promotion department . . . Art Linkletter was all over WIIC on Monday (18). At 9 a.m. Kap Neuman presented a 10-minute film on how he prepared for his show. At 1 p.m. he engaged in a telephone conversation with Aline Weston, hostess of "Luncheon at the Onex" and his show was on at 9:30 p.m. . . . WTAE will sponsor a special hourlong Easter Seal Amateur Hour for the benefit of the drive on Sunday (31). The station had over 1,000 entries, with 100 applications auditioned and 16 acts selected.

IN PHILADELPHIA . . .

Bill Beal, executive secretary of AFTRA, filing a protest with the NLRB, over the recent WPEN election, which the union lost by one vote . . . Jack Whitaker, lately with CBS Sports, returns to WCAU-TV to take over sports chores on the 7 and 11 o'clock reports . . . Alan Scott's all-night WCAU program switched from interviews and panels to a basic music format . . . David E. Barrington, WRCV-TV news staffer awarded a David Sarnoff Fellowship for graduate study . . . "My Little Margie" reruns now usurping 25 minutes of the "Gene London Show," daily morning stanza on WCAU-TV . . . Bill Brothers, WRCV personality, to serve as emcee for the "Bands of Tomorrow" contest sponsored by the Phila. Junior Chamber of Commerce (30) . . . Joe Brooks, publicity director of WIP, upped to promotion director . . . WFIL-FM kicking off "A World of News," with UPI newsmen and Paul Sullivan as anchor man . . . Bob Stoltzfus, formerly with WIP, has joined WRCV as radio account exec.

20-Man Unit For UHF Development

Washington, March 26.

Reps from the networks, tv stations and ad agencies were appointed by FCC Commissioner Robert E. Lee to the 20-member Committee for the Full Development of UHF Broadcasting.

The group will meet in Chicago on April 4.

The appointees are:

Edwin M. Marshall, Vice President, American Association of Advertising Agencies, New York.

Dr. E. Wayne Masters, Melpar, Inc., Falls Church, Va.

Seymour N. Siegel, Director, Municipal Broadcasting System, New York.

L. M. Sandwick, Staff Director, Consumer Products Division, Electronic Industries Association, Washington.

Adam Young, President, Adam Young, Inc., New York.

Sarkes Tarzian, President, Sarkes Tarzian, Inc., Bloomington, Ind.

Lawrence Webb, Managing Director, Station Representatives Association, Inc., New York.

Harvey J. Struthers, Vice President, CBS Television Stations, New York.

Ben Adler, President, Adler Electronics, Inc., New Rochelle, N.Y.

William L. Putnam, President, Springfield Television Broadcasting Corp., Springfield, Mass.

Thad H. Brown, Jr., Vice President, Association for Competitive Television, Washington.

Vincent T. Wasilewski, Executive Vice President, National Association of Broadcasters.

Percy H. Russell, Kirkland, Ellis Hodson, Chaffetz & Masters, Washington.

Mort Farr, National Appliance & TV Dealers Association, Upper Darby, Pa.

W. T. Hamilton, Vice President, Station WNDU-TV, South Bend, Ind.

Lester Lindow, Executive Director, Association of Maximum Service Telecasters.

Edgar W. Holtz, Hogan and Hartson, Washington.

Frank U. Kear, Kear and Kennedy, Washington.

Peter B. Kenney, Vice President NBC, Washington.

Frank Marx, President ABC Engineers, American Broadcasting Co., New York.

British Defence Program Nixed as Granada Airing But BBC Shows a Clip

London, March 26.

Granada TV recently (11) allowed the BBC to run a four minute clip of its documentary on the British defence program—"World in Action," banned from the commercial channel by Independent Television Authority on the grounds that it was politically biased.

The clip was fitted by the "Panorama" pubaffairs program with the defence correspondent of The Guardian to comment on the validity of the ITA banning decision.

The embarrassed ITA through a spokesman said only: "The Authority's point of view is that the program, in its entirety would have been contrary to the tv act. If the BBC felt they could reasonably show an extract from this program it is up to them." And the corporation likewise reticent, said only: "We thought this item would be of interest to our viewers".

The clip shown by the BBC-TV dealt with the section on the Royal navy estimates. Viewers saw shots of the $30,200,000 battleship Vanguard which, after retailed refits and alterations was finally sold for scrap at $1,400,00 after a comparatively short life. They saw film of the cruiser Blake, cost, so far, $42,000,000 which, said the commentator, would join a mothball fleet of some 203 vessels and the Sea Slug rocket which the commentator claimed was already involved in overspending of $191,000,000.

After the clip anchorman Richard Dimbleby quizzed the newspaper defence man who opined that, while factually okay, the documentary did suffer from a degree of anti government bias.

Rating Probe

Continued from page 34

Nielsen sampling was the 1940 census "with modifications."

With the letters Richardson knocked down much of the earlier Nielsen testimony. He showed that ABC had been told to acquire more 50,000-watt stations to boost its radio network ratings after Nielsen witnesses had said this wasn't so; he showed two New York stations had been advised to make major decisions on the basis of minute rating changes produced by a 300-home sample in the vast market after the witnesses had said this was never done.

Richardson's most telling stroke came on the subject of mail ballots. He drew from Rahmel the admission two of Nielsen's recent national coverage studies relied almost exclusively on mail ballots.

Then he got Rahmel to read large portions of a 1952 Nielsen study which went to great lengths to dismiss mailed ballots as unsatisfactory, unreliable, unfeasible.

During this informative exchange, Cordell made a rather surprising statement:

"I don't know how Mr. Richardson any more knows these things are inaccurate than we don't know they are accurate."

That pretty well characterized Nielsen's defense through the tedious interrogation.

What drew considerable subcommittee heat at hearings' end was Nielsen's relations with a Muskegon, Mich. tv station owner. They revolved around the fact the Muskegon station also reached the Grand Rapids-Kalamazoo market where Nielsen had two other station clients.

When the Muskegon station wanted a report on its ratings, Nielsen agreed to do a special report at extra cost, but refused to include the Grand Rapids-Kalamazoo area of its other two clients, Richardson brought out.

This triggered angry questioning from Harris and Moss. The latter suggested the Muskegon station had grounds for a conspiracy in restraint of trade complaint to the Justice Department and Federal Trade Commission.

Harris' comment was: "In all fairness and equity to an FCC-licensed facility which is entitled to consideration in the area it serves, it appears to me your company, your agencies and your clients better take another look at your methodology if you are going to continue in business."

A 'Snow Job'

The first day of Nielsen testimony was largely a snow job through which a few jewels sparkled:

Richardson told of the woman in a Nielsen audimeter home who became angry at Jack Paar for a remark he made about the James Meredith case at the Univ. of Mississippi and turned his show off whereupon Paar lost 30,000 "listeners" in Nielsen's calculations. The woman knew this would happen and she did it to get back at Paar, Richardson added.

By the time Pulse prexy Sydney Roslow finished two days on the witness stand last week, he was meeting the subcommittee more than half way.

In an astonishing finale exchange with Moss, Roslow admitted subcommittee proof of the shoddiness of his reports could reflect his entire operation.

Said Moss: "On the basis of the results of these samples picked at random by our staff would you say your reports reflect careful and considered evaluation of listening habits?"

"I would say," replied Roslow, "they reflect considerable laxness on our part and opportunity for considerable error."

Tasting blood, Moss probed deeper: "Would you say they indicate the overall characteristics of the work you produce?"

"I should hope not," said Roslow.

"I didn't ask you what you hoped," Moss snapped. "I asked you whether our random samples reflect Pulse's operation."

"I don't know," Roslow sighed.

"In all fairness could we infer that?" skewered Moss.

"You could infer that," Roslow croaked.

COURT IS IN SESSION

Your product stands trial tonight—on the TV screens of America.

Will it be represented by topflight counsel?

Your case rests upon the commercial. In one minute it must present the evidence imaginatively, persuasively, believably. Only then can you expect the public to buy your product.

Our product is ideas, seasoned with experience. This combination has helped us win many a verdict for our clients—expressed in gratifying sales and profits.

N. W. AYER & SON, INC. **The commercial is the payoff**

Lyons Plays Host to First Int'l TV Program and Equipment Market

Lyons, March 26.

In keeping with decentralization tactics, to give France some important fests and meetings in other cities but Paris, the First International Television Program and Equipment Market was held in Lyon last week for three days.

Besides the showing of tv sets, cameras and film programs, and a study of easier exchange or sales between countries, there was a meeting of film and vidfilm makers organized by Pierre Schaeffer, who heads the research section of the governmental organization controlling tv, Radiodiffusion-Television Francaise.

Main topics were naturally on differences between theatrical shorts and features and tv equivalents, as well as a look at the so-called "Cinema Truth" movement. The government feted the bill with hotels and restaurants at the beck of the visitors.

Among things discussed were the lighter, objective qualities of vidpix to the more comprehensive, more encompassing features. If tv directors have brought some [illegible] in transferring to regular films, they have also [illegible] lost a depth and greater scope inherent in films by [illegible] lensing and in depicting the place, time and the society that the characters have to fit into and are influenced by, was one conclusion.

Also noted was the need for lighter, silent cameras with easier sound attachments for on-the-spot tv work and in films that are searching for spontaneity. Several new-type lightweight cameras were on display, and hopes for future material were also voiced.

U.S. participants Richard Leacock, Albert Maysles and David Maysles pointed out their tv work followed and observed reality in action and tried to reveal it while Rouch was presenting conclusions in his method.

U.S. feature maker Morris Engel felt he mixed both in his pix and if no definite conclusions were drawn all were able to show fresh, searching and early pix that should eventually have an effect on both video and commercial filmmaking.

Corsicana, Tex.—Richard Porter, commercial manager of WACO, Waco, the past four years, has been named manager of KAND, succeeding Luther A. Johnson Jr., manager for the past 11 years. R. E. L. Glasgow of Waco heads the Waco corporation owning the local outlet.

Oscarcast

Continued from page 1

tion until and unless the allegation is supported with facts. If the Times possesses such evidence, the Academy should demand that it be printed. Indeed, the Times should not have to be prodded, it should come out with it and do the industry, the Academy and the public a service. That's an obligation of responsible reporting. It isn't worthy of the Times to publish a smear and let it go at that, and it isn't worthy of the Academy or the industry to turn the other cheek, for next time that side will get slapped as well.

The general press, notably the N. Y. Times, has assumed the role of holier-than-thou watchdog over advertising done in the trade press by studios and individuals who wish to call attention to their work in the hopes of winning nominations and ultimately Oscars. However, the general press has no objection to accepting advertising that lists the number of nominations a picture, or individual, may have won in running the final lap of the Oscar race. This kind of double standard is the utmost in double-talk. [illegible] don't shy from [illegible] [illegible] to the Pulitzer Prize Committee the judges of stories they hope will win that honor.

That's Show Biz

As for the tv staging of the awards ceremony, criticism on that score is fair game after the fact. Since tv took over Oscar a little more than 10 years ago, Hollywood's big prestige call has ranged from not much better than adequate to embarrassingly bad. The reason many critics have pointed out, but the lesson has yet to really hit home, is that too much emphasis has been put on trying to make a show out of a news event, whereas more thought and energy should be devoted to dramatize the news, which is the winners.

It is possible to develop Oscar night into an interesting, different type of television news-entertainment by bringing out the stories behind the awards winners. However, that requires considerable preplanning which is not possible as long as the Academy sticks to the envelope routine.

There is, moreover, another consideration—no group, or individual who is asked to participate by the producer of the show, should be permitted to interfere with plans for the staging. This is not to say that a group such as the music branch, which recently raised a lot of dust over the manner in which Arthur Freed planned airing the five nominated songs, should not protest if they were to be excluded. However, when all the dust finally settled late last week it developed that Freed never had any intention of slighting those contenders. He merely was thinking about a new format for this segment of the show, and now, in having Robert Goulet sing a medley of the five songs, Freed is carrying through on his original thinking.

Don't Deprecate Change

Certainly it would not be possible to make any changes which might benefit the overall presentation if a faction could insist that because certain things had been done the same way for a number of years that the producer could not use any imagination. He might be right and he might be wrong, but there comes a time when too many cooks can spoil the stew. Indeed, the fact that the producer of the Oscarcast has to make so many concessions even under the best of circumstances to please within reason the number of talents involved in the show is one of its weaknesses. But it's not a peculiar situation, for this is one of the crippling ailments that beset motion picture making.

Maybe the Oscar show will be great this year. It's to be hoped that it will be. But if it isn't then the day after April 8 is the time for the Academy to begin taking a long, thoughtful look about how to make it great next year and to do something to stop irresponsible criticism.

TV Reviews

Continued from page 33

acted as moderator although Bernard Shushman had been announced for assignment. Seated on a high, pivoting stool, Osborne spun around as he directed questions at Dr. Elbridge E. Sexton, research associate, Division of Higher Education, State Education Department; Dean David S. Ball, Episcopal Cathedral of All Saints; Herbert L. Bryan, research director, State Correction Department; William R. O'Byrne, vice president, National Commercial Bank and former president of Albany Inter-Racial Council.

The 30-voice girls' choir of St. Patrick's School, Watervliet, directed by Sister Mary Rosalie, sang "Tonight Tonight" twice plus "John Brown's Body." Jaco.

Inside Stuff—Radio-TV

CBS-TV prexy James T. Aubrey was granted options to purchase 25,000 shares of CBS common stock during 1962 at an option price of $26 per share, according to the CBS proxy statement, issued in connection with the '63 annual meeting to be held in N. Y. on April 17.

Other officers of CBS named as receiving options during '62 include Merle S. Jones, granted options to buy 20,000 shares; Goddard Lieberson, 15,000 shares; Richard Salant, 4,500; Arthur Hull Hayes, 3,750; and all other officers as a group, 38,365. The option price for each was $36, except for 900 shares optioned in the group category at $36.30.

With the exception of the 900 "group" shares optioned, the date of the grant was Sept. 12, 1962, on which date the highest sale price for the stock was $37.75.

Election of directors for the next year is the major item on the agenda of the April 17 meet of holders.

Salaries of directors and officers listed in the proxy statement was as follows, William S. Paley, $150,000; Frank Stanton, $150,000; Aubrey, $150,000; Jones, $100,000; Hayes, $65,000; and Lieberson, $80,000. The aggregate amounts paid and allocated to all directors and officers as a group was put at $1,341,737.

Barred from bringing its cameras into a Newark Board of Education meeting last Thursday (21), WABC-TV, N.Y., is firing away at the story of juvenile delinquency in a Newark school every night this week on its "The Big News" show. The meeting of the Newark board, which was open to the public and press, was concerned with the alleged molesting of girls in a Newark school and the demands of parents for the dismissal of the school's principal. The board refused to allow WABC-TV coverage on the grounds that the cameras would upset the meetings. WABC-TV said the decision constituted censorship and the station warned that it "will attempt to the best of our ability to explain all sides of the controversy over the school problem with the tools we have but within the limitations placed upon us by the Newark Board of Education and the Office of Superintendent of Schools." Among these tools are filmed interviews with parents of Newark school children in which specific charges of incompetency by school officials are made.

Three stations will receive plaques for "outstanding cooperative news coverage during 1962" from the Associated Press. They are WCAU, Philadelphia; KYNO, Fresno, Calif.; and KYSS, Missoula, Mont.

Announcement from Dwight Martin, veepee of WDSU, New Orleans, and prexy of the Associated Press Radio & Television Assn., also said that eight other stations will receive honorable mention certificates from APRTA for cooperative coverage during '62. They are WIL, St. Louis; WKZO, Kalamazoo; WCYB, Bristol, Va.; KGLO, Mason City, Ia.; KFOR, Lincoln; KPOI, Honolulu; WONE, Dayton, and WGIR, Manchester, N. H.

Winners were picked by a committee of members from the APRTA board of directors.

Dr. Harold Niven Jr., a member of the Univ. of Washington faculty, will become special assistant to NAB v.p. Howard Bell. Niven is concluding a term as prexy of the Assn. for Professional Broadcasting Education.

He has served as assistant professor of radio, television and communications at U. of Washington.

Past broadcast experience includes stints with WBNS-TV, Columbus, and WKAR-TV, Michigan State Univ.

ABC-TV has launched one of its most intensive on-the-air promotions for the network's telecast of the Motion Picture Academy Award Show April 8. The web is aiming at delivering [illegible] viewer impressions in the [illegible] [illegible]. Video spots have been made by such names as Vince Edwards, Rock Hudson, John Wayne, Donna Reed and Tony Randall while voice-over promos have been made by Bing Crosby, Bob Hope and Debbie Reynolds. Shows on the other tv webs are also plugging the "Oscar" awards, with an inevitable rubout of ABC-TV. Ed Sullivan, for instance, devoted part of his March 3 show on CBS-TV to film clips on the Oscar nominations.

RCA Communications Inc. applied to the FCC last Friday (22) for the right to buy shares in Communications Satellite Corp. The RCA subsid said it expects to offer "international services" via satellite systems when the setups become available.

Fair's TV Spec

Continued from page 1

by the non-profit New York World's Fair 1964-1965 Corp.

Network projecting the best Fair show, according to Berns, would secure the telecasting rights for the opening special. He described both CBS and NBC as being "very interested" in the project.

The $250,000 "contribution" would be used, Berns said, to defray costs of operation, or to return Fair investments. Charter provides that all surpluses, if any, would go to N.Y. city for educational purposes.

Berns added that technically the Fair is all prepared for tv originations.

Irish TV Names Swede

Dublin, March 26.

Swedish-born Gunnar Rugheimer, a v.p. of Music Corp. of America Television Intl., has been named Controller of Programs for Telefis Eireann (Irish TV). He succeeds Michael Barry, former BBC head of Drama, who announced his resignation some months ago.

Rugheimer has been in charge of all tv activities for MCA in Europe, the Middle East and Africa. Before joining MCA he was program director in Toronto of the Canadian Broadcasting Corp.

WTOP-TV

Continued from page 26

Sylvester was reportedly told to go on the air with a statement that his previous commentary was erroneous.

WTOP statement said the UPI reporter only revealed his source to McClellan after the subcommittee announced it was calling Gilpatrick as a witness, not before, as Sylvester had averred.

Sylvester reportedly refused to read the expression of regret and stormed out of the studio.

A substitute WTOP newscaster was quickly slipped in to read the statement.

Sylvester seemingly weathered the storm and by Friday he was back on the air.

DRAMA RETURNS TO RADIO THROUGH THE MEDIUM OF STEREO FM

TONIGHT

BILLY BUDD

Starring

PETER USTINOV

9:00 P.M. - QXR NETWORK - COAST TO COAST

Introduced by

HELEN HAYES

and Featuring

THE HELEN HAYES EQUITY GROUP

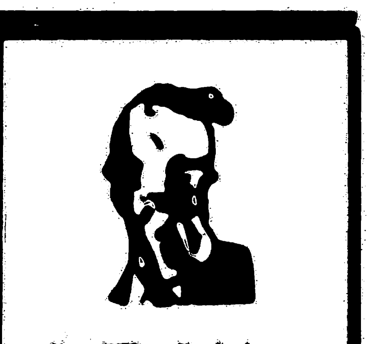
Directed by JACK MANNING

RALPH BELL — CLINTON KIMBROUGH
ROBERT DRYDEN — FRANK MURPHY
RICHARD HURD — GUY REPP
ED ZIMMERMANN

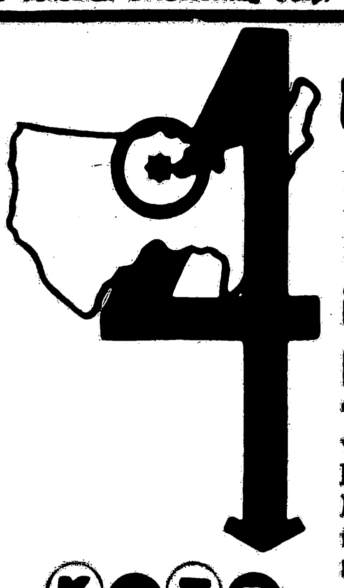
Sound Engineering by AUDIO-TECHNIQUES

Rice-Manning Productions

Presented by GENERAL ELECTRIC COMPANY



Mgt.: William Morris Agency



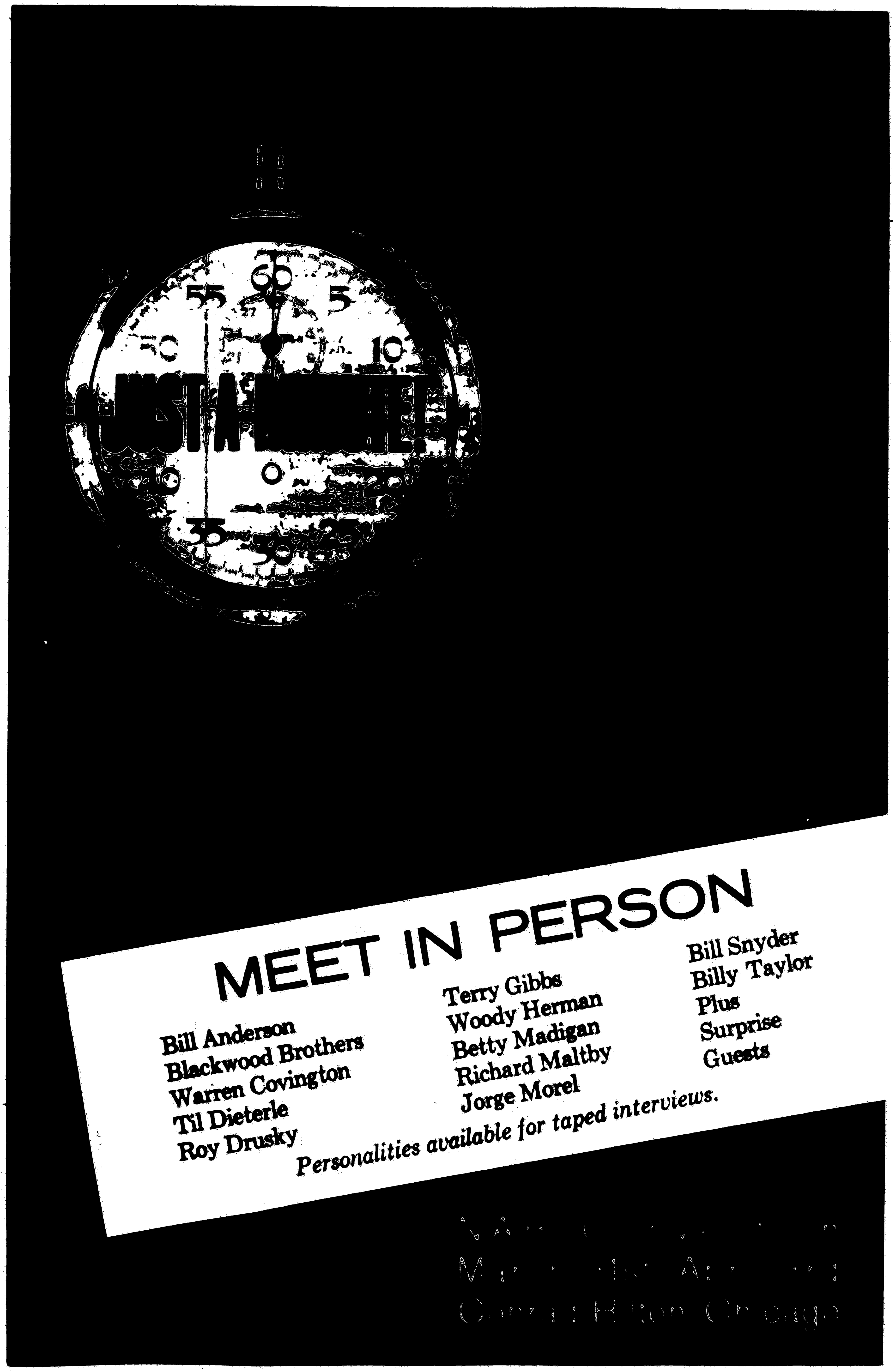
4th in the NATION!

in retail sales per household*

That's Minneapolis-St. Paul, with retail sales of $4,649 per household. In this key market, KSTP-TV is the *first* television station serving 810,800 homes.

KSTP television 5

100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL


MEET IN PERSON
Bill Anderson
Blackwood Brothers
Warren Covington
Til Dieterle
Roy Drusky
Terry Gibbs
Woody Herman
Betty Madigan
Richard Maltby
Jorge Morel
Bill Snyder
Billy Taylor
Plus
Surprise
Guests
Personalities available for taped interviews.

H'wood TV Program Panel

Continued from page 37

cause not all programs had been firmed. Levine, on the same query, said the web's "The Pros and the Brave" is not intended as a top 10 show; predicted Miss Garland and Kaye will be No. 1 in their time slots; that Silvers' show would be an even bigger hit than "Sgt. Bilko," that "East Side, West Side" would pass its time slot. On the same question, Jackson candidly replied "I don't have the slightest idea."

Many of the questions were of the why-do-you-beat-your wife variety, and the trio of program execs deftly fielded them without falling into a trap of creating controversy where none existed.

On the overdone subject of ratings, the program execs agreed that while the ratings system may have its faults, as of now it's the only system which can be relied on, and will have to do until something better comes along.

Other Reasons

Program execs also said good series sometimes are axed because they can't be sold, and it just isn't economically feasible to carry a show which is unsponsored. To the tired question of why "It's a Man's World" was axed by NBC-TV, Jackson replied the sponsors all bowed out, that NBC reserved it for more than the 13 firm even after they saw it wasn't drawing an audience. He then added "Even if we had kept the show, it wouldn't have been on the air because the affiliates won't take a 7:30 p.m. show that's not sponsored."

Brady praised the courage of a sponsor such as P&G who last year renewed "The Dick Van Dyke Show" on CBS-TV even though it wasn't doing too well, pointing out the series has now shot up in ratings. Brady also opined the rating hearings now being held may result in Washington pressure on Nielsen to improve his ratings system.

Asked why new programs aren't shown during the summer season, Jackson said there is very little audience during that period, that it would be impractical to buy new shows for the summer, when reruns of successful series draw since many hadn't been seen by viewers attracted to other, competing shows during the regular season.

An editorialized, loaded question attempting to trap the trio to comment on the morality of the televiewer in view of the success of "Hillbillies" got nowhere. Levine's CBS remarked the series had no social significance, that the audience wants a half-hour of fun and it gets it; Jackson opined the show was "very funny," Brady said the only reason ABC isn't coming up with its version of the show is it doesn't have anyone able to turn out such a series. Levine said when the series was shown affiliates last year before the season began, they picked it as the top new show of the season. A statement by "Man's World" producer Peter Tewksbury that "Hillbillies" made it because of a lot of publicity work was termed "sour grapes" by Levine.

Brady termed the Revue Studio operation "efficient" and "brilliant." He said they are now busily signing up creative talent and probably eventually will have so much talent they will be loaning them out to other companies. Where MCA the agency got 10% from its clients, Revue (an MCA subsidiary) will get 60% through loanouts," he commented.

Bookie Joint

Continued from page 37

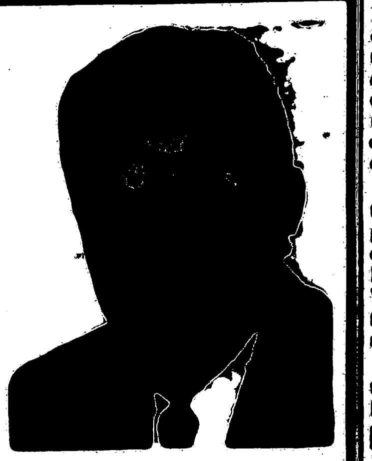
prosecution of 17 bookies; a shakeup in the Boston police department; and a trigger for investigations of alleged corruption.

An enthusiastic bunch es'd the tv show at the annual meeting of the New England Citizens Crime Commission which inspired the network to film the show. Mayor Collins, who saw the show on WTOP-TV, Washington, stated: "The entire matter is more than 14 months old. The events shown occurred while the police department was under state control. I am certain the reorganized police department is studying the material at its disposal and will do everything necessary upon receipt of all the facts."

The show was seen privately twice before in Boston, once for police officials, and once for executive council. But, although Boston finally saw the show on Wednesday night, the continuing furore set in motion by its original showing kept on making news.

For instance, an effort to have the House retract its censure of Rep. Harrison Chadwick for his part in the tv documentary failed Tuesday (21) when the House upheld the censure. A two thirds vote was needed to suspend rules and admit for debate a resolution via during the Winchester, Mass. Republican by "reversing" last year's censure. In the roll call 116 members, including 37 Democrats voted to suspend the rules and 100 refused. Chadwick was censured by a vote of 110 to 88 last year for making the following statement on the CBS documentary: "I wish to distinguish between a wholesale condemnation of legislators and the relatively few who are actively involved in the illegal operation of a bookie business."

At a hearing last year preceding his censure, Chadwick explained his comment referred to lawyer-legislators who defend bookies in court.



THE DISTINCTIVE VOICE of

HENRY HAMILTON

Currently

The Narrator For

"ARMSTRONG CIRCLE THEATRE"

[illegible]

NAB

Continued from page 37

Conference features presentation of its achievement award to Dr. George R. Town of Iowa State University; luncheon speeches by Dr. Edward E. David of Bell Telephone Labs, Sidney Metzger of RCA and Dr. Simon Ramo Wooldridge; and technical sessions on the latest advances in the broadcasting arts.

Television — Tuesday's assembly will open with remarks by James D. Russell, KKTV, Colorado Springs, Colo., v.p. of NAB's tv board. It will also feature a panel, "The Station Image—Local Programming and Public Service," which presents five veteran tv broadcasters. A TIO presentation introduced by Joint Board Chairman Clair R. McCollough, the Steinman Stations, Lancaster, Pa., concludes the program.

Wednesday's assembly will be devoted to the tv board elections and an informal discussion between FCC Commissioner Robert E. Lee and William D. Pabst, KTVU, Oakland, Calif., TV Code Review Board chairman, of proposals that NAB's code time standards be adopted by FCC in its rules.

Radio—Tuesday's session will be opened with a report by Willard Schroeder, WOOD, Grand Rapids, NAB Radio Board chairman. A preview and pre-listen to the new Radio Month jingles and other public relations material will follow. RAB next will present, under direction of Edmund C. Bunker, its new prexy, a blueprint for radio growth. Mitch Leigh of Music Makers Inc. will wind up the program.

Wednesday's session will open with an SRA presentation under the direction of Edward Codel, its prexy. Research is next in a report by Melvin A. Goldberg, NAB v.p. The concluding feature will be a speech by Robert T. Mason, WMRN, Marion, O., chairman of the All Industry Radio Music License Committee.

Co-chairmen of the convention are James D. Russell, KKTV, Colorado Springs, and Ben Strouse, WWDC, Washington.

Werblin's Titans

Continued from page 1

Oceanport, N.J., of which Werblin is also a director; Donald C. Lillis, broker and prez of the Bowie (Md.) racetrack; Townsend B. Martin, investment banker and secretary of Monmouth; and Leon Hess, New Jersey oilman and also a Monmouth director.

The Titans was formerly owned by Harry Wismer, quondam sportscaster, whose abortive bid to create a pro grid rival to the N.Y. Football Giants came acropper. Werblin plans major overhauling. His syndicate reportedly paid $1,000,000 for the Titans.

Richard Boone

Continued from page 33

would dig deeper into his pocketbook for the right kind of Yankee material ("Nothing seems to be produced at the moment") NBC's London man says he is all BBC. The BBC has just renewed for 39 more segments of "The Dick Powell Show," "Pony Express" has been sold to seven regions and a few more are dickering. Even "It's a Small World," which NBC yanked out of its home schedules when it failed to get up off its face, has started to sell here in Britain. For north Grampian TV has just bought it and Scottish and Border TV are both negotiating.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature coming slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with eighthing pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 40)

KNXT Total Area Homes: 322,300 / Metro Rating: 13 / Share of Audience: 81

SATURDAYS 11:35-1:35
Program: FABULOUS 52

Jan. 5 "DOWN TO THE SEAS IN SHIPS"
Lionel Barrymore, Richard Widmark, Dean Stockwell
1949, 20th Century-Fox, NTA

Jan. 12 "BORN YESTERDAY"
Judy Holliday, Brod. Crawford, William Holden
1951, Columbia, Screen Gems

Jan. 19 "CHINA"
Alan Ladd, Loretta Young, William Bendix
1943, Paramount, MCA

Jan. 26 "I WANTED WINGS"
William Holden, Ray Milland, Wayne Morris, Brian Donlevy
1941, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Grand Marquee 11:15-12:45	KHJ 92,800
Cinema Spotlight 12:45-1:15	KHJ 30,300

KABC Total Area Homes: 367,900 / Metro Rating: 16 / Share of Audience: 22

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Jan. 6 "SOLOMON & SHEBA"
Yul Brynner, Gina Lollobrigida
1959, United Artists, United Artists Assoc.

Jan. 13 "INHERIT THE WIND"
Spencer Tracy, Frederic March, Gene Kelly
1960, United Artists, United Artists Assoc.

Jan. 20 "CAST A LONG SHADOW"
Audie Murphy, Terry Moore
1959, United Artists, United Artists Assoc.

Jan. 27 "ON THE BEACH"
Gregory Peck, Ava Gardner, Anthony Perkins, Fred Astaire
1959, United Artists, United Artists Assoc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World 8:00-8:30	KNBC 688,100
Ed Sullivan 8:30-9:00	KNXT 565,700
Bonanza 9:00-10:00	KNBC 696,700

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Roosevelt, Kaltenborn, Ed Wynn To Be Cited By Radio Pioneers In Chi

Chicago, March 26.

The 22nd annual banquet-meeting of the Broadcast Pioneers will be held Tuesday (2) evening at the Conrad Hilton Hotel, with Pioneers prexy Ward L. Quaal presiding.

Streamlined program of events will include Hall of Fame Award to Franklin Delano Roosevelt for being "the first of the world's great leaders to recognize and use to its fullest potential power the then young medium—radio." James Roosevelt will be on hand to acknowledge the award.

Special citation will go to the Armed Forces Network. Acknowledgement will be by Norman A. Paul, assistant secretary of Defense. Citations or awards will also go to Ed Wynn, in recognition of his early work in radio, and to H. V. Kaltenborn, now in his 60th year of newscasting and analysis.

Kaiser's Hawaii Stations Get 3-Year Renewals

Washington, March 26.

Broadcast Bureau of FCC granted three-year license renewals for Kaiser's two Hawaii television stations.

Action had been deferred by Bureau on KHVH-TV, Honolulu and KHJK, Hilo.

Bureau acted "without prejudice" to a pending antitrust suit against Kaiser.

NBC ASKS DISMISSAL OF BRINKLEY SUIT

Concord, N.H., March 26.

NBC asked the U.S. District Court here March 21 to dismiss a $600,000 libel suit brought against it by the state of New Hampshire as result of comments made by commentator David Brinkley on a television program last Oct. 1.

The state claims Brinkley mentioned New Hampshire as one of six states in which the FBI found "price-fixing, shakedown and bribery" in highway projects.

In its move for dismissal, NBC said the complaint does not claim to "rest jurisdiction on this court on diversity of citizenship" and service process has to be brought in the district where it "resides." NBC is a Delaware corporation not subject to service in New Hampshire, it was contended.

'Walking Along'

Continued from page 1

Russell song on Wednesday before the Sunday show. Sullivan, hearing it for the first time late Sunday afternoon, axed Russell from his program.

Russell is in from Washington, got his start making gags about politicians and political issues in song and standup material here and has an army of friends and fans throughout Government. He is currently playing at the Shoreham Hotel here, where he always has a job when not involved with out of town dates.

His scheduled appearance on Sullivan's show, the first for him, had been extensively publicized in newspapers and on broadcasting stations here.

When he wasn't seen, his friends here wanted to know why. The story, thus, is all around Washington. As for Russell, he disclaims any anger, saying he is "just puzzled."

NAB Seeks a Delay On Transmitter Inspection; Backs Automatic Logging

Washington, March 26.

National Assn. of Broadcasters petitioned FCC for a two-month delay before imposing new transmitter inspection requirements.

Under FCC order of Feb. 28 stations will have to keep a new maintenance log. Also called for was a five-day-a week inspection of AM and FM transmitting equipment by a first class engineer. FCC also allowed stations to use automatic program logging procedures.

NAB's petition backed automatic logging.

But it sought a delay from April 8 to June 8 on the deadline for transmitter inspections.

Daily inspections, NAB said, will require new operating practices for stations and "many entail substantial rearrangements in the first class engineers working schedule, especially for those stations now operating by remote control."

FCC staffers plan to give a backgrounder on the rules at NAB's convention.

"Full advantage of this counseling cannot be taken unless the present compliance date is extended," NAB said.

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Ed Allen's 32 Markets

Chicago, March 26.

"Ed Allen Time," the syndicated exercise show distributed by Fred Niles in Chi, last week pitched two additional stations, WSAU-TV, Wausau, Wis., and WMAL-TV, Washington, D.C.

That puts the strip, which had started as a localer in Detroit several years ago, in a total of 32 markets.

Denver

Continued from page 35

movies, Broadway originals and sporting events, notably, the heavyweight championship fights.

Thus far, Bartell has been closed-mouthed on programming specifics. If he has lined up production commitments, he isn't saying so.

Telestube differs from Hartford's RKO-Zenith and Etobicoke's International Telemeter systems in that the picture is always free. Just the sound has to be purchased.

Audio is sent over Mountain States Tel & Tel lines. Phone company also does the speaker installation.

Tele will charge subscribers $10 for speaker installation and a $3.25 monthly service charge which, firm says, goes primarily for line charges. Program costs, Bartell says, will average about $1.25 per movie and slightly higher for the more avant garde offerings.

Campus B'casters

Continued from page 35

out of the current Oren Harris probe of the rating services); and others—proving to the pros that the problems of the lux' 4-in campus carriers were much the same as down town.

Other speakers and participants included NAB's Melvin Goldberg, WMCA's Stephen Labunski, WINS Dominic Quinn and Lawrence Dello Curto, personnel director of Doyle, Dane, Bernbach ad agency.

Conference dinner entertainment featured comedian Buddy Hackett (who recently preemed an hour Sunday night show on WNEW), and William B. Williams and Kyle Rote, WNEW deejay and sports director respectively.

The college kids also got tours of CBS radio and tv facilities and a tape recording studio with a demo of editing.

'TFE '63'

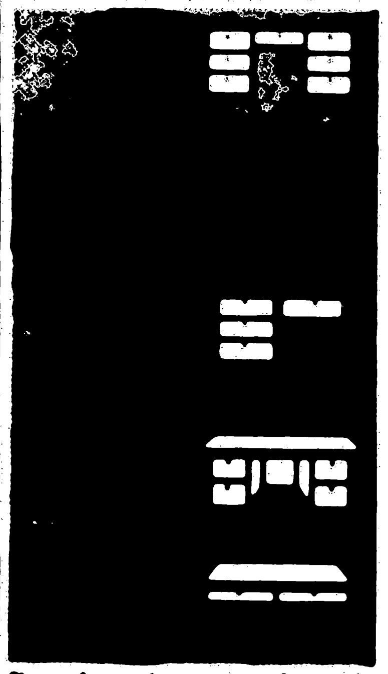
Continued from page 1

to return to the NAB fold, under proper conditions of exhibiting and convenience. Many feel that they would continue in future years to go it alone if the NAB command remains rigid, as in past years.

For the exhibition room and the one affair, participating TFE companies have been assessed $1,300, an amount smaller than the cost of participating in the NAB conventions for most companies. The $1,300, of course, is nominal compared to the other hospitality costs.

Big questions, though, don't revolve around the money assessed, but on the success of the venture, as an independent production. Answers will be coming in next week.

Cincinnati — WCKY, Cincinnati, reports the station received 160,-346 entries in a guitar giveaway promo that ran five weeks on Jimmy Logsdon's "Jamboree" seg from 7 to 10 p.m. weekdays and Saturdays. A guitar a day was given away via drawing with the station reporting entries coming in from Canada, Bermuda and Cuba as well as 38 states. WCKY is a 50,000 watter.



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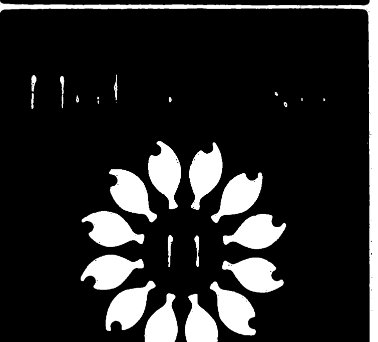
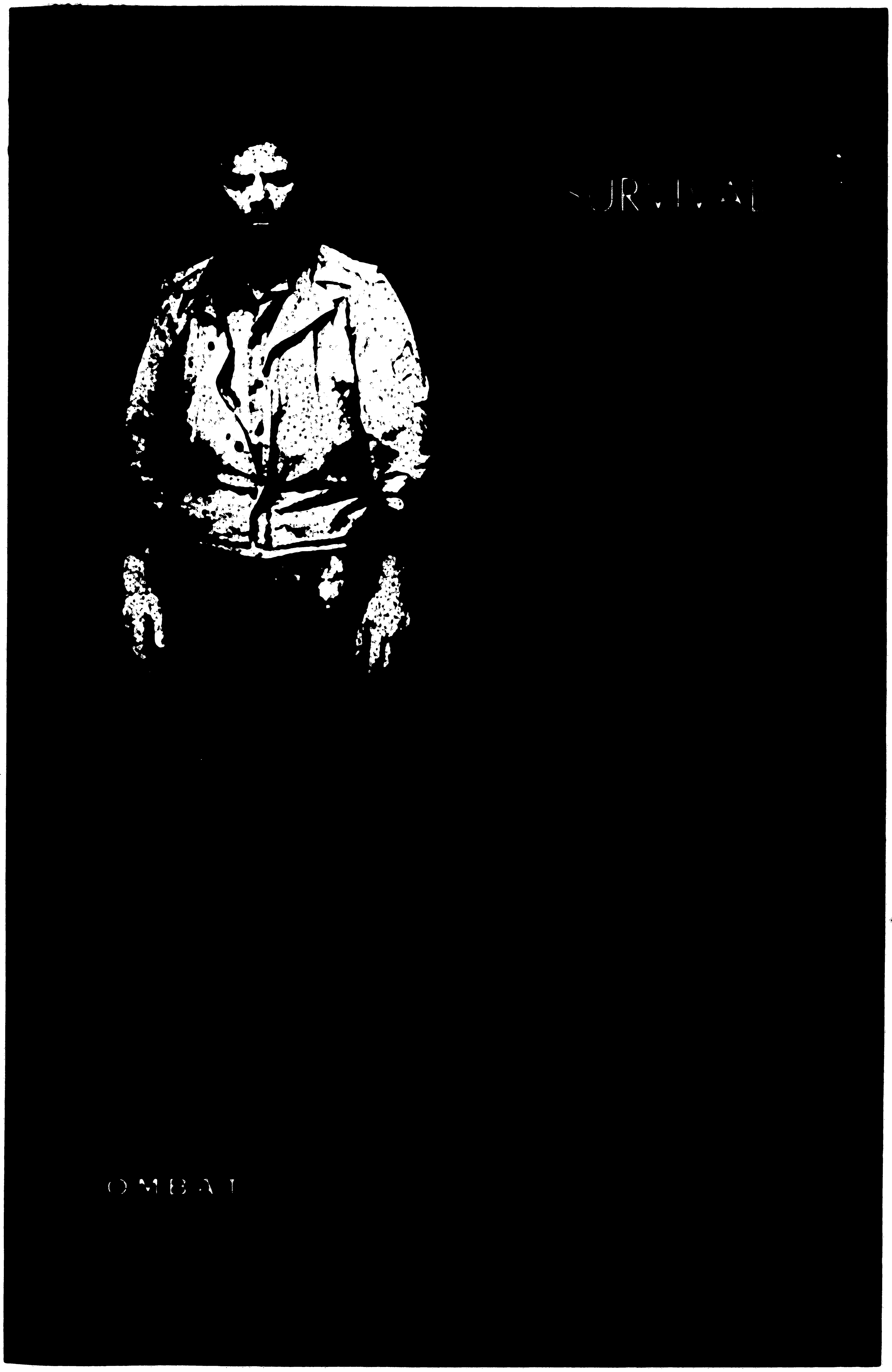




Dale's 'Surfers,' Monk's 'Dozen,' Streisand's 'Album' Top New LPs

DICK DALE & DEL - TONES: "SURFERS' CHOICE" (Del-Tone). "Surfing," the new beat which is beginning to take hold, is currently breaking over the disk biz like a tidal wave. This is a solid example of the new sound which is only a variation on the old rocking beat. But the LP is an excellent showcase for Dick Dale, the versatile leader of this combo who also has a fine, balladeering talent. The set is varied between vocals like "Sloop John B," "Peppermint Man" and "Night Owl" and some stomping instrumentals such as "Surf Beat" and "Surfing Drums."

"DIME A DOZEN" (Cadence). This two-disk original cast album of the Julius Monk revue currently at New York's Hotel Plaza is one of the handsomest packaging jobs to come along in some time. It has the elegance of the Plaza in color and design and makes a fine setting for the happy groovings it surrounds. Monk's current revue is bright and witty and the gaiety that abounds in his Plaza 9 room has been excellently transferred to disks. The company, Gerry Matthews, Jack Fletcher, Mary Louise Wilson, Rex Robbins, Fredricka Weber and Susan Browning, are the staunch purveyors of the songs and sketches that hit the bullseye more often than not. It's a bangup memento for those who've been to Monk's digs and good trailer for those who haven't.

BARBRA STREISAND: "THE BARBRA STREISAND ALBUM" (Columbia). Barbra Streisand, Columbia's new recruit from the nitery and legituner field, is off to an excellent start with her debut album. She's a forceful and persuasive singer with a style and approach that takes hold. She can take a familiar item like "Who's Afraid Of The Big Bad Wolf" or "Happy Days Are Here Again" and give it a vocal twist that makes it seem different, but right, and even, better. Her ballad work on such as "Cry Me A River" and "A Sleepin' Bee" is styled for dramatic impact that's quite effective. With the help of Peter Matz, who arranged and conducted, Miss Streisand has turned out an especially winning package.

SAMMY DAVIS JR.: "AS LONG AS SHE NEEDS ME" (Reprise). Once again Sammy Davis Jr. has put together a cliche sampling for solid sales and spinning action. Using the potent ballad showstopper from "Oliver" (with only a change of gender) as his album title song, Davis rolls with a collection of ballad and rhythm that is topflight all the way. The other show songs, "Climb Ev'ry Mountain," "We Kiss In A Shadow," "There Is Nothing Like A Dame" and "Falling In Love With Love," hit a high mark in his vocal approach. Tunes like "There Is A Tavern In The Town" and "Back In Your Own Backyard" provide the kind of lilt that's good for change-of-pace programming.

ROBERT SHAW CHORALE: "THIS IS MY COUNTRY" (RCA Victor). This is both a stirring collection of patriotic songs and an excellent sample of the clarity of sound achieved in Victor's new Dynagroove system. This large chorus, backed by the Victor Symphony Orch, delivers grand-scaled arrangements of such songs as "Battle Hymn of the Republic," "America The Beautiful," "Yankee Doodle," "God Bless America," "When Johnny Comes Marching Home," "Off We Go Into The Wild Blue Yonder" and similar familiar melodies. Lyrics of all the numbers are included.

GRETL RATH: "VIENNA YESTERDAY, VIENNA TODAY" (MGM). A collection of opera, operetta and pop selections, all of Viennese origin, are done with feeling and style here by Gretl Rath. Her clear and expressive manner puts the material across with a pleasant and communicative flair that transcends the language barrier of the songs. It makes for pleasant listening for even those who aren't familiar with German. Recorded by Deutsche Grammophon in Europe, the disk is being distributed here by MGM.

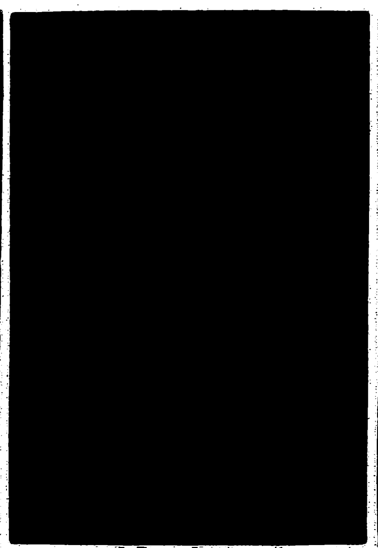
STEVE ADDISS & BILL CROFUT: "SUCH INTERESTING PEOPLE" (Verve). A pair of top pop-folk singers, Steve Addiss and Bill Crofut make their disk debut with this session and an impressive one it is. Mixing an occasional topical piece with renditions of various folk tunes, the duo scores consistently with smooth harmonizing and solo stylings. They put a sure emotional feel into their work while their accompaniment on guitar and banjo is as slick as their vocal stylings. Their delivery has an easy yet polished technique that should move them into the top ranks of the ever-continuing folk boom. This disk shapes to fare well both in stereo and on the air.

THE LIVING STRINGS: "WHERE DID THE NIGHT GO" (RCA Camden). The lush sounds of The Living Strings go well with the romantic melodies Harold Rome has written over the years for the musical theatre. The package is an all-Rome repertoire but it never falls into the rut of sameness. The pace and the melodic lines are varied enough to sustain interest throughout and makes the LP a good spinning bet for programmers and the instrumental music fans at home. The 10 songs here span Rome's career from "F.D.R. Jones" ("Sing Out The News"-1938) to "Have I Told You Lately?" ("I Can Get It For You Wholesale"-1962). It's a lowprice disk with a high sales and spinning potential.

JIMMIE RODGERS: "MY FAVORITE HYMNS" (Dot). One of the most consistently appealing performers on wax, Jimmie Rodgers contributes a solid set to the religious catalog with this entry. With his customary simplicity and good taste flavored by his country background, Rodgers projects a dozen traditional hymns with great conviction. Included in this collection are such tunes as "Just A Closer Walk With Thee," "It Is No Secret," "Let Us Break Bread Together," "The Old Rugged Cross," "What A Friend We Have In Jesus" and others. A chorus and orch back up nicely.

MARTY MILES & JACK SILVER: "MY SON THE PRESIDENT" (Strand). The presidential disk sweepstakes has yet another addition with this comedy platter. It's a largely one joke affair, pegged to the presidential nomination of Shapiro Finkelstein. Yiddish dialect prevails throughout, with jokes tied to this pattern and its people. Although there are some funny bits sprinkled in the LP, the overall impression is a limited one. Marty Miles is the presidential nominee and performs with a knowing flair for his work. Jack Silver enters in a number of roles. Although there is entertainment to be found here, the platter is not consistent and will be limited in its audience due to the extremity of its approach.

"BILLY BARNES' L.A." (BB). Strictly a homegrown product, this platter is the original cast display of Billy Barnes' latest revue, "L.A." Most of the material is pegged to Los Angeles, its mores, foibles and the like. Barnes has composed a bright score for this tuner, and his lyrics come off effectively—if you happen to be familiar with L.A. The result is a hip and breezy revue for its locale. A talented cast, including Joyce Jameson, Ken Berry, Sylvia Lewis, Tom Hatten, Marilyn Mason and Steve Franken, handle the material with verve and finesse, backed only by piano. For revue fans, the platter will be interesting and, of course, it has obvious potential for the hometown audience.



LAWRENCE WELK
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"TOUR THE WORLD WITH THE DAUPHINS" (Algon). The Dauphins are two male singers of the international repertoire school. Their material ranges through songs of several languages including French, Russian, Israeli, Bulgarian, Yiddish, Yugoslavian and English. They give each tune the inflection and styling of its native origin, performing with polish and feeling and this session should please the international set for its skillful, forceful verve. The Dauphins, Dimitri Bulgar and Daniel Belmont, are newcomers to the States, having performed extensively in Europe and the Middle East. Dick Lieb has designed some effective orchestrations for the set.

ART PEPPER: "INTENSITY" (Contemporary). The swinging alto stylings of Art Pepper are solidly presented via this session, backed by Dolo Coker on piano, Jimmy Boyd on bass and Frank Butler on drums. Sticking mostly to the uptempo beat but going to the ballad mode once in a while, Pepper displays a strong and often driving style that puts loose emotion into his work and aptly shows off the title of this session, "Intensity." A skillful and polished alto technician, Pepper gets solid backing from Coker, Boyd and Butler who also show some slick solo prowess on their own.

CLAUDE GAUTHIER: "CLAUDE GAUTHIER" (Columbia). This second Columbia disking by soft-piped French-Canadian folk chanter Claude Gauthier is music to relax by. Again using his own compositions, Gauthier is backed by a small combo, plays his own neat guitar and produces a sound that lulls yet makes you listen. Given proper selling, this young Montrealer is suitable for any market except, of course, r.&r. Again, this album provides both French and English words of the songs. Gauthier sings in French and the listener can follow his warbling in either tongue.

Longplay Shorts

Arthur Fiedler, Boston Pops maestro, will conduct the Caracas Symph in its first "pops" concert on April 2 during the opening week premieres of the Macuto-Sheraton Hotel in Venezuela . . . On Caedmon's April release schedule are "Stories of Sherlock Holmes" narrated by Basil Rathbone, "Camille" starring Eva Le Gallienne, and "Merchant of Venice" starring Dorothy Tutin and Hugh Griffith . . . Bobby Rydell, Bobby Vinton, Bobby Gregg and Frank Hunter are getting "rush release" treatment on their new LPs from Epic this week . . . Willie Jackson cut an album of Italian favorites for the Prestige label.

Orchestra U.S.A., John Lewis' newly formed group, will make its disk debut via Colpix Records shortly. "Three Little Feelings," a Lewis composition, which was first presented at the orch's debut concert at New York's Philharmonic Hall in Lincoln Center last December, is among the selections in the forthcoming LP. Gary McFarland, one of the orch's percussionists, wrote two pieces for the package . . . Ray Charles, ABC-Paramount disker, gets a six-page layout in April issue of Ebony mag . . . Capitol has tapped albums by The Kingston Trio, Peggy Lee and Jonah Jones for single disk releases . . . Harold Leventhal will present Odetta in her annual concert at New York's Town Hall on April 12 . . . Dave Gardner's first Capitol LP since leaving RCA Victor is titled "It Don't Make No Difference" and is set for March 25 release.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

THE ROOFTOP SINGERS .... **TOM CAT**
(Vanguard) .... **Shoes**
The Rooftop Singers' "Tom Cat" (Ryerson†) will walk right in to the payoff circle to take over where their preceding click, "Walk Right In," left off. "Shoes" (Ryerson†) steps along at a brisk pace that will get the overflow play from its "Cat" mate.

* * *

THE KINGSTON TRIO .... **REVEREND MR. BLACK**
(Capitol) .... **One More Round**
The Kingston Trio's "Reverend Mr. Black" (Quartet-Butterfield) follows the country saga trail with a gospel flavor that will stir up lotsa spinning action. "One More Round" (Sausalito†) is just another folk round that the folkniks always seem to go for.*

* * *

ROBERT GOULET .... **THE CLOSING CREDITS**
(Columbia) .... **Two Of Us**
Robert Goulet's "(These Are) The Closing Credits" (Integrity & Nancy) is a forceful narrative-styled ballad with a dramatic approach that could win over femme fans in abundance. "Two Of Us" (Chesnick*) is the title song of his successful LP with enough ballad appeal to crack into the singles market.*

* * *

BARRY GRAY .... **FIREBALL**
(ABC-Paramount) .... **XLS**
Barry Gray & His Spacemakers' "Fireball" (Leeds) bounces along the grooves with a rhythmic drive that will light up all spinning areas. "XLS" (Leeds*) is propelled by a jet-styled sound that flies at a hectic pace to stir up some action in the juke orbit.*

* * *

MIKE CLIFFORD .... **ONE BOY TOO LATE**
(United Artists) .... **Danny's Dream**
Mike Clifford's "One Boy Too Late" (Trist) plays up the romantic sentiment that teeners can understand and it's set up with a ballad lilt that makes it a spinning natural. "Danny's Dream (Quartet) is a moody ballad that will have trouble waking the teen trade.*

* * *

PEGGY LEE .... **THE ALLEY CAT SONG**
(Capitol) .... **Little Boat**
Peggy Lee's "The Alley Cat Song" (Metorion†) purrs along at an insinuating vocal pace that could claw its way to the spinning top, bringing in new teen fans on the way. "Little Boat" (Duchess†) sails with a Latino lilt that's steered with a vocal charm which will draw many spinners aboard.

* * *

BRIAN HYLAND .... **I WISH TODAY WAS YESTERDAY**
(ABC-Paramount) .... **Somewhere In The Night**
Brian Hyland's "I Wish Today Was Yesterday" (Pope) is fashioned along simple ballad lines that the teeners will find to their liking and build via the deejay request route. "Somewhere In The Night" (Pope*) has a ballad feel that could develop into a payoff juke property.*

* * *

EDDY ARNOLD .... **YESTERDAY'S MEMORIES**
(RCA Victor) .... **Lonely Balladeer**
Eddy Arnold's "Yesterday's Memories" (Pamper†) has the country ballad sweep that can cross over into pop territory for an overall spinning score. "Lonely Balladeer" (Four Star†) follows the familiar country weeper form and the alfalfa crowd will probably be moved by the ballad sentiment.

* * *

ADAM CHARLES .... **SOMEBODY ELSE'S GIRL**
(Dot) .... **How Many Times**
Adam Charles' "Somebody Else's Girl" (E. B. Marks†) has a strong ballad beat and a persuasive vocal approach to give it a hot spinning potential. "How Many Times" (E. B. Marks†) rolls with a buoyant ballad bounce that's good for lighthearted stepping around the jukes.

* * *

JIMMY KELLY & OP BIRDS .... **THE OP SONG**
(Epic) .... **Dreamy Dolls Of Dusseldorf**
Jimmy Kelly & The Op Birds' "The Op Song" (Diane) is a strong novelty item that follows the sound patterns established by The Chipmunks but the "Birds" have enough distinction of their own to land high on the spinning circuit. "The Dreamy Dolls Of Dusseldorf" (Diane*) has a schmaltzy instrumental sound that programmers could use for offbeat spinning.*

* * *

BUDDY HOLLY .... **TRUE LOVE WAYS**
(Coral) .... **Bo Diddley**
Buddy Holly's "True Love Ways" (Nor Va Jak†) is a posthumous release but that's sure to work in its favor. It's a flavorsome ballad with a soft vocal touch to take hold of the teenage girls. "Bo Diddley" (Arc†) has the snappy beat that's tailor-made for a big jukebox pull.

* * *

LOU CHRISTIE .... **TWO FACES HAVE I**
(Roulette) .... **All That Glitters Isn't Gold**
Lou Christie's "Two Faces Have I" (Painted Desert†) uses a persistent rocking beat and a group that has the teen sound down pat for maximum spinning impact. "All That Glitters Isn't Gold" (Fennary†) pounds out a rocking beat with a philosophical note that the youngsters may want to listen to occasionally.

* * *

BROWN & DANA .... **IT WAS A VERY GOOD YEAR**
(MGM) .... **Joshua**
Brown & Dana's "It Was A Very Good Year" (Reedland) brings another folk group to the fore with a sentimental ballad that's due for a good spinning run. "Joshua (Fit The Battle Of Jericho)" (P.D.) is the traditional item given a new spinning spark by the duo's neat treatment.*

* * *

THE SPRINGFIELDS .... **ISLAND OF DREAMS**
(Philips) .... **Foggy Mountain Top**
The Springfields' "Island Of Dreams" (Chappell) is worked into a payoff ballad slice via a vocal grouping that stirs up plenty of attention. "Foggy Mountain Top" (Peer†) runs a happy hillbilly course that results in some spinning fun.* Gros.

*ASCAP. †BMI.

DISKS' PASSPORT TO SHOW BIZ

60 Yrs. of Segration Ends in Chi As Negro Tooters Join White Local

By MORRY ROTH

Chicago, March 26.

Over 100 Chicago Negro musicians marched into the headquarters of the all-white Local 10 to register last Wednesday (20), thus peacefully ending 60 years of tooter union segregation in Chicago. The group, which also belongs to the all-Negro Local 208, was admitted to Local 10 upon signing applications and paying $4 in quarterly dues.

Another 100 members of Local 208 (which has a total membership of 1,200) are expected to join Local 10 this week. They are being charged no transfer or initiation fee.

The transferees will belong to both locals until the status of their investment in Local 208's health and welfare and other funds can be determined. The possibility of a court fight on this issue exists, according to a Local 10 spokesman.

The Chicago Federation of Musicians is, by its own statement, the wealthiest union local in the nation, with cash and bond assets valued at over $5,000,000 and its own five-story headquarters building. It has a membership of 11,000, of which about 10% are full-time musicians.

Local 10 has been under increasing pressure from the parent American Federation of Musicians to break the union color line in Chicago. While both bandleader Red Saunders, head of the dissident Negroes, and Barney Richards, new prexy of Local 10, have studiously avoided a direct statement on this aspect, it's apparent that Richards' defeat of longtime (40 years) prexy James C. Petrillo several months ago paved the way for last week's breakthrough. Local 10 was founded in 1901, Local 208 one year later.

Conversations with Negro musicians waiting in line to register at the Local 10 office elicited a variety of reactions. Many believe they will now have a better chance at playing jobs traditionally reserved for white musicians, such as studio bands at radio and tv stations and recording studios. Several expressed the fear that the officers of Local 208 may attempt to punish the dissenters by not referring them to niteries and club dates regularly serviced by the Negro local.

One elderly Negro trumpeter, leaning against the wall and sip-

(Continued on page 54)

ARMADA Calls Special Chi Meet to Huddle On Disk Price Problem

In a move to forestall a worsening of the record pricing situation, the exec board of the Assn of Record Merchandisers & Distributors of America (ARMADA) has called an emergency meeting to be held at the Sahara Inn in Chicago tomorrow (Thurs.). The conclave will offer all segments of the industry a chance to voice their opinions of the pricing problem.

According to Amos Heilicher, ARMADA prez, the pricing situation on a retail level is getting progressively worse instead of better. He said, "Retailers are falling by the wayside weekly. The rack jobbers and functional discount buyers are becoming daily more demanding in seeking additional discounts from distributors; and the percentage of sales to functional discount purchasers is far exceeding the ratio of sales to traditional dealer outlets."

He added, "Some manufacturers are helping the situation by absorbing part of the distributor's loss of income whereas others are standing pat on their prices and expect the distributor to absorb additional discounts."

The board meeting will also seek to wrap up plans for an annual ARMADA convention, scheduled to be held the last week in June at the Eden Roc Hotel in Miami.

Pickett's Indie Diskery

Bobby Pickett, disker who scored with "Monster Mash" on the indie Garpax label, has started his own disk company. It will be know as Somerville Records.

Pickett will be co-owner with his manager Ned Ormond. Pickett will not record for his own label, but will act as producer-arranger.

Songwriters In Tuneup for Pact On Vidpix Prod.

Hollywood, March 26.

Composers and Lyricists Guild of America which reps 400-odd songwriters who work primarily in theatrical and tv pix is moving toward showdown with Alliance of TV Film Producers.

Guild has no labor pact with Alliance as it does with the major theatrical production companies and for some time has been clamoring for one.

CLGA has notified ATFP it is invoking working rule which forbids its members to sign pacts to tune up alliance vidpix without clause in such pacts giving member a non-performance provision in event Guild calls for strike or boycott.

If member signs contract to compose for Alliance-made telefilm and does not insist on clause Guild says it will impose "disciplinary action, plus 1,000 fine."

Guild charges Alliance refuses "to recognize and bargain with the Guild."

Bulk of all live music used for scoring vidpix in Hollywood is written by and conducted by CLGA members, it is known.

CAP TURNS TO LENS TO PLUG 'SURF MUSIC'

Capitol Records is taking the film route to promote the "surf music" fad. The record company had two motion picture cameras going last Friday (22) at L.A.'s Anaheim Ballroom on Dick Dale & His Del-Tones playing a date for teenagers.

One of the films will be a three-minute spot featuring Dale's performance of his current single release, "Miserlou," with a visual demonstration of The Stomp, a dance which originated in Southern California ballrooms. The second film will run 13 minutes and will include on-the-spot performances of "Miserlou," "Surfin' Drums" and "Greenback Dollar," among others.

The films, which will be available to disk jockeys for tv shows and record hops, will be in nationwide distribution within three weeks. The filming was handled by Watson-De'Atley Productions under direction of Cap staffer Fred Rice.

Bob McCluskey Sets Up Pub Rep Shop on Coast

Bob McCluskey, veteran music biz man, has set up shop on the Coast as a music publisher rep. He's kicking off liaison for Tommy Valando's Laurel, Sunbeam and Valando Music firms, E. B. Marks and its subsids, Mansion and Piedmont, and the Acuff-Rose firms in Nashville.

His first push will be on the show scores for "Tovarich," which opened on Broadway last week, and "She Loves Me," which began its out-of-town tryout last week. Marks' ASCAP firm, Piedmont, "Tovarich," and Valando has "She Loves Me."

HITS RUB OFF ON OTHER MEDIA

By MIKE GROSS

The hit single continues to provide the fastest route to other show business areas. Now, more than ever before, the young performers are banking on that disclick to serve as a springboard into the nitery, tv and film fields.

For a time, producers in areas other than records feared that the disk wonders were just "studio sensations" pegged for the teenager and without any "live" potential or adult pull. The recent clicks of such disk-made performers as The Four Seasons and Dion in "live" showcasings and the likes of an Ann-Margret or a Bobby Darin in pix has helped allay that fear. And, now, with the Easter holidays and prom time coming up, more and more nitery and "outdoor" impresarios are scouting the record bestseller charts for booking possibilities.

Perhaps the key group to successfully make the transition from records to "live" performance is The Four Seasons. In a little more than six months time on disks, and with two 1,000,000 sellers to their credit, the unit has developed into a hot "live" attraction.

They cracked records at San Francisco's Cow Palace, Fresno's Memorial Auditorium and Seattle's Opera House early this month and are now gearing for a drive into the nitery field. Already set is a date at Palumbo's in Philadelphia beginning June 1 and a stand at New York's Copacabana starting June 27. Preceding the nightclub work is a booking at Atlantic City's Steel Pier on Easter Sunday and a date at N.Y.'s Freedomland during Easter week.

Broke Through in '62

The group started to break through on disks late last year and have been rolling at a clicko pace ever since. Their debut click on Vee-Jay, "Sherry," went over the 2,000,000 sales mark. "Big Girls Don't Cry" came up next and racked up more than 1,750,000 copies sold. "Walk Like A Man" followed, and in four weeks it hit 750,000 sales. They also made a potent dent in the album market having passed the 400,000 sales figure with their first LP, "Sherry & 11 Others."

The group's manager, Jerry Weintraub, reports that they've also been working steadily on the one-nighter ballroom circuit. The price for these dates is $1,500 against 50% of the take.

Dion, too, has made the transition from disk-to-clubs with payoff results. His kickoff engagements at Blinstrub's in Boston and the Holiday House in Pittsburgh presage lotsa action in "live" areas. Dion, recently switched to Columbia, clicked with his first Col platter, "Ruby Baby," and is also running strongly with "Sandy," released by Laurie Records, his former diskery tie.

The comeback of Tony Bennett on the nitery and concert scene is being credited, somewhat, to his recent Columbia single clicks, "I Left My Heart In San Francisco" and "I Wanna Be Around." Col also figures importantly in the breakthrough of Robert Goulet in the supper club arena. Goulet has come up with four consecutive top-selling LPs.

A similar disk-to-club transition is being made by Brenda Lee who's set for her first date at N. Y.'s Copa during the prom season. The Decca disker has been scoring continually along the one-nighter circuit on the alfalfa trail but her continual disclicking on the pop charts has kept her in the running for key nitery dates.

Disclickers who've also been successfully parlaying record and nightclub work are Bobby Vinton and Buddy Greco who record for Epic, Neil Sedaka and Paul Anka who record for RCA Victor, and, of course, Connie Francis, the MGM diskery, among many others.

(Continued on page 54)

Col Steps Up Drive to Enlist Negro Youngsters in 'Teen Talent Auditions'

Columbia Records is making an open pitch for Negro youngsters to participate in its recently set up "Teen Talent Auditions" program. David Kapralik, Col's eastern director of pop artists & repertoire, held a special conclave last week with Negro newspaper correspondents and disk jockeys to assure wide circulation of the diskery's talent hunt.

Kapralik reported that although 20,000 letters already had been received since Columbia announced its audition campaign, the word was not yet reaching the Negro teeners. "Those youngsters," he pointed out, "are also the ones most likely to find it difficult to reach a major label, and are, to a great extent, the very ones that these auditions intend to reach."

Col's first talent auditions were held Monday (25) at the label's New York recording studios. The auditions will seek out talent not only for the Columbia label, but for its subsidiaries, Epic and Okeh.

Col will soon begin holding auditions in Chicago under the aegis of Carl Davis, head of Col's a&r operations there. The program will also be carried over to Col's L.A. branch in the very near future.

A sidebar to the Negro pitch is that Col already has a strong Negro representation in all areas of the executive and administrative staff as well as throughout the artist roster. Kapralik, himself, was one of the founders of a special committee to integrate Negro artists in all areas of show biz.

Sardi Exits Colpix

Bruno Sardi is ending his 18-month hitch as national promotion manager for Colpix Records. He'll exit the diskery immediately following his current 10-day disk jockey junket with Colpix disker Shelley Fabares.

His future affiliation is not yet set.

Shapiro-Bernstein Prepping Drive For Major Expansion

Shapiro-Bernstein is gearing for a multi-pronged expansion to cover all areas of the music business. First step in the firm's campaign was made last week with the signing of Emil La Viola as S-B general manager and v.p. of Painted Desert Music, its Broadcast Music Inc. affiliate.

On S-B's agenda is a move-in on the Broadway show score scene, an extension of its film score activities and a twofold stress on the teenage disk market by 1) lining up young writers and 2) revitalizing its catalog for new record action via young performers.

La Viola, who exited his veepee berth with Nevins-Kirshner (which is being sold to Columbia Pictures), to join S-B is already mapping a buildup for the firm on the Coast and in Nashville.

He'll personally supervise the Nashville branch and direct its activities towards acquisition of new writers, material, masters and artists. He'll also be pitching the S-B catalog at the c&w diskers based there. La Viola, in addition, figures that the Coast potential has not been fully tapped and he plans to hypo the operation there via a strengthening of S-B contacts in the film and tv areas.

La Viola, who was with Nevins-Kirshner's Aldon Music firm for the past three years, was a major factor in the buildup of that firm to its top indie stature via his grooming and directing of new writers and the lining up of diskings on the N.Y.-Nashville-L.A. axis.

He replaces Al Gallico, who had been S-B general manager for the past 10 years.

IRISH POLICE BAND & GIRLS DUE IN '64

Five years of negotiations has culminated in a contract for a six-month tour of the U.S. by the Irish Police Band plus girls' pipe band, dancers and singers. Troupe of around 100 is due into Madison Square Garden in the fall of 1964.

Columbia Festivals Inc., subsidiary of Columbia Concerts, will handle the tour. Fred O'Donovan of Dublin has been retained to stage the group for auditoriums. Bandmaster is J. Maloney.

Andy Williams' 5-Lingo 'Peking Theme' Grooving

Andy Williams is giving the "Peking Theme" (So Little Time), from Samuel Bronston's "55 Days at Peking," a multilingual play. He's recorded the song in English, Spanish, German, French and Italian.

Columbia Records will release the disk in the U. S. and Canada and CBS Records will handle distribution overseas. The record release will coincide with the international release of the Bronston film, which will have its world preem in London, May 6. Pic's New York bow is scheduled for June.

Cap's Alan Livingston To London for Theatre Preem & EMI Huddles

Alan W. Livingston, president of Capitol Records, planes to London today (Wed.) for the opening of the Shaftesbury Theatre (nee Prince's) tomorrow (Thurs.). Capitol owns the theatre in partnership with Electric & Musical Industries (EMI), Broadway producers Cy Feuer & Ernest Martin, and British realty magnate Charles Clore.

The premier attraction at the redecorated, renamed Shaftesbury, will be Feuer & Martin's "How To Succeed In Business Without Really Trying." Cap and Feuer & Martin are partnered in all the producing team's projects, including "Succeed," "Little Me" and the Lunt-Fontanne Theatre in New York.

Livingston plans to stay on in London for a week of conferences with Sir Joseph Lockwood, EMI's board chairman, and other top execs of the British firm. Livingston will be accompanied on the trip by his wife, actress Nancy Olson.

Satchmo Looms Sellout For April Hong Kong Gig

Hong Kong, March 26.

Louis Armstrong and his band have been inked for two performances in Hong Kong's City Hall April 5 under sponsorship of the Diamond Music Co.

Prices, scaled from $2.50 to $8.50, are considered high. But feeling in this entertainment-starved town which paid the same amount to see Frank Sinatra perform for charity is that the public will respond. A sellout is expected.

Armstrong, who is on a junket to Australia, was signed for the Hong Kong date by Diamond manager Frances da Silva Kirk who flew from here to San Francisco to pact him. Rounding out the band are Billy Kyle (piano), Jewel Brown (vocalist), Trummy Young (trombone), Arvel Shaw (bass), Joe Darensbourg (clarinet) and Danny Barcelona (drums).

In February, Chubby Checker appeared under the Diamond aegis.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	8	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
2	3	11	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	2	73	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
4	6	34	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
5	5	46	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
6	9	9	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
7	7	25	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
8	11	11	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
9	4	11	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
10	12	9	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
11	8	7	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
12	16	12	KINGSTON TRIO (Capitol) New Frontier (T 1809)
13	14	7	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
14	17	22	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
15	10	22	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
16	18	6	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
17	23	10	OLIVER (Victor) Original Cast (LOCD 2004)
18	24	4	LAWRENCE OF ARABIA (Col Pix) Soundtrack (CP 514)
19	20	17	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
20	13	22	BENT FABRIC (Atco) Alley Cat (33-148)
21	15	44	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
22	43	2	PAUL & PAULA Songs for Young Lovers .... Phillips
23	22	126	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
24	35	3	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
25	25	30	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
26	44	3	BRENDA LEE (Decca) All Alone Am I (DL 4370)
27	19	17	VAUGHN MEADER (Cadence) First Family (CLP 3060)
28	42	2	DAVE BRUBECK QUARTET (Columbia) Bossa Nova U.S.A. (CL 1998)
29	34	4	ROOFTOP SINGERS (Vanguard) Walk Right In (VRS 9123)
30	21	10	GYPSY (Warner Bros.) Soundtrack (B 1480)
31	37	4	VINCE GUARALDI (Fantasy) Jazz Impressions of Black Orpheus (3337)
32	36	3	FOUR SEASONS (Vee-Jay) Big Girls Don't Cry (LP 1056)
33	26	10	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
34	29	18	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 2800)
35	32	10	VENTURES (Dolton) Telstar and Others (BLP 2019)
36	45	41	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
37	44	7	MUTINY ON THE BOUNTY (MGM) Soundtrack (1E4)
38	—	1	PEGGY LEE (Capitol) I'm a Woman (T 1857)
39	27	8	LIMELITERS (Victor) Our Men in San Francisco (LPM 2609)
40	—	2	ROY ORBISON (Monument) Greatest Hits (M 8000)
41	30	30	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
42	47	5	SAMMY DAVIS (Reprise) At The Cocoanut Grove (R 6063/2)
43	31	11	ANDY WILLIAMS (Cadence) Million Dollar Songs (CLP 3061)
44	40	22	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1870)
45	—	111	Camelot (Columbia) Original Cast (Kol 5620)
46	28	28	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
47	47	7	BOBBY VEE (Liberty) Golden Greats (LRP 3245)
48	41	30	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-435)
49	39	5	NAT KING COLE (Capitol) Dear Lonely Hearts (T 1838)
50	—	1	CANNONBALL ADDERLEY (Riverside) Jazz Workshop Revisited (RM 444)

All ASCAP Incumbents Reelected; Writers' Bd. Members in Close Race

The American Society of Composers, Authors & Publishers reelected all incumbents to its board of directors yesterday (Tues.) in the hotly contested race for writer seats. Richard Adler nosed out Charlie Tobias by only 60 votes. Final tally gave Adler, who was on the board as an interim replacement for the late Otto Harbach, 4,074 votes while Tobias came up with 4,014.

The other also-rans who showed up well in the writer race were Harry Warren with 3,891 votes, Pinky Herman with 3,682 votes and Johnny Burke with 3,187 votes.

The other writer incumbents and their vote tally are: Stanley Adams (9,383), Richard Rodgers (8,697), Arthur Schwartz (7,410), Ned Washington (6,818), Jimmy McHugh (6,480), Howard Dietz (5,862), L. Wolfe Gilbert (5,616) and Jack Yellen (5,180).

The publishers' board member reelected are: Jack Bregman, Leon Brettler, Irving Caesar, Max Dreyfus, Lou Levy, Jack Mills, E. H. Morris, Mickey Scopp, Herman Starr, Frank Connor, Rudolf Taubert and Adolph Vogel.

Jane Morgan Ends Her 7-Year Tie With Kapp

Singer Jane Morgan has ended her more than seven-year tie with Kapp Records. A new disk deal is now being negotiated elsewhere.

During her stay with Kapp, Miss Morgan cut over a dozen albums and about 30 singles. She had a 1,000,000 copy seller in "Fascination."

Miss Morgan is currently appearing in the Jack Benny revue at New York's Ziegfeld Theatre.

Negro Tooters

Continued from page 53

ping coffee out of a paper cup as he waited his turn to enroll in Local 10 said: "It's done now. Whatever might happen officially, there is now only one musicians' union in Chicago. There has been too much talk of Jim Crow and Uncle Tom, and we've had enough of that kind of talk.

"We coloreds have nothing to brag about in the matter. There was a time 40 years ago when Negro jazz business was so good we wouldn't have let a white musician into the local if he had begged. Besides, we should have gotten tougher sooner."

Disks' Passport

Continued from page 53

Record company longrange planning continually stresses the importance of work in other show biz areas. The diskery execs figure that it's the kids who buy the single clicks but if a performer can work out well in niteries he can win over the adult disk buyer for his album products and also be on hand for his teens fans when they start going to clubs.

In another respect, the recent pop clicks by Eydie Gorme and her husband Steve Lawrence have been instrumental in bringing a younger audience into the clubs where they appear. Miss Gorme came up with her first single disclick in some time with "Blame It On The Bossa Nova" and Lawrence took a new hold on the teenage market with "Go Away Little Girl."

The folk singers, too, have been parlaying their disclicks to a big score in the concert field and are now moving into tv via ABC's "Hootenanny" series. The Limeliters, Peter, Paul & Mary, the Kingston Trio and Joan Baez are among the leaders in the folk field.

All-around versatility, of course, has been paramount in the big signing deals of recent months. The top example is Rick Nelson who was inked to a longtermer by Decca. It's no secret that Decca is banking on his potential in pix and tv to contribute importantly to his future disk sales.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	4	7	END OF THE WORLD Skeeter Davis	Victor
2	1	6	OUR DAY WILL COME Ruby & the Romantics	Kapp
3	8	3	HE'S SO FINE The Chiffons	Laurie
4	3	10	RHYTHM OF THE RAIN Cascades	Valiant
5	5	10	YOU'RE THE REASON I'M LIVING Bobby Darin	Capitol
6	13	4	SOUTH STREET Orlons	Cameo
7	12	6	IN DREAMS Roy Orbison	Monument
8	2	9	WALK LIKE A MAN Four Seasons	VeeJay
9	9	6	ONE BROKEN HEART FOR SALE Elvis Presley	Victor
10	6	8	BLAME IT ON THE BOSSA NOVA Eydie Gorme	Columbia
11	10	4	CAN'T GET USED TO LOSING YOU Andy Williams	Columbia
12	7	10	RUBY BABY Dion	Columbia
13	11	11	WILD WEEKEND Rebels	Swan
14	10	11	HEY PAULA Paul & Paula	Philips
15	16	6	ALL I HAVE TO DO IS DREAM Richard Chamberlain	MGM
16	14	8	WHAT WILL MARY SAY Johnny Mathis	Columbia
17	17	5	LET'S LIMBO SOME MORE Chubby Checker	Parkway
18	40	2	PUFF Peter, Paul & Mary	Warner Bros.
19	15	12	FROM A JACK TO A KING Ned Miller	Fabor
20	18	7	OUR WINTER LOVE Bill Pursell	Columbia
21	27	2	YOUNG AND IN LOVE Dick and Dee Dee	Warner Bros.
22	36	3	OUT OF MY MIND Johnny Tillotson	Cadence
23	30	2	BABY WORKOUT Jackie Wilson	Brunswick
24	24	3	DO THE BIRD Dee Dee Sharp	Cameo
25	30	2	DON'T SAY NOTHIN' BAD Cookies	Dimension
26	33	3	FOLLOW THE BOYS Connie Francis	MGM
27	22	5	BOSS GUITAR Duane Eddy	Victor
28	43	2	MR. BASS MAN Johnny Cymbal	Kapp
29	23	8	GREENBACK DOLLAR Kingston Trio	Capitol
30	30	11	WALK RIGHT IN Rooftop Singers	Vanguard
31	—	1	I WILL FOLLOW HIM Little Peggy March	Victor
32	—	1	DON'T BE AFRAID LITTLE DARLIN' Steve Lawrence	Columbia
33	35	3	LAUGHING BOY Mary Wells	Motown
34	—	1	YOUNG LOVERS Paul & Paula	Philips
35	—	1	OVER THE MOUNTAIN Bobby Vinton	Epic
36	45	3	ALL OVER THE WORLD Nat King Cole	Capitol
37	31	4	TWENTY MILES Chubby Checker	Parkway
38	21	6	LET'S TURKEY TROT Little Eva	Dimension
39	35	3	DON'T SET ME FREE Ray Charles	ABC-Par
40	30	10	MAMA DIDN'T LIE Jan Bradley	Chess
41	38	9	GYPSY CRIED Lou Christie	Roulette
42	—	1	SANDY Dion	Laurie
43	44	2	PIPELINE Chantays	Dot
44	—	1	NOTHING GOES UP Nat King Cole	Capitol
45	28	7	ALICE IN WONDERLAND Neil Sedaka	Victor
46	41	4	CAST YOUR FATE TO THE WINDS Vince Guaraldi	Fantasy
47	—	1	I'M JUST A COUNTRY BOY George McCurn	A&M
48	39	11	YOU'VE REALLY GOT A HOLD ON ME Miracles	Tamla
49	32	8	YOUR USED TO BE Brenda Lee	Decca
50	37	8	I WANNA BE AROUND Tony Bennett	Columbia

Inside Stuff—Music

A film short written by Brown Meggs, director of eastern operations for Capitol Records, has been named the top western documentary film of 1962 by the National Cowboy Hall of Fame & Western Heritage Center. The film, titled "Appaloosa," will receive the "Wrangler" trophy April 6 at the annual Western Heritage Awards ceremony in Oklahoma City. Produced to develop a greater appreciation for the Appaloosa breed of horse, the 27-minute color film was produced by Fred Rice, of Capitol Records' Coast office, and co-directed by Meggs and Rice. It was narrated by tv actor Dale Robertson. All will receive replicas of the "Wrangler" trophy, conceived from "The Wrangler," a Charles Russell bronze. North Dakota's Gov. William Guy will make the presentation.

Robert A. Gorman copped the $1,000 national first prize in the Nathan Burkan Memorial Competition for the best paper on copyright law submitted by law students in the U.S. Gorman, a New Yorker, is serving as law clerk to Judge Irving A. Kaufman of the U.S. Court of Appeals. His prize-winning essay is entitled "Copyright Protection for the Collection and Representation of Facts." Tied for the second prize of $500 each were Milton D. Andrews, a graduate of the U. of Oklahoma School of Law, and Arnold B. Silverman, graduate of the U. of Pittsburgh School of Law. The competition is sponsored annually by the American Society of Composers, Authors & Publishers in memory of the Society's first general counsel.

Frank Music capitalized on the "local boy makes good" theme recently with a promotion drive centered on "the banks of the Wabash" and key cities in Indiana for its Hoosier composer John Jennings.

The push was on Jennings' current off-Broadway musical, "Riverwind," and the original cast album of the production put out by London Records. Frank Music, London Records and Evansville Merchandiser Inc. (backer of the show) shared the expenses for the trek that wrapped up stops in five cities for personal appearances in record shops and department stores and interviews on radio and tv. Peter Kelly, Frank Music staffer, accompanied Jennings on the week-long junket.

RCA Victor's new Dynagroove process will be the subject of a special one-hour interview program to be aired by 42 FM stations of the QXR network next Sunday (31). Presented as part of the "RCA Victor Premiere Showcase" series, which has been heard monthly since early January, the airer will feature a discussion of Dynagroove with Martin Bookspan, QXR director of recorded music, hosting Victor staffers John F. Pfeiffer, administrator of Red Seal audio coordination, and Jack Somer, administrator of Pop audio coordination. Both Pfeiffer and Somer had a hand in the development of Dynagroove.

Mills Music has acquired publication rights to the Jack Yellen standard, "My Mother's Sabbath Candles." The firm is publishing a new choral version of the song for solo voice and women's choir. Firm is planning a promotion drive on the tune for Mother's Day along with "Mamele," which is published by the Mills affiliate, B. F. Wood Music.

The HIT! OF THE WEEK
CONNIE FRANCIS
Sings
FOLLOW THE BOYS
from the M-G-M Picture
K-13127
M-G-M Records

Mancini and Mercer's
"DAYS OF WINE AND ROSES"

PETER, PAUL & MARY'S
NEW WARNER BROS. RELEASE
"PUFF, THE MAGIC DRAGON"

WHO'S SORRY NOW?
New York City

Tin Pan Valley

By RED O'DONNELL

Nashville, March 26.

Kitty Wells and her husband Johnny Wright — whose co-star Jack Anglin died recently in an auto wreck—have added Bashful Brother Oswald (Beecher Kirby) to their act, which also includes the Tennessee Mountain Boys (4) and featured singer Bill Phillips. Banjoist-comic Oswald was released from his contract with Roy Acuff—with whom he had been a featured performer for more than 20 years—to sign with Miss Wells' group.

During the early '40s Ernest Tubb wrote and recorded "Walking the Floor Over You." During the past two decades it has been a consistent seller—and is his tune trademark in personal appearances. He's just re-recorded the number for the same Decca label, singer to play the Copa Club.

Ferlin Husky, the first country to act to play the Copa Club, Cocoa Beach, Fla., clicked in a recent four-day stand and returns next September to the Cape Canaveral nitery.

The Hubert Long Agency has signed Tompall & the Glaser Bros. to an exclusive management pact. The instrumental-singing group backs up numbers of Nashville-based recording artists and is featured on Grand Ole Opry. The boys also record for Decca.

Unique Drops $1,000,000 Suit Vs. Polly Bergen

A $1,000,000 damage action for alleged breach of contract by Unique Records against Polly Bergen has been discontinued according to a stipulation filed in N.Y. Supreme Court last week.

The suit, filed last June, charged that Miss Bergen breached an exclusive contract calling for her services as a recording artist. The agreement was entered into in 1956. Unique alleged that the singer breached the contract the following year by refusing to perform.

Other defendants in the suit were Music Corp. of America and Columbia Records. Col was charged with inducing the alleged breach by giving Miss Bergen a featured part in a tv show, "The Helen Morgan Story," and issuing an album of the songs in the program.

Welk's Balto Bash Gives Troupe Record $31,700; House Clean at $52,848

Hollywood, March 26.

Lawrence Welk troupe will earn top coin of its sugary career off a one-nighter in Baltimore, Sunday (31). Event in Balto's new sports center, seating 13,500, went clean for a gross, after taxes, of $52,848. The top is $6 (covering most of pews) and bottom is $2.50.

Bill Daly, promoting, is giving Welk's bandshow $15,000 guarantee against 70%. Thus the troupe pockets $31,700 for its end, and that's a Welk record.

Preceding the Balto bash, the Welk aggregation of 41 plays a repeat at McCormick Hall, Chicago, March 29, at a flat $15,000 and on the following night entertains ABC-TV affiliates who will be in Chi for NAB convention.

After Balto, troupe plays a Charlotte gig, which is another Daly promotion calling for $15,000 against 70%. The same terms apply the following night in Montgomery, Ala. Charities are sponsoring two following dates in Nashville and Oklahoma City, the flat $15,000 prevailing. Nashville already is SRO for a $55,000 take (some stubs sold for $100 by the charity group promoting).

After the string of stands, Welk returns to Palaladium here. Incidentally, it is the first time in Welk's career he ever has played Baltimore.

WB's $2,500,000 Jan.-Feb. Sales

Warner Bros. Records got off to a flying start this year. The diskery racked up more than $2,500,000 in sales during the two-month period ending in February.

Contributing strongly to the hefty sales take were the follow-up Allan Sherman album, "My Son, the Celebrity" and the new Peter, Paul & Mary album, "Moving." Other LPs that continued to move for the label were "The Music Man" and "Gypsy," and sets by the Everly Bros., Bob Newhart and Joanie Sommers.

Mike Maitland, WB president, said that total sales volume for the current fiscal period presently indicates that the label will more than double its sales volume this year.

The company's activity in the singles market was also notably sparked via success of the Valiant and Challenge lines, both of which are distributed by WB.

'SOUNDIES' TO REPLACE JUKEBOX IN GERMANY?

Frankfurt, March 26.

An ingenious and expensive gadget which combines the music of a jukebox along with a short film is cropping up in West German cafes, gasthauses and saloons.

Called a "Sound Film Box," the machine, which costs $5,000, allows the customer to plunk a quarter into the slot and take his choice of 36 different short films which appear on a television-like screen, while the jukebox below beats out the melodies of Hazy Osterwald and his Orchestra or the top clicks like Freddy's Polydor pressing of "Youth Come Back."

So far, about 100 of the 500-pound cabinets have been distributed in West Germany. If the gadget clicks, it's estimated that it will replace the simple jukebox in many of the country's pubs and clubs.

(A similar device was marketed in the U.S. shortly after World War II but never achieved popularity.)

End Tommy Edwards' Suit Vs. MGM Records

Tommy Edwards' suit for an accounting from MGM Records and Loew's Inc. was discontinued with prejudice according to a stipulation filed in N.Y. Supreme Court last week.

According to the complaint, Edwards had claimed that he had no knowledge as to the amounts due him on royalties from his recordings. He further alleged that the defendants failed and refused to give him an accounting as stipulated in a 1958 contract for services rendered.

San Remo Fest Troupe Hits SRO 14G In N.Y. Concert as Coproducer Quits

By EDDIE KALISH

One of the biggest music festivals anywhere is held annually at San Remo, in the heart of the Italian Riviera. A European troupe is now touring the U. S. with a package of songs from this and recent year's outings. Playing Carnegie Hall, N. Y., last Friday (22), it drew an SRO crowd of around 2,850 patrons for a gross of about $14,000.

The predominantly-Italian audience paid prices ranging from a $10 top to a $2.90 bottom and were an eager group, applauding vigorously after most selections and even participating in a couple. Although the tab was a bit steep for what was actually presented, the crowd seemed to have a fine time. Coproducer Jules Alberti, however, wasn't satisfied with the program as presented and has withdrawn from its management, being succeeded by Jack Perry who has joined the group from Italy.

Alberti says that the show didn't come off as he had envisioned it and "I will take my losses." He claims that all the performers promised by the Italian producers of the festival weren't delivered and certain technical elements, such as the effectiveness of rear projection slides for backdrops and staging, didn't work out as he had planned. He was after a bigger type show, with choreographed entrances and exits and fuller orch than was presented.

To be sure, exits and entrances were somewhat uneven and the rear projector wasn't working up to par. Some of the wardrobe could have been better chosen. But, whatever the chaos backstage, the performance appeared generally smooth out front where it counts. The singers sang with skill and feeling and the 15-piece orchestra, under the baton of Gino Mescoli, performed well, if the arrangements were somewhat thin.

Katherine Dunham staged the outing. Although she didn't get a chance to work much choreography into her direction, she paced the outing well enough and moved the singers around the stage in patterns that kept the focus on the singing.

A hefty collection of Italian pop material was presented by singers who included Aura D'Angelo, Giuseppe Negroni, Anna Ranalli, Vanna Scotti, Gianni Lacommare, Tullio Pane, Wanda Romanelli, Joe Sentieri and Arturo Testa. All were skillful performers and the crowd especially liked the sexy renditions of Miss Ranalli, the foggy-voiced singing of Sentieri, the spirited tenor stylings of Pane and the full-throated emotional renditions of Miss D'Angelo.

There are 23,000,000 Italian-Americans in the U. S. and this show should be of great appeal to this group. Coproduced by Lawrence Waldman, the all-Italian program will now tour selected cities, concentrating, natch, on those areas where the Italian population is strong. Show's potential is good in these areas. But whether it can get such fancy prices nationwide in its present condition is something else again.

Chi Musicians Boot Then Honor Petrillo

Chicago, March 26.

James C. Petrillo, recently deposed as head of the Chicago Federation of Musicians after a 40-year reign, has been given the honorary title of president emeritus of the local. Nomination was made by Barney Richards, who defeated Petrillo for the presidency. Position carries no salary or authority.

Petrillo is also president emeritus of the parent AFL-CIO American Federation of Musicians, of which he was prexy for 18 years until he retired from the national job in 1958.

Thanks for
"THE END OF THE WORLD"

* Thanks ARTHUR KENT for writing its wonderful melody.

* Thanks SKEETER DAVIS for recording it so beautifully on RCA Victor.

* Thanks Summit Music's HERB REIS and HARRY SHAYNE for publishing it.

* Thanks CHET ATKINS for having faith in it.

* Thanks to all the D.J.'s everywhere for playing it.

* Thanks to ALL THE POWERS that be for letting me write the lyric.

SYLVIA DEE

Cap Adds Lemmon, Hines; MGM Gets Roy Hamilton; Other Disk Deals

Screen actor Jack Lemmon will take another crack at the disk field via the Capitol label. Several years ago he recorded for Epic Records. His first effort for Cap will be an album of the music from his upcoming pic, "Irma La Douce." The LP will be recorded within two weeks under supervision of Cap exec producer Voyle Gilmore. It will feature Lemmon on piano, backed by a combo of jazz musicians. The LP will be released in late spring to tie in with national release of the film, in which Lemmon costars with Shirley MacLaine.

Earl (Fatha) Hines will continue his long disking career under the Capitol Records banner. The jazz pianist, who organized his first band almost 35 years ago, began his recording career on piano rolls in the 1920s. Hines has been discussing his first Capitol release with Lee Gillette, exec artists & repertoire producer, and longtime Cap artist Stan Kenton. Gillette will produce Hines' sets, and Kenton will arrange and conduct the first dates.

MGM: Roy Hamilton

After a long hitch with the Epic label, Roy Hamilton will now record for MGM Records. At Epic, Hamilton clicked with such sides as "Unchained Melody," "You'll Never Walk Alone" and "Don't Let Go." He continues to be managed by Bill Cook.

Reprise: Four Lads

The Four Lads will now record under the Reprise banner. The group, longtime associated with Columbia Records, were brought into the Reprise fold by Al-Jim Enterprises, New York reps for the Reprise label. The Four Lads were signed to an independent disking deal with Ray Ellis handling production.

King: Jimmy Logsdon

Jimmy Logsdon, deejay on Cincinnati's WKRC, will branch out as a disker via the King label. Roy Starr, King's country & western artists & repertoire topper, is mapping out sessions for Logsdon's first singles and an album. The disk jockey will continue with his radio show as well as with the packaging of special record promotions for radio sale.

Also on the King label's c&w front is the repacting of Lattie Moore. Simultaneous with the signing, King released a new Moore single, "Just About Then" coupled with "Out Of Control."

Prestige: Keith & Rooney

Keith & Rooney, Blue Grass Music and folk singers, have signed with the Prestige - International label. A single, "One Morning in May," and their appearance on the soon to be released "Philadelphia Folk Festival—Vol. II" album will be their first sides for the label. Bill Keith is the guitarist and Jim Rooney provides the vocals. Don Val, another featured member of the band, plays mandolin and sings, too.

Mishery: Larry Peters

In a move to step up its activity in the pop field, Mishery Records has brought singer Larry Peters into its stable. Miss Peters and her manager, Herbert Gluck, were in Nashville last week to record her first session under the direction of Wesley Rose. Her first release, "Gonna Find Me A Bluebird" and "So Far So Good," is set for an April 1 release.

Spiral: Arlene Casey

Arlene Casey, 21 year-old songstress from Flint, Mich., has been signed to the indie Spiral label. Herr first push side for the diskery is "Bossa Nova Scotia," novelty tune penned by Gladys Shelley (words) and Larry Meeks (music).

Verve's Coast Branch Down to One Staffer

Hollywood, March 26.

Bernie Silverman has checked out of Verve Records, where he's been longtime sales exec, and moving over to Al Sherman organization, Metro Records distrib in Southern California (including subsid labels Verve, Ava and Charter). He'll work out of a division named S&S Record Sales Inc.

Departure of Silverman leaves Verve with just one staffer here, Edna Burns, shipping expediter. Jesse Kaye, overall MGM Records' veepee on Coast, will assume some of Silverman's old Verve duties, riding herd on distribs, etc.

When MGM's waxery absorbed Verve several years ago it had 10 staffers in main office here. The Verve marketing label will be retained by MGM, of course.

Johnny Mathis

Continued from page 1

Mathis picked himself up off the floor, and went to his room.

The following day, Mathis' manager, Helen Noga, said he wasn't in his room and she assumed he took a plane to Los Angeles.

All witnesses agreed that there was no racial angle in connection with the incident.

At the Thursday dinner show, no announcement was made as to why Mathis wasn't there. Miss Vaughan was introduced as "our special guest for the evening."

Jack Benny

Continued from page 1

medium when you're a Nielsen point or three behind the tops you're still reaching tens of millions.

Benny's preoccupation with "the right words" differs from another legit-struck comedian, Groucho Marx for example, who is also a somewhat frustrated playwright as well as legit thesp. Benny relies 100% on the skill of a dramatist and makes only one condition—"I wanna be the third guy."

He explains that via the Hollywood formula where, he feels, the producers, studio heads et al., who see him constantly at parties, Hillcrest, the Brown Derby or wherever, seemingly don't appreciate that he has "been growing older," so he adds, "I want to be like Chevalier, the guy who doesn't get the girl, or a maturer role like Paul Ford in 'Never Too Late'; not somebody with heavy makeup who must get the girl because the studio feels that your marquee value makes it necessary that you be the romantic 'hero' as well."

Benny's current love affair with live audiences is not new, he says. It dates back to his vaudeville beginnings.

As result, when the current CBS deal expires he may only do several special shows and "guest all over the tv map" because "don't get me wrong, I love this too, as long as they'll have me."

The concertizing is a big kick. "The best agent in the world is my old friend Isaac Stern. He just sits up nights it seems although, in reality, he just happens to know which concert group maybe needs a boxoffice hypo and just at which period I'll have some free time, and before I know it I'm doing a concert either in Frisco or the Robin Hood Dell in Philly or in Toronto or wherever."

Benny's scratchy, offkey fiddling of the w.k. Kreutzer Exercises has keyed him into composing a "Kreutzerconcerto" which evolves from the fundamental fingering method, for all violin beginners, into a smoother symphonic work, and finally a jazzed-up concerto version. Arranger-musician Jacques Belasco is currently working on fully orchestrating the comedian's pioneer adventure into "composing."

Benny has a show-wise insight on his value to the longhair audiences "because I'm only as good as they know what a frustrated virtuoso I am, and what a musical ham I am, and while I'm serious about the violin, because anybody who knows me knows how much I really practice on it, the big appeal is that fact that I'm not really in the same league with Stern or Menuhin or you name it."

Benny cites this in relation to a proposal he do a concert at the Frederic Mann Auditorium, in Tel Aviv, and "while I know that one or two of my concerts paid for the seats in that auditorium, there would be a case," says Benny, "where I'd be nervous. That is, not because they might not know who I am, per se, even though Israel has no tv, but would they know the basic gimmick — that I'm not really a straight violin virtuoso, although I play it deadpan, but a frustrated musician. If the public doesn't know that, somehow much of my boxoffice appeal as 'guest soloist' with this or that symphony orchestra is mitigated."

Benny goes to Aruba in the Netherlands West Indies, right after the Ziegfeld, for a working vacation at the casino-hotel there before returning to the Coast. His current season's tv shows were all taped before he left on his present Ziegfeld (and Toronto break-in) stint.

His idea of boocoup tv-guesting he feels could be as much good fun as doing his own shows because, in breaking down the [illegible] schedule of working, he contrasts that with the somewhat frenetic and overly serious approaches taken on other shows. He concedes that comedy is a serious business but doesn't think "it has to be that grim" and can produce the same [illegible] results without the travail that some shows seem to think is part-and-parcel of their operations. "I know because I have guested a lot on other shows and I've seen how much they get into a lather needlessly."

Record Clubs' $80,000,000 Take Accounts For 15% of Industry Biz

Record clubs now account for $80,000,000 worth of the industry's annual business. That was the figure revealed by John Stevenson, vice-president of Capitol's Record Club, at the NYU-NARAS symposium on "The Art Of Recording" held last week at the RCA Exhibition Hall in New York. (The figure, incidentally, represents approximately 15% of the disk industry's total take.)

Stevenson also revealed that the record clubs (Columbia, RCA Victor and Capitol) spend between $8,000,000 and $10,000,000 annually to peddle their wares. He said that the record clubs consider a return on one-half of one percent "fortunate" on most of the ads they place.

He also mentioned that the size and the response to a coupon ad is not necessarily an accurate indication of its true worth. "Though an ad requiring a small payment may bring in more members," he said, "a free offering brings in members with more buying power."

Hypo Retail Sales

Stevenson also held the opinion that record clubs help retail sales. He cited the example of Capitol's "Pal Joey" album which was given away by the club in Canada; it moved all inventory of the record off dealers' and distributors' shelves and created a demand for more copies. Before that, said Stevenson, the record had become a dead item there.

The second half of the NY-NARAS symposium centered on the international market. Nat Shapiro, Columbia's international artists & repertoire director, took over in this area with a breakdown of trends and tastes in overseas markets:

England — basically a singles market though LPs are becoming more popular but 50,000 to 100,000 sales are still considered a big hit; Canada—has tastes similar to the U.S. and can be considered "almost another distributor"; Australia and New Zealand— has the highest per capita market in the world and U.S. product sells much better there than England does.

South Africa — does well with both U.S. and English product; Germany—the biggest of the European Continent markets is highly nationalistic, its potential for a domestic hit is 1,000,000 and for a U.S. import only 100,000 but requests for German language versions of American hits are increasing, 45% of its sales are in the classical field.

Japan Yens Classics

Japan — is a surprisingly good classical market and it is also strong for American and French imports, especially film music; Italy—is a 90% singles market with a swing to rock 'n' roll but in Italian versions that presage a 250,000 to 300,000 potential for a hit, 1,000 copies is a big sale for a classical album.

France—has no singles market at all but there's a big demand for the extended play record and seldom does an American hit get into the Top 20. The classical market is good but prices are high—$7 for an LP and $2 for an EP; Scandinavia—one of the top jazz markets in the world.

As for the rest of the world, Shapiro pointed out that strict import restrictions limit sales in many Latin American and South American countries; that Argentina is the only one-speed market, with singles also spinning at 33 rpm; that India uses mainly local talent and still specializes in 78 rpm. The biggest bootlegging operations in the world take place in Hong Kong and Formosa, where all the top hits are put on one platter that's sold for $1 and nobody gets royalties.

The symposium was moderated by Dario Soria, veepee of RCA Victor's international liaison department. He closed the session with a pitch for classical music, "which has no language barriers." He said that America has been developing the greatest orchestras and soloists and suggested that, with the advent of tv in foreign markets, American artists should go abroad to get as much exposure as possible.

32G More in Awards Go to 92 ASCAPers

The American Society of Composers, Authors & Publishers handed out supplementary awards last week totaling $32,000 to be distributed to 92 writers.

Among the ASCAP members in the standard field who received awards were John Cage ($1,000), violinist Mischa Elman ($500), Dr. Joseph E. Maddy (President of the National Music Camp in Interlochen, Mich.—$500), Alex Wyton (organist at New York's Cathedral of St. John The Divine—$500) and Gershon Ephros ($1,000).

In the popular production field, special awards were made to Carolyn Leigh & Cy Coleman (writers of the current Broadway musical "Little Me"—$500 each), Tom Jones & Harvey Schmidt (writers of the off-Broadway musical, "The Fantasticks"—$400 each), Mary Rodgers ($500), and Lee Adams ($500).

The awards are made to the Society's members "whose catalogs have a unique prestige value for which adequate compensation would not be received, and to writers whose works are performed substantially in media not surveyed by the Society." The panels which make these annual selections are independent of ASCAP.

HEAR
FRANK SINATRA
REPRISE
JACK JONES
KAPP
SARAH VAUGHN
ROULETTE
SING
CALL ME IRRESPONSIBLE
From the Paramount Picture
"PAPA'S DELICATE CONDITION"
FAMOUS MUSIC CORPORATION

KAYE BALLARD
Currently and continuing thru May 4
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CORAL RECORDS

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JACKIE KANNON'S
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"A socko rocking ballad with a powerful beat and excellent lyric delivered in excellent style by this performer."
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Ames Bros.' Houston Penthouse Club Folds 200G in Red After 81-Day Run

By C. W. SKIPPER

Houston, March 26.

The lavish Ames Bros. Penthouse Club atop the Rice Hotel in downtown Houston closed Tuesday (19). The Ames freres reportedly dropped $200,000 in the club, which opened only last Dec. 28. Several creditors have filed suits, and there was a delay in paying some employees, although the brothers said all would get their money within a few days.

Reports had been circulating for some time that the club was having financial troubles, and the grapevine was given credence when the brothers—Vic, Gene and Joe— cut the Paul Schmitt house band from 11 pieces to six, and dropped the club's outside name act policy to book a revue featuring themselves and local talent.

In the last week the brothers dropped the revue and went it alone. In the less than three months of the club's operation the brothers had booked in Ray Bolger, Marion Marlowe, Mickey Rooney and Bobby Van, and Ted Lewis.

Ex-Petroleum Club

The Rice Hotel penthouse was formerly occupied by the Petroleum Club, with membership consisting mostly of the area's wealthy

(Continued on page 58)

Edinburgh Int'l Festival Lines Up Yank Artists For Concerts in August

Edinburgh, March 26.

American participation in concerts at the upcoming International Festival should be strong. Among those pacted are Annie Ross, Scot-born jazz singer, who has appeared regularly in the U.S., and Ella Lee, colored soprano, Texas-born former student in Los Angeles.

Annie Ross is set for a late-night show at the Lyceum Theatre along with Auld Lang Syne maestro of country dance music, Jimmy Shand, and tv singers Robin Hall & Jimmy McGregor. It will run from Aug. 19 to 31. Ella Lee, who came to Europe with a scholarship to Master Classes in Bayreuth, and stayed to work in Berlin as a principal soprano with Felsenstein's opera company, will feature in Strauss songs Aug. 21 and in a song recital Aug. 23.

Another Festival debut will be by Larry Adler, who will be heard with the Edinburgh Quartet in a new work by George Gershwin, and also, Aug. 24, repeating his recent tv success of extemporizing on an Indian theme in a program shared by Indian and Western musicians.

Kenneth McKellar, leading Scot tenor, is pacted for two concerts at the arts junket. Two others skedded are new artists Heinz Holliger, oboist from Langenthal, Switzerland, and David Wilde, pianist, in a Bartok recital.

Nickelodeon Replica

Columbus, O., March 26.

Replica of a nickelodeon, seating 30, is planned for the new Center of Science, Industry and History being erected in the old Memorial Hall here. To cost [illegible], the small-scale theatre will be part of a "Street of Yesteryear" on the center's second floor. Two 16m projectors and a 35m slide projector are planned. Regular schedule of early silent and sound films will be shown daily.

Center is expected to be completed late this year.

Freedomland, N.Y., Shifts Gate Policy To $1 Admission

Freedomland, the Bronx's answer to Disneyland, is changing its gate policy this year to a $1 admission charge with a few free attractions thrown in. Attendees will pay anywhere from 10c to 50c for the bulk of the rides. Last year, the customer paid a flat $3.50 plus tax which included free admissions to all rides with no limitation as to number of rides that could be taken anywhere in the park.

But, according to Art Moss, Freedomland's managing director, this resulted in a situation whereby many customers felt that they were getting gypped because of huge lines waiting for entree to the various rides and attractions. He felt that it would be better to charge a nominal fee at the gate, then permit the customer to choose the kind of amusement he wants to patronize.

There will be only a few rides at the 50c top, Moss revealed, most

(Continued on page 58)

Overpriced Names Force Conventions To Use Prod. Formats With Less Acts

No Strings Available So Eleanor Powell Cancels April L.A. Grove Stand

Hollywood, March 26.

Two-week stand at Cocoanut Grove, starting April 17, for which Eleanor Powell had been pencilled (and ballyhooed) is off. Jackie Mason consequently has been booked by the nitery.

Miss Powell withdrew after she found she could not get the Villa Fontana Strings (group of 11 fiddles led by Arturo Romero), currently at Dunes, Las Vegas. The group backstopped the dancer when she played Dunes last fall.

The deal projected for Miss Powell at the Grove was:

She was to supply whole show and pay for any tooters she wanted added to Dick Stabile's house orch. For the show she was to get $7,500 weekly guarantee against 50% of all covers over $7,500. Miss Powell had also planned using male singer. At this point there are no discussions for her to play the Grove later.

Extend Davis Jr.'s April Date at London Palladium

London, March 26.

Sammy Davis Jr.'s Palladium booking has been extended by a week and will run from April 8 to May 11. This will force the theatre's summer season, starring Arthur Haynes and Frank Infield, to be put back for a week, to May 17.

Davis is due in Britain on Friday (29). On Monday (1) he will play Liverpool Empire for a week

Mike Lanin (Howard Lanin Productions) recalls the time that he had $10,000 to spend on a top name for a club date to last two nights and could find no takers. Many manager of upper crust of headliners are either looking for special kinds of deals or are so overburdened by tax problems that they cannot afford the extra monies brought in by these dates.

It's this state of affairs that has lead the convention and casual date producers to look for ideas that will do away with names, said Lanin. They have done this unwillingly. Lanin says it's easier to explain a name to a buyer than a production idea, but the basic inability to book names and have them stay booked right up to the wire, has lead them to seek other means of producing these shows.

Lanin has pointed out that some of the production ideas, frequently of the participation game nature, are far more effective than names can be, especially at conventions where bitter business rivals meet. "Putting a hat on them or a lei around their necks puts them on the same level with each other. They can have fun together and thus forget rivalries and work together on the solution of common problems, which after all, is the function of a convention." Although the participation and production idea was virtually forced upon many of the convention date producers, Lanin says it's working out extremely well.

Lanin also stated that under the current conditions, the club date field, so important to the run-of-the-mill act, is learning to get along with fewer performers. He noted that in cases where there is a union requirement to use a minimum number of musicians that number

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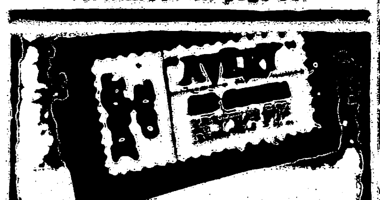

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL AVERY
AVERY & WASHINGTON STS.

NORMAN BROOKS
"Mr. Sunshine"
Now Exclusively booked by
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N.Y.C.

FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
"WE SERVICE THE STARS"
BILLY GLASON

AMBASSADORS, CHI, REVISE ACT POLICIES

Chicago, March 26.

General manager Fred Clare and his new staff are mapping plans to revise the entertainment policies of the Pump Room in the Ambassador East Hotel and the Buttery in the Ambassador West. For a number of years, both rooms have offered fine cuisine and dancing, and in effect they've been in competition with each other.

Changes that will be effectuated this summer will turn the Buttery into a more intime dining spot, sans dancing but with a New Yorkish cocktail pianist and lower prices to attract the younger set. The Pump Room will absorb the Galen Williams orch, currently at the Buttery, to alternate sets with its own David LeWinter for continuous dancing. A gal singer will also be hired for the poshier room.

The Pump Room will close April 2 for a spring cleaning. When it reopens, the Buttery will be shut down for the change in decor. New policies should be operative by July.

Jack Benny's $34,553 In Ziegfeld, 4th Wk.

Jack Benny's gross took a slight dip on the fourth week of his stand at the Ziegfeld Theatre, N.Y., with a $34,553 take. Show remains another two weeks. Last week, Benny scored $30,141. Previous weeks hit $37,740 and $34,030.

Benny will be succeeded at the Ziegfeld by Danny Kaye. Billy Rose, operator of the house, is dickering for other names to keep the policy going.

Bernie Bronk Reviving Cafe Society, N.Y., Tag

The Cafe Society, N. Y., tag is being revived. A new spot with that label is to be opened April 2 by Bernie Bronk with an intime revue, "New York Coloring Book." Bill Penn is directing the revue while Jon Wallman will produce. Music will be by Jerry Powell and lyrics by Michael McWhinney.

At one time, the original Cafe Society in Greenwich Village was one of the foremost talent hatcheries in New York. Its operator, Barney Josephson, also opened an uptown branch calling the latter Cafe Society Uptown. Both closed some years ago.

TOPICAL COMEDY!
ORBEN'S CURRENT COMEDY

DONNA LYNN
DESIGNER
FRANK PAGE

Look In TONIGHT, Wed.

The Perry Como Show

NBC-TV

A Good Musical Salute

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ENTIRE BIG BAND PACKAGE SHOW

OPENING Thursday, March 28th, HARRAH'S CLUB — Lake Tahoe
April 18th, HARRAH'S CLUB — Reno
May 1st, HOTEL SAHARA — Las Vegas
June 27th, FAIRMONT HOTEL — San Francisco
July 19th, DISNEYLAND — Anaheim, Calif.

Warner Bros. Records UTM Artists, Ltd.

Honoring Jack Benny

[FRIARS' N.Y. ROAST FOR COMEDIAN]

"Dean" of the Friars (N.Y. branch) Harry Delf, introducing toastmaster Johnny Carson, addressed himself to g. of h. Jack Benny, to the effect, "Having this lunch thrown for you," and the honored guest observed, "Thrown is right." From then on, in somewhat marathon form, which would wind even a Paavo Nurmi of the domestic circuit, everything was thrown—from the food (poor), service (ditto) to four-letter language (par for the course).

It was a record turnout, with a dais that looked like a Madison Square Garden benefit bill and played just as long. From "promptly" at 12, it ran to 3:05 Monday (25), all attesting profusely if profanely to their affection for the comedian. Judging by some of the newcomer comics' observations, Benny must be as anonymous to them as any of his fans in Wichita. But there was nothing obscure about their regard.

A dais which boasts George Burns, Arthur Godfrey, Red Buttons, Myron Cohen, Harry Hershfield, Al Bernie, Jackie Wakefield (surprise click), George Kirby, Wendy Woodbury, Charles Manna, Harvey Stone, Robert Merrill, Joey Adams, Al Kelly, Al Tucker (fiddle bit), Marty Allen (& Steve Rossi), not to mention emcee Carson, stretched the endurance of the turnaway celebrants.

Since a Friars stag luncheon is a stag luncheon is a stag luncheon, the ad libs are stock. After a while the shock value ain't. It then become a matter of degree. So does the comedy and the dais comedians.

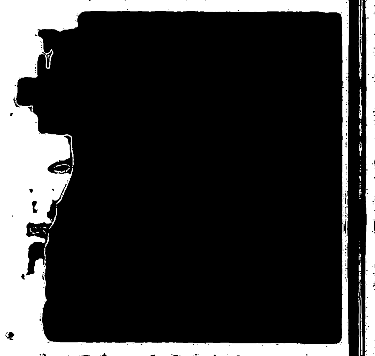
Carson by and large was witty, literate and in his throwaway stuff among the most effective, with cracks like "master of innuendo"; "about as welcome as Richard Burton at an Eddie Fisher barmitzvah" and the like.

Almost all the funnymen tried to rival that old Chinese act—On Too Long, Bow Too Long.

Godfrey, confessing his novitiate at these Friars' stags, admitted he was working all morning on a novel joke, and wasn't sure. He found out that that kind of lingo was for tomboys.

Myron Cohen, introduced as "the Ben-Gurion of the Borscht," clicked with some of the loftier material — naughty but polysyllabically literate. Besides Jackie Wakefield, relative newcomer, Marty Allen was another surprise funnyman.

Anent "throwing a lunch," maybe the Astor banquet manager should realize that, in light of things 'n' stuff anent "tax deductible entertainment," the customers would like a little attention for their 15 bucks. Some of that table service wasn't from the Borscht Belt, because they've long ago made certain about good service. It's an age-old problem to hotels' banquet business that service is a sometime thing. One way to insure it become a diminishing thing is not to crack the whip with some of the waltering biddies. On par, also, or lack of parity to be exact, was the food. A big turnout like The Friars' is too important a segment to brush off with that fruitcup-hamburger-icecream blueplate special. Only if the hamburger were good! None the less, a lot time was had by all, except for that marathon distance. *Abel.*



Roosevelt Sheds Bands for Talent

The Roosevelt Hotel Grill, N.Y., one of the landmarks in the band business, is shifting emphasis to acts for the first time since bands were introduced in that hostel around 1932. Spot will have an intime supper club policy, with dancing, starting April 17. First bill will comprise Yonnelly, a musical clown; singer Rosette Shaw and The Raftsmen, a folk group.

Al Conte and his trio, a longtime bandstand occupant there, will continue at the Grill, with a second band still to be booked.

The Roosevelt has been the home of some of the top name bands in the country. Guy Lombardo was the major band attraction there for more than a quarter of a century. However, last year, he broke away from that inn to play the newly-constructed Americana, N.Y.

In the bandstand days, prior to television, the spot was the origination point of many broadcasts, which made it a valuable N.Y. showcase and which helped build band reputations, and which in turn aided the hotel's business. However, now that the day of radio remotes is over, the Grill awaited its big business era for the annual Lombardo visits. Now that he's out, this new policy is being tried.

Freedomland

Continued from page 51

will be priced between 30c and 50c. The highest admission in the park will be to the Wax Museum, which was at the Seattle Century 21 Exposition. Tariff will be pegged at 70c, but is subject to change.

The overall admission, according to Moss, worked out well the first year it was tried, which was the second year in the park's operation. However, it didn't make much money at the $2.95 overall price and $1.95 after 6 p.m. The next year it was raised to $3.50, and, says Moss, the park would have done very well had it gotten the same volume as the year before. But attendance was off.

The first year of Freedomland's operation saw admissions and books sold at the front gate at one flat fee, which Moss says was bad business since it got bad word of mouth. This year, strip tickets at 10c a coupon will be sold in any denomination which will be good until used. There will also be some cut rates if coupons are bought in stipulated quantities.

Freedomland will open Saturday, April 13, with Chubby Checker in for three days in the Moon Bowl, the park's show and dance area to which there will be no added admission charge. On April 16, the Four Seasons will go in and two days later, Frank Fontaine will join the show for three days. Afterward, the park will operate on weekends only until June 22 when a full week schedule commences. Weekend attractions already lined up include Johnnie Ray, Jerry Vale, Della Reese, Kitty Kallen, Xavier Cugat, Abbe Lane, Les Paul & Mary Ford and Tommy Sands.

Booked thus far for full weeks are Paul Anka and Ralph Marterie for the opener, Tony Bennett and Warren Covington Orch, July 1; Bobby Darin and the Peter Palmer Orch, July 19; Dion and Count Basie, July 26; Patti Page, Aug. 9; Anka and Marterie, Aug. 16 on a repeat, and Lennon Sisters and Dick Maltbie, Aug. 2. Other deals are still in the works.

Ames Bros.

Continued from page 51

climes. When the Petroleum Club moved to new quarters, the Ames Bros. leased the site and did considerable remodeling.

The main room in the Ames' club was the Celebrity Room, the principal site for shows and dining. The USS Rice Room was for the second show and for dining and dancing. In addition, there were two other lounge-type rooms featuring entertainment.

For several weeks members of the vacating Petroleum Club had membership privileges at the Ames' club while the Petroleum was nearing completion, giving the Ames a backlog of big-spending patrons. Once the Petroleum Club moved into its new quarters, however, most of this patronage was lost.

Also, the nitery doldrums hit here just about the time the new penthouse club opened. Six months ago, with three major clubs and a couple just below that operating, Houston was considered no worse than fifth in the nation as an entertainment booker's paradise.

The Shamrock Hilton's International Club, the Cork Club and the Tidelands Club had booked such acts as Joe E. Lewis, Debbie Reynolds, Mitzi Gaynor, Marguerite Piazza, Robert Goulet and Roberta Sherwood. A number of country clubs also book name bands and sometimes entertainment on weekends.

Sharp Biz Decline

About Jan. 1, however, business dropped noticeably in all major clubs. Many insiders joined the chorus against the Internal Revenue Service's new expense account regulations; others said there was just one too many major clubs, and some blamed poor business on the weather and the season.

About the best guess is that there are just so many persons in Houston willing to spend big in a nightclub, despite the great number of oil and industrial tycoons in the city.

Texas still operates under the rigid and outdated anti-saloon laws passed in the 1930s, with a midnight curfew for club drinking (1 a.m. Sunday mornings) and no drinks, other than beer, served in public places.

Private niteries circumvent the law by setting up liquor pools, with patrons paying monthly for the whiskey pool and for membership dues. Belonging to a private club in Houston is expensive, but visiting conventioneers can't get in at any price unless as guests of members.

Every attempt to operate a public club with patrons bringing their own bottles has failed.

Rivals May Benefit

It will probably be several weeks before it is known just how much the folding of the Ames Bros. club will help revive business at the other major niteries.

The brothers said Saturday (23) that they intend to stay in Houston and continue with their successful hour-long five days a week tv variety show on KTRK-TV. The station plans to distribute the show statewide, and there is reported interest in a national tape production of the show.

The brothers are top showmen and have a number of successful disks to their credit. They said they expect to pay off all their employees within a day or two, and also intend to take care of their other obligations.

Frank Keough was manager of the Ames Bros. club. He told newsmen that the reason the club failed was that it was undercapitalized.

Hamids' $1,300,000 A.C. Fun Centre

Atlantic City, March 26.

A large recreation centre, costing around $1,300,000, will be erected on the site of the old Warner (later the Warren) Theatre here, it was disclosed last week by George Hamid Jr.

The Hamids, who purchased the property in 1956 from the Stanley Warner interests and ran it as a motion picture house and a legitimate theatre for a few years, razed the structure in 1960. Erected in the late 1920s, it was the top film house in the city before the tv era.

The recreation centre will contain 24 bowling alleys, an exhibit hall, a billiard room, a cocktail lounge with a sporting goods store and other shops on the boardwalk. It will be elevated to make parking space for 113 cars. Plans call for completion by July 1.

It will be operated by the World Realty Co. of which Hamid Jr. is vice president and Hamid Sr. is president. The Brunswick Corp., manufacturers of bowling alleys and billiard tables, will be associated with the Hamids.

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C&W Shows Tune Up Surprise B.O. Harvest for Balto's Big Civic Center

Baltimore, March 26.

Country music, which this town has seen little of heretofore, is doing smash business at the new Civic Center where "Grand Ole Opry" groups have twice packed the 13,200-seater in the past three months.

Local showmen are more than surprised at the reception, and guess is that more of the same will follow until the bloom is off the rose.

First group appeared at the Center Dec. 15 under title of "Stars of Grand Ole Opry," headlined by Homer & Jethro. It was a sellout with concessionaires doing biggest business Center has seen since opening last October. Bars, hotels and restaurants in the area also reaped a harvest they haven't had in months.

On March 16, another group headlined by Red Foley and working under "Grand Ole Opry Time" title did even better business with 500 extra seats added to permanent seating at the Center. Again, local bars, restaurants, hotels did smash business as did concessionaires.

Only sour note was sounded on February 16 when a Washington group sponsored another "Grand Ole Opry" unit. House was under 4,000.

The two solid showings were packaged by Carl Brenner of WBMD Radio here who says that future groups will work under title of "Town and Country Jamboree."

Success of two shows put on by Brenner largely attributed to promotion engineered by Brenner at WBMD and helped by Buddy Deane, WJZ-TV disk jockey.

Civic Center Commission is delighted with turnout. Audiences came from six states, they said, and were far from the leather jacket, no-tie set.

"Naturally, this music appeals to the rural trade," Brenner said, "but they came in mink stoles and Cadillacs." Admission is $1 or $2. It will stay there, Brenner added.

Candy Barr Wins Parole in Texas

Austin, Tex., March 26.

Gov. John Connally agreed Friday (22) to the parole of stripteaser Candy Barr who has been serving a 15-year sentence for possession of marijuana. The State Board of Pardons recommended release of Miss Barr after a three-month review of her behavior in Goree State Prison for Women.

Dallas officials who had a part in her 1958 trial that resulted in her conviction on the narcotics rap also have approved the parole. However, the governor's signature on the parole papers will not mean the immediate release of Miss Barr, known on court records by her married name of Mrs. Juanita Dale Phillips and by her present married name of Mrs. Jack Sakhian.

About two weeks will elapse from the time the parole is signed until she is released. When the review of her case began on Jan. 3, the stripper had accumulated credit for serving four years, 11 months, and 12 days.

Paddock, A.C., Pleads No Defense to Lewd Rap

Atlantic City, March 26.

Operators of the Paddock International, a mid-city nightclub, have entered a plea of non vult (no defense) to disciplinary charges including the presentation of a lewd show.

The plea was revealed last week by Acting Alcoholic Beverage Control director Emerson A. Tschupp, who said the penalty will be announced later. Charges resulted from an investigation made by ABC agents here last autumn.

Colonial, St. Petersburg, Continues Name Policy

St. Petersburg, Fla., March 26.

If activity at Charles Seiden's Colonial Inn is any yardstick, the season on St. Petersburg Beach will project well into the summer. Here last week from his Laurel-in-the-Pines Hotel in Lakewood, N.J., Seiden okayed plans of manager Morton Moucher and the Inn's program-activities director, Bill Sims, to continue their name policy.

Don Cornell had closed a week's engagement in the Plantation Room, a repeat for this singer. Backing is provided by Carl Zimmerman Orch, with Bob Cutting at the piano bar for pre-show patrons.

The Los Chavales de Espana Los Chavales de Espana (Kids from Spain), whose slated stint at Eddys' in Kansas City was blotted by the fire there, will take over the floor April 1 for a two-week stay. The group, last appeared here in 1960.

'Battle of Circuses' Again On: Ringling Vs. Palisades Park's Hipp Big Topper

Annual "battle of the circuses" starts next week in the New York metropolitan area when the Ringling Bros. and Barnum & Bailey show opens Wednesday (3) at Madison Sq. Garden and the Hippodrome-International circus moves into Palisades Amusement Park, N. J., Saturday (6) for a two-week stand.

Producing the Hippodrome three-ringer under the traditional tent are Palisades Park prexy Irving Rosenthal and Ray Beaudet. Among the show's acts are Hugo Zacchini, the original human cannonball; Pat Kelly, son of famed clown Emmett Kelly; Melitta & Wicons, aerialists, and The Amiros Trio, Danish jugglers.

Circus preem coincides with the opening of Palisades Park for its 60th consecutive year. The 110-acre fun centre is holding the price line for admission to the park remains at 30c. The Meteor, Peter Pan Carousel and Giant Wheel from Germany are new rides among the park's some 100 rides and attractions.

Gatica's Carnegie Bash

Lucho Gatica, Chilean singer current at Chateau Madrid, N.Y., is set for a Carnegie Hall concert April 5 under Felix Gerstman auspices.

Gatica, who disks on the Odeon label, distributed through Capitol, has been one of the top record sellers in South America.

Watson, Fuqua of Original Ink Spots Hit Rival Group With $420,000 Suit

Las Vegas, March 26.

Two of the members of a group calling themselves "The Original Ink Spots" are suing another group called "The World Famous Ink Spots." Latter act is appearing here in the New Frontier lounge, and the hotel was also named in the suit.

Ivory "Deek" Watson and Charles G. Fuqua filed a $420,700 action against Stanley Morgan, Charles Martin, George Bledsoe, James A. Johnson, Tedey Rambau, Joe Alexander, Bruce Davis, and the New Frontier Hotel. Davis books the acts for the hotel.

District Judge George Marshall removed the complaint, which also seeks a temporary injunction, to Federal Court because Watson and Fuqua received a Federal service trademark from the U. S. in 1954, granting them exclusive rights to the name "Ink Spots."

The two remaining "Ink Spots" contend they have suffered the loss of $320,000 income and damage to the good will they had acquired from the "Ink Spots" name to the sum of $100,000.

In the complaint, filed by attorney Dwight Claar Jr., Watson and Fuqua claim they organized the original group with Orville "Hoppy" Jones and Jerry Daniels on Dec. 1, 1934. The suit contends the quartet toured the U. S., made recordings and radio broadcasts until 1944. At that time Daniels became ill and was replaced by Bill Kenny.

According to the complaint, in 1955 the defendants organized a group, although the plaintiffs demanded they change the name, and have been performing throughout the U. S. under the "Ink Spots" name.

Watson and Fuqua said they have tried to perform at certain nightclubs, but were told the "Ink Spots" had already performed there. They said they were also told that they could not demand a high salary, because the "other" group would work for less money.

In moving for a restraining order, the plaintiffs want the court to stop the rival group from using the name or accepting engagements under the "Ink Spots" name.

The second group opened at the New Frontier Feb. 15. At that time Watson demanded the hotel take the word "original" off the marquee. The hotel complied, and the second group became "The World Famous Ink Spots."

Danny Kaye Revue Big 86G at Chi Opera House

Chicago, March 26.

Danny Kaye and his vaude revue grossed a big $86,210 in eight performances at the Opera House here last week. Take represented four-fifths of the capacity of this 3,600 seater. Scale ranged from a $4.50 top on weekends down to $4 for matinees.

Show moved on to Toronto prior to its run at the Ziegfeld Theatre, N.Y., under Billy Rose auspices.

DONNA LYNN

DETROIT — SEVILLE HOTEL

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CURRENTLY DOING A HAPPY STRETCH AT
GUY LOMBARDO'S NEW PORT O' CALL, TIERRA VERDI, FLORIDA

Cocoanut Grove, L.A.

Los Angeles, March 21.

Donald O'Connor Show, featuring The Wellingtons, Michele Barton; Dick Stabile Orch; $3-$3.50 cover plus $5 minimum.

In an act designed with considerable vaude flavor, Donald O'Connor Wednesday night (20) delivered an hour and 20 minutes (bound to be tightened) of songs, dances and comedy that, when fully set and properly timed, should turn into a generally satisfying bill. He sets theme of show with "Born in a Trunk in Oshkosh" special, with overall attitude of the presentation strictly show biz.

Entire act, featuring folk singing quartet tagged The Wellingtons and dancer Michele Barton, is packaged by O'Connor, with Al Mack as musical director. But Dick Stabile conducts his regular Grove orchestra for this date.

O'Connor is on almost throughout, spelled only in two groups of songs by The Wellingtons. Overall feeling is casual, but the still youthful looking performer works hard in well-rounded show that features fine arrangements mixing standards with specialties. Latter includes an Evangelist bit as intro to "Sing You Sinners" that is very much like the "Pool" number from "Music Man."

Musical areas are O'Connor's best. His series of frequently funny impressions—Ethel Merman in drag, Satchmo, Fidel Castro, Ben Casey, etc. are also well done but spotty in their appeal due to too much earlier exposure. President Kennedy and Van Cliburn, particularly, could be dropped.

O'Connor works particularly well with the folksters. Wellingtons are fine alone on straight "Days of Wine and Roses" and calypso "Zombie Jamboree," but are in general category of such acts around today.

Similarly, Miss Barton does nice interpretive dancing to O'Connor's singing of "Black Is the Color," "My Kind of Girl" and a sensuous "Delilah," but the choreography needs a little more punch.

O'Connor at first merely touches on the dancing for which he won early film fame, but works into a more frenetic rhythm, vaude tap on rousing "Clap Your Hands" that solidly closes show. In between, he shows benefit of his pro background by saving himself on some imitative comedy bits through a natural feeling of timing. There are areas that probably will be dropped or changed.

Sid Kuller wrote presentation; choreography is by Louis DaPron. Act broke in few days at Hesperia, runs at Grove through April 7.

Stabile orch backs throughout with strength and opens show with a fine Duke Ellington medley.

Dale.

Harrah's, Lake Tahoe

Lake Tahoe, March 17.

Bobby Darin, Bobby Ramsen, Fabulous Ashton Girls (17), Leighton Noble Orch (18); presented by Bob Vincent, produced by Art Barlow.

Almost four years have passed since Bobby Darin made his nitery debut in these parts—on the bill with George Burns in Harrah's old South Shore Room—and in the interim he's expanded his interests to recordings, films and guest shots on television.

The big obvious difference in this outing from his first time around: maturity. There's still a bit of the finger snapping noticeable, but only a fleeting trace of the youthful arrogance he displayed in his early nitery dates.

For his act, per se, is polished and professional, and evident attention has been given to the title selections. Also, for added endorsement, he comes up with a commendable list of impressions from the ranks of top filmdom names.

On the ballads, the uptempo, Darin works with full authority (in both projection and presentation) but the values fall short of his established style in the folk song areas. He seems to reach beyond his ken with "Canaan's Land," "The Work Song," and "Boil Them Cabbage Down," latter done with vocal-instrumental assist from guitarist James McGuinn.

Singer is effective and accurate on carbons of Cagney, Grant, Brennan, Brando and Mitchum, all woven into "One More for the Road." Darin's conductor-piker Richard Behrke, capably leads the Leighton Noble Orch for singer's turn.

Bobby Ramsen, working this 700-seater for the first time, does more than a commendable job in winning and holding table attention. A comic of the standup tradition, he relegates his opening lines to the JFK clan, to politics, to video.

But his big routine, a sure laugh winner, is his production built around use of credit cards, and it allows him a free and wide field for digression. And comic makes the most of it, capping with a highly amusing, and inventive, plan for credit card holders to take over the nation. Ramsen has infectious manner, good sell and delivery. He's a natural for video spots and well as for niteries.

The Fabulous Ashton Girls raise the curtain with an elaborate (in both costuming and staging) "Marie Antoinette" production, and it's has hip as today's teen set.

Long.

Blackstone, Chi

Chicago, March 10

Vicki Benet, Franz Benteler Orch; $2.50 cover.

Although Vicki Benet has worked supper clubs around the world and throughout the U.S., this is her first Chi appearance, and if electric s.a. and fluorescent song-ability have anything to do with it, she'll be a frequent repeater here. With her well-chosen international repertoire and her lush beauty, she's a natural for the Napoleonic decor and plush atmosphere of the Boulevarde Room.

Miss Benet has a deft knack for getting under the surface of her songs and making more out of them. She sings in English, Spanish and French with equal ease, and artfully balances off her foreign fare with domestic tunes.

Among her choice numbers are "Let There Be Love," "Come Closer To Me" (in Spanish), a bubbly version of "Life Is Just A Bowl of Cherries", a nostalgic set of Parisian evergreens, a medley of her disclic, and a clever special-material version of "Will You Still Be Mine".

Franz Benteler, a batoneer with his own Continental touch, is the perfect adjunct to Miss Benet's far-away-places songery. She's in for three weeks.

Mor.

Latin Casino, N.J.

Cherry Hill, N.J., March 22.

Lena Horne, Bob Melvin, Moro Landis Dancers (15), Jack Curtis, Merton King Orch (15); $3-$5 minimum.

Her first nightclub engagement here in a decade also marks Lena Horne's announced retirement from the floor show circuits. Judging by the star's finale here, she shows no evidence of boredom with the cafe medium. It is a bravura recital marked by her well known flair for dramatic gesture and expression.

The songalog has variety and humor, and her enunciation of every lyric is geared for maximum meaning, whether ballad, torcher or special material. Stunningly garbed and effectively bejeweled, Miss Horne commands all attention right from her opener, "This Clown is Going to Settle Down." She offers a moving version of that haunting ballad from "Oliver," "Where Is Love," and gets them completely with "New Fangled Tango."

Her treatment of "Get the World on a String" is distinctively her own and builds from a measured start to a fiery defiant close. She breaks up the dramatics and the audience with the lowdown lyrics of "Turn Off the Light, Turn Off the Set, Turn on Love," and couples two numbers ("one tender, one hasic")—her quarter-century trademark hit "Happiness Is Just a Thing Called Joe" and the "Begat" song from "Finian's Rainbow." As a farewell performance, it was 45 minutes without a noticeable letdown. The singer's husband Lenny Hayton did the batoning.

Bob "got a minute" Melvin is a confidential comic in the current style of naturalistic chatter. He inveighs against phonies, the vogue for credit cards, the changing mores and standards that affect family life, the specialist vs. the general practitioner of yesteryear, etc. His closing is forte with that customary business of rating the audience.

The Moro Landis troupe, augmented to 15 (13 girls and two boys), present one of their best ensemble efforts of the year with a capsule circus ballet.

Gagh.

Eden Roc, M.B.

Miami Beach, March 24.

Sergio Franchi, Barbra Streisand, Mambo Aces (3), Val Olman Orch; $6-$7.50 minimum.

Two "new" faces are current at the Cafe Pompeii of this class hotel and on the basis of returns from audiences it would seem that prexy Harry Mufson will have them under option for future dates in short order.

The pair, Sergio Franchi and Barbra Streisand, had been booked for different dates, but continued holdover of the Joe E. Lewis-Eddie Fisher smash teaming forced this packaging of two singers. Thanks to their neat impact, the unorthodox booking comes off what with the Mambo Aces on hand to provide a typical Beach terp insert for the breakup segments between the cafesters.

Miss Streisand, with her offbeat delivery and looks, had them curious at walkon. However, it didn't take long for her to win the fancy of the tough to-please attenders who favor the Cafe Pompeii.

The sometimes fey manner between tunes; the shading in vocalistic approach to her artful arrangements; the special material for the tongue-in-cheek comedic feel she boasts in abundance, all added up to a growing reaction that wound her into callback sequence.

Miss Streisand's deceivingly diffident manner adds to the build. Her treatment of currents is class-touched, yet so offhand the appreciation rises from rapt attention when she hits the peak intonings. Ditto on her quiet speedings that elicit giggles.

Miss Streisand is the sort of rare performer who creates word-of-mouth build that means b.o. in this entertainment jaded resort.

The same holds for Sergio Franchi, a Continental charmer who, on first high-ranging "Funiculi" sound-out, reminds of a Mario Lanza. But in process of working out his considerable book, proves a songster with a style very much his own.

There's a shrewdly varied assortment of cleffings contained in his offering, from stateside pops through ethnic compositions a la Israeli, his native Italian, French and into the now much overdone "What Kind Of Fool Am I." On the latter, his is top vocability that achieves the high note finish with effortless ease to mark the start of the big encore demands.

Franchi provides a full set of virtuoso quality, to leave them pounding for more. His delivery is effectively easy-does-it, the personality and manner a winning one.

Mambo Aces tee off the bill with socko demonstrations of current Latin forms with accent on the Bossa Nova and variations on the jazz samba. They grab beautiful returns in the middle sequence between Franchi and Miss Streisand with a gasp-raising limbo turn by a comedy-minded, rubbery lad who is new to the act.

Val Olman and his orch are superb on backing a show that is all music.

Due April 1: Jane Powell and Morty Gunty.

Lary.

Mister Kelly's, Chi

Chicago, March 18.

Helen O'Connell, Jerry Stiller & Anne Meara, John Frigo Trio, $2.50 cover.

The Marienthal frere's knack for putting together sharp bills has seldom been better evidenced than in this combination of Helen O'Connell's mellifluous thrushing and the refreshing raillery of Jerry Stiller & Anne Meara, a hot new youthful husband and wife comedy team.

Miss O'Connell is one of the few songstresses who successfully combine the best of styles-gone-by with an astute understanding and use of the best in modern phrasing and sound. She opened to a packed house at Mister Kelly's, the biz no doubt abetted by her many recent tv appearances.

Her repertoire covers a generation of song, from a medley of her disclix with Jimmy Dorsey to the current summit trio of cafe melodies—"Fly Me To The Moon", "What Kind of Fool Am I" and "Heart In San Francisco".

Stiller and Miss Meara are well passed the point of being promising, although comparatively new as a team, and are ready for topliner status in the more sophisticated intimeries. She's pretty and quick at characterizations, and his calmer wit is great contrast to her stepped-out fooling.

Their material is contemporary and pungent, albeit at times derivative. Strong point is their delivery and timing, which can make risible such an over-used gambit as the corny commercials.

Their other routines are excellent: a Telstar broadcast with the pair doing sort of "vocal blackouts" from each country, a wild satire on "Open End" (theirs is called "Vacant Mind"), and an oddly humorous anecdote of a girl reporter interviewing a man who had been swallowed by a whale.

Bill is in for three weeks.

Mor.

Sahara Inn, Chi

Chicago, March 22.

Don Rickles, Penie Pryor, Frank York Orch; $3.50 cover.

While most comics work hard at establishing an "image," Don Rickles has a marquee identity that he would be wise to shed. His current stint at Manny Skar's suburban Sahara Inn clearly demonstrates that his "insult artist" tag is an inadequate accounting of his wide comedic range and many-faceted wit. The gross sound of his "rat-'em-up" billing belies his lightning-fast ad lib ability and improvisational speed, and overlooks his not inconsiderable thespic talent.

Another myth that Rickles dispelled in his preem show is that he needs celebs in the audience to maintain his byplay momentum. There were no visible VIP's at the opening show, but Rickles managed to keep the light preem crowd yocking loud and steadily for his entire 45-minute turn. (Management blames the miniscule Friday night (22) turnout on the Internal Revenue Service crackdown and the usual Lenten doldrums.)

Show opener Penie Pryor is a pert and diminutive redhead with a piercing set of pipes and a sound ability to dramatize her tunes. She clicks with a haunting version of "When Your Lover Has Gone," a bouncy singalong rendition of "Candy Candy," a tender handling of "My Coloring Book." A local chirp, she closes (appropriately) with a rousing "Chicago."

Buddy Hackett opens April 10.

Mor.

Basin Street West, L.A.

Slappy White, The Little Count, Jimmy Fields Dancers, LaVerne Mille band; $1.50 admission plus two-drink cover.

Working toward a continuing policy of Negro revues, Herb Greenberg currently spotlights comic Slappy White, singer-dancer-instrumentalist Sammy Yates (known as The Little Count), the Jimmy Fields Dancers and LaVerne Mille's organ and jazz band in a well rounded presentation.

White, in his first local appearance after more than a score of years, has bright, fast-paced gags in a variety of areas. Comic's delivery is pro, and material ranges from racial areas, involving education, integration, Negro westerns, etc., to traffic citations and politics.

He works hard and sticks essentially to clean line of patter, only occasionally straying into double entendre or slightly blue areas. Marriage and divorce laws provide a clever bit. In the political field, he does a good Negro politician on "Meet the Press" question and answer session. Act has lotsa punch, closing on a serious note with a white and black glove hand-in-hand piece as a pitch for social equality.

Fields dancers (two boys, four girls) break show in several spots with brightly-costumed choreographic struts that are typically nitery styled—fast, rousing and well done. Girls provide plenty of sex appeal, their top number in show caught a lively Twist with bumps and grind choreography.

Little Count, similarly, works loud and hard in a frenetic act that combines vocals, frantic instrumentalizing and an unusual jazz dance routine. Youngster is highly talented but, as yet, undisciplined. With sufficient exposure to tone down some areas and make his work more personalized he could turn into a top nitery attraction.

All acts work with LaVerne Mille, whose jazz organ is adept either as a single or in accompaniment. With four-piece band, group offers top form stylized jazz.

Aland Dixon produces and emcee's show, which closes April 4.

Dale.

Palmer House, Chi

Chicago, March 21.

George Gobel, Travelers 3, Ben Arden Orch; $3.50 cover.

George Gobel got his first show biz paycheck as a c&w singer on the old National Barn Dance on WLS in Chicago, and it was about 10 years ago that he was discovered as a comedy find while working in a small nitery on Chi's north side. He's a frequent repeater in the Empire Room, and his "little man" role and humble local nitery beginnings are a particularly hilarious study in contrasts with this class and capacious nitery.

While Gobel's everything-goes-wrong comedic theme is essentially the same, and his impeccable timing and easy stage manner are still the core of his turn, much of his material is new. However, it's doubtful that anyone else will be using his stories because his anecdotes are either literally personal history or so close to it that it would be futile for another performer to try and retell them.

His routines include a surefire yockgetting sketch about a country fair act called Lefe Tate & Pig, an assertedly real-life story about his misadventures as an assemblyman on a Chevrolet production line (in order to be creative, he made Pontiacs). Other bits include tales about his early career as an act in gimmills and smalltime clubdates. He also sings and plays the guitar (his original show biz calling), scoring with a tender version of "Soon I'll Wed My Love" and a sort of Calypso-like yodeling song with clever local references.

The Travelers 3 have been traveling with Gobel on a concert tour (as Gobel says: "We used to call them one-nighters") and they are a fresh and exciting asset to the show. The trio is composed of bassist Dick Shirley, and Hawaiians Charlie Oyama and Pete Apo. The latter two play guitar.

All three sing in a wide variety of dramatic moods, ranging from a sea chanty entitled "Village of New York," a melancholy blues handling of "Sylvia," and a hard-driving version of "Cottonfields" that can best be described as a sort of rock 'n roll folk song.

Gobel returns to join the trio in a haunting rendition of "Cool Water," and they close with a wild takeoff on a morning hillbilly radio show complete with wacky cornball commercials.

Mor.

Dinazarde, Paris

Paris, March 25.

Lucie Dolene, Tassos & Monica, Jadwiga Prolinska, Tania Manimova, Zvi Borodi, Poli Geastrea Orch (8), France Reynac; $3 minimum.

The original Dinazarde was a posh nitery-eatery that got the cognoscenti. Torn down to make way for a garage three years ago, it has been replaced by a smaller version which has opened near the Champs-Elysees. It still offers good Russo food, plenty of sighing strings and an okay assortment of acts.

It does not have the garden and more solid size and design of the original, but should get those wanting Russo atmosphere. Boite is all drapes with a bar, miniscule dancefloor and raised podium for the acts. Only drawback is bad visibility from the bar and a small portion of the room.

Lucie Dolene headlines this round with her pert stance and piping voice. She can belt out a torchy song or a romantic ballad. She also can give ridiculing takeoffs on how various nationalities would do an old French song. Buoyant, and fetching, Miss Dolene fits snugly into this compact room.

Jadwiga Prolinska socks out Polski numbers while Tania Manimova counters with well known Russo ballads. Zvi Borodi is from Israel with a big, pulsating voice that does justice to both folk, light opera and Israeli ditties.

France Reynac, a local singer with pleasant deliveries of smooth French songs, also makes a good impression on the orbs.

Tassos & Monica supply a supple and eyecatching Greek terp interlude.

But mainstay is the wandering gypsy strings of the Poli Geastrea Orch to keep up the fiddle joint traditions. This looks to settle down to a good addition to the Russian boites. Alex Nagornoff, who ran the original with the late Col. Tchitcheloff, is behind this new edition and does the gladhanding.

Mosk.

Waldorf-Astoria, N. Y.

Roger Williams, Milt Shaw Orch, Sonny Kendis Orch; $3-$4 cover.

Making his initial appearance in a major New York hotel room, pianist Roger Williams, who probably is best known for his recordings and concert appearances, scored easily opening night in the Empire Room. He proved as much at home in this commodious plushery as on the tv or in cocktail lounges, where he first attracted the attention of the Kapp label which has 20 bestselling albums by Williams. On for 45 minutes, with the backing of an augmented Milt Shaw band, he sustains solid attension throughout.

Williams, who is booked here for nearly four weeks, shows his concert stage experience via his varied lineup of tunes and by an informality in tracing the history of better known 88'ers in show biz. His repertoire covers a wide range, from jazz to the classics as well as tunes from musical comedy hits and pix. He tees off smartly with his own selection, "Whirlaway." Then he holds interest with a novel version of "Listen To the Mockingbird" and "Autumn Leaves," long identified with his piano work.

Williams swings into his piano history, spotting "Kitten on Keys" as a fave back in 1924. He gives his impresh of how Frankie Carle used to play "Sunrise Serenade" in 1938, with solid returns. His version of Art Tatum doing "Elegy" on the keyboards is a high spot. The familiar "Flight of the Bumble Bee" produces particular significance because he plays it in octaves which garnered strong response. Theme song from the pic, "Exodus," makes for a sock exit.

Shaw's outfit plays excellent backgrounding for Williams as well as for audience terping. Sonny Kendis orch also supplies music for dancing. The Empire Room now has a pre-theatre dinner, sans entertainment tax, but that's prior to the show.

Next: Carol Channing. *Wear.*

The Losers, L. A.

Los Angeles, March 22.

Ruth Olay, Jericho Brown, Buddy Motsinger Trio; two-drink minimum.

Winner of the week is The Losers where Ruth Olay, possibly the most exciting song stylist extant, is currently stationed. In for a three-week stand, she has traded in her traditional Los Angeles digs, Marshall Edson's Ye Little Club, for the less intimate, less attentive environment of this spa, where a performer of lesser stature would tend to be overwhelmed by the din.

But Ruth Olay is the kind of electrifying entertainer who can rise above her environment. She's one of the choice few who can supersede a sixth martini and make the most unprofessional guzzler sit up and take notice through an alcoholic fog.

An Olay performance is an event in sound and showmanship. She sings her song stories with irresistible passion and intensity. Among her endowments are crystal-clear lyric diction, a deep-rooted sense of jazz invention and a fluid, adaptable voice. On a tender, bittersweet ballad or a melancholy torch tune, she has few, if any, peers in contemporary songdom.

Perhaps it is this ability to excel in the softer, sweeter vocal sphere that makes her full-throttled excursions less intoxicating by contrast. The raucous growls and frenetic scats are devastatingly executed, but a stylist can sometimes make too much of a good thing.

Some of the best of Miss Olay's renderings are "Singing' In The Rain," a Brice-less "My Man," a spellbinding "I'll Be Around," "Invitation To A Dance" and a lusty, enticing "Love For Sale."

Sensitive, conscientious backstopping by pianist Buddy Motsinger and trio is a vital assist. Also on the bill, which closes April 4, is Jericho Brown, an adequate pop warbler who accompanies himself on guitar. *Tube.*

Tidelands, Houston

Houston, March 19.

Deep River Boys (3), Sally-Jane Heit, Don Goldie Orch (4); no cover or minimum.

First impression of Harry Douglas and his Deep River Boys isn't too impressive, but when they leave 45 minutes later they've earned plaudits aplenty and auditors so acknowledge.

Pipes blend well, but big moments are when they belt in unison, with Douglas' voice particularly outstanding. Presentation is good as trio tours ringside at one point, serenading patrons with "Apple Blossom Time," then as begoff, they stand aside and do "Rambling Rose" and "Love Is A Many Splendored Thing" as patrons are invited to floor to dance.

Besides Douglas, other Deep River Boys are Al Bishop, bass, and Chuck Joyner, tenor. Ray Durant is accompanist and musical director, and his solo at 88s, "World Is Waiting For Sunrise," is done expertly and with imagination.

Sally Jane Heit is a comedienne with promise who needs only consistency and perhaps a move closer in from her sometimes way out position for general acceptance by other than specialized clubs. But when she's good she's very, very good, such as in her opening bit as Miss Arkansas, a beauty contestant whose talent is cooking. She wants to make a salad on the show.

Don Goldie again backs this show excellently. It's in for two frames. *Skip.*

International, N. Y.

Dave Barry, Lillian Hayes, Gail Ganley, Mike Durso Orch; $6.50 minimum.

Jack Silverman's present bill should be an antidote to the boxoffice poisons that develop this time of year with Lent and the newspaper strike still factors. In Dave Barry, doing his first Broadway stand in some time, and Lillian Hayes, who has quite a following among the Seventh Avenuers, some strength should develop.

Barry is a good commercial comic with a wide streak of corn. He has some fairly funny lines and describes situations that provide a lot of laughs to make a telling effect on the crowd.

Barry mixes old and new. He repeats the sound effect bit and delves into a few tropical gags to give his act a fresh facade. It's to his credit that he does so well with the oldies, and hits a strong mitt.

Miss Hayes has developed a following through many appearances at this spot. She is a magnet for the cloak & suit trade, but her appeal is wider with a full-bodied style that shows up best in the standards. At her opening she took a repeated set of bows and even came back after a begoff speech. She seems to carry a built-in audience with her.

The International production with Gail Ganley remains. "The Las Vegas Follies" by Boots McKenna is still flashy entertainment. Mike Durso showbacks capably. *Jose.*

Crescendo, L. A.

Los Angeles, March 14.

Shecky Greene, Nancy Wilson, Herbie Mann Sextet, $2.50 cover plus 2-drink minimum.

Gene Norman has what looks like a blockbuster in the combination of comic Shecky Greene, singer Nancy Wilson and the frenetic jazz stylings of the Herbie Mann Sextet. Show's Wednesday opening drew heftiest crowd in recent months, which should prove a favorable omen for the club's draw.

Greene, this time around, remains among the fastest and hardest working comics on the boards. However, little new material showed in the set caught. His delivery and pace keep bringing in the laughs, but he could sock even harder with some new jokes and situations. Comic begins with slow buildup, concentrating greatly on Jewish bits and tv jokes, the latter a highlight. Much of show was played to fellow comics Shelley Berman and Allan Sherman, in the audience. Louis Quinn introed Greene in opening show.

Miss Wilson, in set embracing many of her Capital hits, delivers with the smooth, polished style that has put her in the ranks of top vocalists. Singer has excellent use of speech and well modulated sound, which she uses in a flexible pattern that gives her unusual individuality. "My Ship Has Sails" is high point in a brief set, along with pleasant "Sweetest Sounds" from "No Strings" and "Just In Time."

Mann group has well developed jazz and swing sounds, most falling into area of stylized ramblings but well connected and aurally rewarding. "Joey," in jazz variation, is particularly solid. *Dale.*

NELSON EDDY

Now on a two-week stand at the Royal York Hotel, Toronto, with soprano-comedienne GALE SHERWOOD. Norman Kessell, Sydney, Australia, Sun, said: "Their opening show at Chequers, generous as it was, had a full house shouting for more at the finish, and deservedly so, this is a most polished, versatile presentation."

A.P.A. Inc. handles

Copacabana, N.Y.

Myron Cohen, Frankie Avalon, Magid Triplets, Doug Coudy Line (8), Joseph Mele & Frank Marti Orchs; $6, $7 minimums.

The new bill concocted by Jules Podell has a wide enough range to attract a lot of customers. Myron Cohen, who has an adult appeal, and Frankie Avalon who has the ear of the post-bobbysox set, seems like a parlay that should relieve the Lenten letup at the Copacabana.

Cohen is playing his first date at this hospice in some years, and it seems that he never left the room for so long. His line of dialectics still works its familiar charm on the customers. He comes equipped with several new yarns, but generally, his stories have a familiar, homey tang that bring out the laughs in copious quantities.

With the years, Cohen seems to give the cast of his stories a lot of characterization. In the brief time that he spins the yarn, he's able to develop individuality for each character. He weaves his stories with word and gesture, and his facial expressions are frequently more potent than many of his words. He is one of the top raconteurs in the profession today.

For the juves, Frankie Avalon works with an easy and handsome charm. His act has been worked over so that he comes in with professional polish. This frequently has the effect of obscuring native abilities. He punches at a time when it might be easier to glide through on gulle, and he lets arrangers and an augmented orchestra speak at times when he should be more assertive.

In short, his act seems a mixture of advisers, arrangers and outsiders with very litle of Avalon showing through. But the net results show some pleasing moments, which were enough to give him the audience imprimatur on opening night.

In the production dept., the Magid Triplets perform a sprightly and well-disciplined term of tapstering in front of the Doug Coudy line. Joseph Mele presides on the podium of the capable crew of showbackers and Frank Marti provides the Latin tempi. *Jose.*

Chi Gate of Horn Bows Under New Mgt. After 15-Day Bruce Penance

The Gate of Horn has reopened under new management after 15 days of penance resulting from a performance by Lenny Bruce last December that so enraged the City Fathers that its repercussions are still rattling throughout the courts. As a result of the Bruce brouhaha, the resultant liquor license suspension and other reported financial difficulties, the then owner Allan Ribback sold the club to Rudy Orisek and Hal Stein, both local radio and tv producers.

The new bonifaces are off to a sizzling start with the current bill of Judy Henske and David Troy, and have added William Clauson the Swedish balladeer, as guest topliner for one week of this lineup. He's a charming troubadour with a rich tenor voice and in expert command of the guitar and lute.

Clauson is one of the few folksingers around who can please the ethnic purists and also those with tastes oriented to lighter weight fare. His international songalog includes "Ash Grove," "Come All You Fair And Tender Ladies," "Guadalajara" and "Whole World In His Hand," the latter number a bit inappropriate to his Nordic mien.

Gate of Horn, Chi

Chicago, March 21

Judy Henske, David Troy, William Clauson, $1.50 admission weeknights, $2.50 weekends plus $1.50 minimum for certain shows.

Miss Henske is a long, lean and vital brunet who sings visceral, whose exhilarating patter can best be described as "cafe of the absurd," and who could be a firstrate comedienne by the simple process of changing her billing.

She sings a foot-stomping version of "Careless Love" accompanying herself on the guitar, a rocking rendition of "Low-Down Alligator Sooner Or Later Gonna Catch You With Your Britches Down" and other folk laments and exultations.

David Troy is a clean-cut lad from Canada with a potent set of pipes. He opens with a pyrotechnic rendition of "Water Boy," with his voice ranging from a deep rumble to a high falsetto, but always in complete control. His other numbers include "Black Flies," a bouncy Canadian folksong, a clever panegyric to beer in song, and a tender tune entitled "Silk & Silver." *Mor.*

Nugget, Sparks, Nev.

Sparks, Nev., March 21.

Les Paul & Mary Ford, Davis & Reese, Jan Risko & Nina, George Arnold Singers and Dancers (17), Foster Edwards Orch (10); no cover, no minimum, second show.

Since opening his 800-seat Circus Room last June, John Ascuaga has consistently put value names on the marquee for good b.o. results—and in this combination he's apparently picked another winning book. The class instrumentals and vocals of Les Paul & Mary Ford, and the polished comedies of Davis & Reese, the juggling routines of Jan Risko, the productions of the George Arnold Singers and Dancers make for a hour and a half of good entertainment.

After a local absence of several years, an opening night house gave Paul & Miss Ford an impressive welcome back. And the duo responded in kind. Albeit the act has changed little since the last time around, the husband-wife team keeps tablers off their palms with a catalog of identifiable stuff.

Abetted by a load of electronic equipment backstage, two make good use of the multi-sound effects, with Miss Ford carrying most of the vocal chores. Paul continues as an exciting guitarist. Son Gene takes the spotlight at center stage with portable drum set to showcase his talents as percussionist.

Davis & Reese, who played this swankery late last year, return with their trademarked stuff. But they essay a full new routine built around the possibility of commercials entering the areas of film, opera, and within the story line of television and newscasts. Routine incorporates many good lines with the thespian bits. When the few rough spots are worked out, it could become a Davis & Reese classic. *Long.*

Moulin Rouge, Vienna

Vienna, March 13

Hanussen II, Less Fokker, Imperos Bros., Alfred Smith Chimpazees, Jose & Giorgio, Charly Prouche Orch (5); $1.50 admission.

During International Fair time strippers fill most of the show. To the long list of beautiful gals, a Korean, LiChen, has been added.

The two dansapation numbers by Jose & Giorgio and Less Fokker, specializing in Charleston and old-time stepping, though routine, go over well. The Imperos Bros are quite funny, especially in those only seemingly difficult positions. Alfred Smith is the first to bring two chimpanzees in the arena of the Moulin Rouge. Hanussen does his "mindreading" with added humorous comments. *Maas.*

Blue Angel, N. Y.

Don Francs Three (Lenny Breau and Eon Henstridge), Jackie Vernon, Georgia Brown (4), Mal Waldron, pianist, Bobby Short Trio (Beverly Peer, Dick Sheridan) in lounge, $6 minimum, no minimum in lounge.

"Oliver" featured singer Georgia Brown is the big attraction (New Acts) of the current Blue Angel semester which under flexible nitery operations these days, has juggled its minimum and upped it to $6. The BA has been up to $7 minimum and on summer policy down to a $4 base.

Max Gordon has found that the minimum is preferred to the couvert or the "admission" charge, the latter a common practice in Chi and Frisco, for example. The cover is instinctively resented and while statistics show that many customers never drink up their minimum, the latter hidden charge technique finds best acceptance in Gotham.

Parring Miss Brown's impact is the deadpan one-liners' technique of Jackie Vernon who bespeaks Catskill Mt. training but does his stuff straight, sans dialect. A somewhat rotund gent who dresses neatly and is doubtlessly cognizant of his battle of the avoirdupois, Vernon's material is effective. It has bite, originality and much of it is productive of punctuated laughter rather than pleasant acquiescence.

The Don Francs Three has the name-billed singer unreeling some offbeat vocalizing backed by Lenny Breau on guitar and Eon Henstridge on bass. They're Canadians but tee off with a skiffle music impression of British musikers, but then give accent to their Dominion background including reference to Montreal and its French Catholic population. Latter keys them into a gratuitous and needless religioso crack that doesn't belong. It doesn't enhance and, even in the trio's iconoclastic coffeehouse approach, creates a shock-treatment handicap that has a sobering effect.

The trio's routine is a bit undisciplined but they'll find their metier. They have an original attack on standards such as "You Do Something" (pronounced "some fink"). Their leatherjacket "Eyetralian cut" attire is also original although one can't help but think how warm it must be for them, especially when working in nonairconditioned boites.

Bobby Short continues strong in the lounge with his ivorytickling appeal backed by Beverly Peer on bass and Dick Sheridan on drums, the latter doubling into Miss Brown's act when she does her one midnight performance since she has to double over from "Oliver."

Mal Waldron is okay on the entr'acte works interludes.

Like all the niteries the Blue Angel has the b.o. blues, thanks (but no thanks) to Mortimer Caplin & Co. *Abel.*

Shamrock, Houston

Houston, March 21

Phil Foster, Dolinoff & Raya Sisters, Paul Neighbors Orch (11); no cover or minimum.

Brooklyn-born comic Phil Foster is still obviously bitter about the Dodgers leaving his home borough, otherwise he has a catching casual approach to comedy that draws plenty of chuckles and yocks. He comes out and just talks with a few asides, admitting that he hasn't started his act yet. Then he takes apart television, gambling in Vegas pickups and his experiences as a prizefighter, but all with good humor.

He's at best discussing sports and politics. Foster is on for 45 minutes and when patrons insist on encore, he rewards with hilarious if risque story.

Dolinoff & Raya Sisters (4) consists of man and three femme terpers, all with Continental flavor. There are some good acrobatics in opening toy doll routine, but the gimmick that makes it all worthwhile comes when Dolinoff dresses in black with black mask and black background, and, with back of stage in darkness, lifts and spins girls (standing in lighted section) so they appear suddenly suspended in air, do slow motion cartwheels, and like.

Couple of girls seem to play catch with Dolinoff's head, and when one dances with large plastic ball, the ball (manipulated by Dolinoff in darkness) does strange things. *Skip.*

CURRENT BILLS

WEEK OF MARCH 27

NEW YORK CITY

[illegible]

AUSTRALIA

[illegible]

BRITAIN

[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

LOS ANGELES

[illegible]

CHICAGO

[illegible]

LAS VEGAS

[illegible]

RENO-TAHOE

[illegible]

MIAMI-MIAMI BEACH

[illegible]

SAN FRANCISCO

[illegible]

SAN JUAN

[illegible]

House Reviews

Pavilion, Glasgow

Glasgow, March 19.

Jack Radcliffe, Roland Roy & Jackie Tundaff, Gwen Overton & Clive Stock, Reed & Delroy, Kool Katz (4), Three Squires, Roddy McNeil, Pearl Shaw, Helen Norman, Mason Ladies (16), Gordon Ritchie Orch; twice-nightly.

New vaude layout, in for a 10-weeks' stay, has a fast-moving first half, though second part of production is dragging. It is led by Jack Radcliffe, senior Scot comedian, who is best in character portrayals, especially in a Beachcomber scene.

Sketches, however, mainly fail to jell. The yock-fodder needs some re-shaping. Radcliffe is well supported by Helen Norman, longtime femme foil, and by Roy Boutcher.

There is mitting for Roland Roy & Jackie Tundaff, the clog-dancing of the latter garnering solid palming, as does the duo's selection of Broadway tunes. Reed & Delroy, mixed twosome, are strong in the music dept., the femme half having specially good pipes. There is vocalizing in the modern manner from the Three Squires, while Gwen Overton & Clive Stock offering favorites from musical shows. Roddy McNeil offers Auld Lang Syne melody.

The Kool Katz are a musical group aiming successfully to be up-to-the-minute with cool music and merit a nod for their energy and showmanship.

Ideas are obviously being tried out in a period when other and older-fashioned vaude shows face declining audiences. Take open at start on silhouette effect of artistes taking up position on stage to music of "Another Opening, Another Show," and lights go up to reveal entire company in pierrot costume for opening production number of 10 minutes, with each artiste individually featured in a song selection, e.g., "China Town," "Put Your Arms Around Me, Honey," etc. Rolling platform is used to take the musical acts on and off stage.

The Mason Girls offer a novel tap-comedy routine, using sandwich boards, and merit palming. Gordon Ritchie batons the resident orch, and Pearl Shaw has attended to the dance direction. Overall production is staged by Geoff Morris.

Gord.

King's, Edinburgh

Edinburgh, March 12.

Andy Stewart, Ian Paterson, Moira Anderson, Dixie Ingram, Ian Powrie & Band, Isobel James, White Heather Club Dancers (6).

Andy Stewart, the modern-day version of Harry Lauder, is a snub-nosed stocky young Scot who can do little wrong in the eyes of his fellow-countrymen. Heading this layout, a stage translation of his weekly tv series, he garners heavy mitting for a breezy mixture of song, comedy, impressions and even dancing. His impressions include one of Danny Kaye, which wins sturdy palming.

Layout aims at atmosphere of an informal Scot ceilidh or Highland party, with lotsa bright dancing, colorful via the kilt, from girl dancers. Moira Anderson, fresh-faced Scot chirper, leading the distaff side in vocalizing, and Ian Paterson, new Scot tenor, is in useful voice for popular melodies.

The energetic terping of Dixie Ingram, young male dancer from the tv show, merits a nod, as does the dancing of Isobel James and the group. Scot country dance music is offered by the Ian Powrie Band.

It's native fodder neatly geared to tastes of local outfronters who seek a personal glimpse of their local tv favorite. Stewart is set for treks this summer to New Zealand and Australia, and, in the fall, to North America.

Gord.

New Acts

GEORGIA BROWN (4)
Songs
25 Mins.
Blue Angel, New York

Georgia Brown came over with the "Oliver" company and has made impact with the Lionel Bart score's standout ballad, "As Long As He Needs Me." She's a sultry brunet songstress with an authoritative vocal delivery and a compelling style which, once properly channelled, could stamp her as a standout stylist.

Unabashedly enchanted by Kurt Weill's melodies, it's virtually a Weill catalog to the degree, in fact, that what should have been a "routine encore," to wit, the "Oliver" excerpt, never reached the "insistent popular demand," hence was unperformed. This was true also of her second-night performance (this show was caught on her third night), but she did thrush "Needs Me" on her Tuesday debut to a strong professional turnout from her own and other English companies currently on Broadway.

Miss Brown succeeded Lotte Lenya in "Threepenny Opera" at the Theatre de Lys in New York's Greenwich Village and quite obviously defers to Weill's widow with an ad lib that "even Lotte Lenya thinks I can do 'Jenny'," a role in the Brecht-Weill classic.

Miss Brown is almost chameleon in the utilization of her long-bobbed raven tresses because, when she gets "more neat" with her coiff behind her ears, she projects a tidier perspective. Otherwise the Charles Addams-styled hair makes for a less glamorous front. She's an attractive girl with effective personality.

(Parenthetically, Mosk, the VARIETY man in Paris, when reviewing Miss Brown at the French capital's Mars Club, a bistro that caters to the Anglo trade, observed Dec. 16, 1953, that "Georgia Brown is a young, neatly styled English lass who has a mellow, sweet and at times lowdown delivery that is fine in small rooms and fits in with her rep of standards and blues . . .")

Nor is she a novice to the U.S. nitery trade; under less distinguished antecedents she played Village and Coast spots.

Backed by Ian Fraser on piano, Chuck Wayne on guitar, Joe Benjamin on bass, and Dick Sheridan on drums (borrowed from Bobby Short's trio in the lounge), she has a savvy musical collaboration. Fraser, incidentally, conducts the "Stop The World" orchestra.

Thrush segues from "September Song" to "Speak Low," from the "Alabama" song ("Mahogany") to "Mack the Knife" (in German), from "Never With You" (standout ballad) to "Jenny," and holds the room throughout.

There is, however, a uniformity of material so that there is no pyramiding impact to a sufficiently rousing finale, with result that the routine encore didn't come off. That can be corrected quite easily with a little editing. Somehow Miss Brown performs in parlor entertainment rather than belle saloon style, despite the basic fact that she is indeed capable of fulfilling the latter. Simple reroutining could achieve that. She owes it to her professional future because the intime nitery appeal is a prime showcasing for future horizons.

Abel.

RONNIE CHAPMAN
Songs
30 Mins.
Living Room, N. Y.

Ronnie Chapman is a promising singer. This Negro lad, who accompanies himself on the guitar, has a wide vocal range and segues from falsetto to bass in a manner that constantly gets him attention.

While this modus operandi shows his vocal attributes to good advantage, it has the disadvantage of desecrating lyrics in his songs and has the tendency to take the gloss out of his straight passages.

Chapman is trying to be an original stylist but, at the moment, he's putting too much coloration into his work, especially for a nitery of the Living Room's dimensions. His present style would be better in the larger spots. For his type of singing, he also requires more than a guitar to back him up, since it creates a further imbalance in his work. With toning down, he could be a valuable property.

Jose.

FRANKIE CAPRI
Music, Comedy
35 Mins.
Executive Club, Knoxville, Tenn.

Frankie Capri is a versatile performer, one-man show. He moves through his routine with a fast pace as he sings, dances, does comedy and plays his hi-fi accordion.

He is an affable comic who works hard to please. Most song arrangements are his own, with "Let Me Entertain You" as an opener. His jokes are good, timely and indicate careful preparation of material.

Three numbers encourage audience participation as he dances about the stage playing his accordion. He maintains a good and clean act structure desirable for either an intimate or large nitery.

His accordion is augmented by a combo-backed feature on the vibes and a closing jam session with the drums. Top selections include "September Song" and "World is Waiting for the Sunshine."

Brad.

LANIE KAZAN
Songs
20 Mins.
Living Room, N. Y.

Lanie Kazan is a newcomer to local cafes, but seems to have been around long enough to have developed a style and an idea of what she wants to do songwise. Miss Kazan, a well-built girl has an exceedingly dramatic delivery which seems to put her in high pitch at all times. This viewpoint also makes most of her numbers sound alike with similar vocal intensity evident throughout her turn.

Nontheless, there is lots to commend her once she learns more subtelty in shading her tunes and offering a wider variety of songs. Her voice has fullness and she knows the technical end very well showing good phrasing and projection. More attributes would also show up with less stress on theatrics.

Jose.

Overpriced Names

Continued from page 2

has a tendency to become the maximum. The performer is the first to be sacrificed in these club dates. In Chicago, Lanin pointed out where AFM rulings call for a minimum of 15 musicians on a date in which the orchestra has to back a show, all but the wealthier party-givers and bigger conventions can afford to have shows. In instances where a banquet manager warns a prospective party-giver that union requirements call for a given number of musicians, the buyer usually tells the producer that no more than the minimum is necessary. Lanin also noted a tendency for buyers to decrease the number of musicians and performers as scales rise.

Lanin declared that the convention date field is now in a state of flux. As in everything else, the new Bureau of Internal Revenue regulations apply to industrial powwows as well. The interpretation of various clauses regarding what may be deductible may steer the club and convention date field off on entirely new tangents. They are still awaiting final rulings in a lot of matters.

Germans Whoop

Continued from page 1

up its interior. Personnel wear Western attire, and serve barbecues and steaks—plus a lengthy list of the best German and French wines.

It's owned by a German woman, Ingrid Lorenian, who got the notion when she went to Dallas a year ago. And a similar cafe just opened in Stuttgart. Called Texas Saloon, it's owned by localite Leo Eigner. In the style of an American saloon of the 1800s, the pub offers 35 kinds of whiskey, steak dishes and service from an oldtime chuck wagon.

'The Deputy' Continues Political Issue

Slur on Pius XII In Play, Divides Germans — Pope As 'Villain' of Possible Raoul Levy Film?

Berlin, March 26.

Discussion is undiminished here since the Feb. 20 premiere at the Theatre am Kurfurstendamm of the stage play, "The Deputy" by Rolf Hochhuth. Theme is the role of the late Pope Pius XII vis-a-vis anti-Semitic policy of the Hitler mobsters. The 31-year old playwright accuses the Holy Father of "silence" about the extermination of the Jews, ostensibly for fear this might somehow assist Communism, which the Pope was more concerned with.

There is talk of doing the play in London and New York.

Reportedly a film may be produced by the French showman, Raoul Levy, who came here to see the play, is also about. Meanwhile Catholics are disturbed by the implications of prejudice against their Church. Stressed in the discussions is that the play is a delight to Communists who regard the Papacy as second only to the United States as an enemy of Marxist advance.

The bitterness which the subject-matter has stirred has not obscured the literary promise of the dramatist. It is rare indeed in postwar Germany for a new playwright of marked abilities to appear on scene. If the many talked-of productions in various foreign lands materialize the royalties will be sizeable.

Of special interest is, of course, the reaction of the general audience here in Berlin. There's applause when the last act ends but the greater part of the audience remains silent. It's not easy to

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CREDIT 'OBSERVER' WITH SAVING SUMMER CO.

Charlotte, N.C., March 26.

Charlotte Summer Theatre is alive again, resurrected on the strength of 1,000 postcards and letters from 80 Carolina towns in response to a "save-summer-theatre" appeal of the Charlotte Observer, plus pledges of $50,000 from local backers. With New York producer Stanley Waren in charge, theatre will open a fourth consecutive season June 25. Ten weeks are planned.

Auditorium-Coliseum manager Paul Buck disclosed that backers—as yet unnamed—had put up the $50,000 initial capital. Auditorium rental terms will be basically those offered last August to former summer theatre producer Ben Kapen—which Kapen turned down. This will put Waren's weekly rent in the neighborhood of $1,225 for his first year of operation. Revenues from concessions and parking go to the City of Charlotte, which built and owns the auditorium.

Both Waren, by telephone from New York City, and Buck credited the Observer with providing the proof of interest which revived the operation.

When former producer Ben Kapen left Charlotte after three summers of operations here, he took his summer theatre mailing list with him. Buck has appealed to interested persons to write in so that they can be reached by mail.

Clare Luce's 'The Women' Big Click in Istanbul

Clare Boothe Luce's "The Women," produced for the first time in Turkey, has given Istanbul's 46-year-old Municipal Theatre Company one of its biggest boxoffice hits in years. The play, presented on a revolving stage, has 12-eye-catching sets designed by Leyla Suren, decorator wife of a local business tycoon. The 46 female roles are enacted by 29 actresses, with Shirin Devrim, a graduate of the Yale Drama School, and Bedia Muvahhit, one of Turkey's oldest actresses, As leads.

Apart from its apparently untarnished attraction for traditionally gossip-loving citizens of Istanbul, what further boosted boxoffice sales was the publicity afforded by a benefit performance, at an $11.10 top, to commemorate the 100th anniversary of Robert College, the first American educational institution founded in Turkey.

'Sound' to Play Sunday, First Ever in Ottawa

Ottawa, March 26.

Believed to be the first commercial Sunday legit ever presented in this capital will be local impresario Harvey Glatt's repeat booking April 21 of "Sound of Music" in the 2,367-seat Capitol Theatre here. Glatt figures it a Sabbath natural and will play a $1.50-$2.50 kids' matinee.

"Sound of Music" played the Capitol last fall to excellent business. Two of Glatt's other three imports this season also did well, "Shot in the Dark" and "Mary, Mary."

Enlarged Budget For Spoleto Fest

Rome, March 26.

Festival of Two Worlds at Spoleto will be held again this summer, its sixth year, the question of finance having been worked out. There will be a number of changes, and U.S. "paying boarder" apprentices will participate and/or observe. Dates are June 20 to July 14. Lack of capacity at Spoleto has been one of the problems of this festival founded by Gian-Carlo Menotti, the composer who is identified mostly with the U.S. though still an Italian citizen.

Thomas Schippers, the conductor from the Met Opera, will conduct Handel's "Messiah" but that's about all this season as his commitment to the Bayreuth Wagnerian Festival precludes more. Schippers has heretofore been the keystone of the Spoleto artistic program.

It is known that the Italian government has increased its subsidy to Spoleto, though the exact figures are kept shrouded. Fewer Americans will perform this season, as a measure of economy against the transoceanic transportation charges.

Fest will be inaugurated with a performance of Verdi's "Traviata" staged by Luchino Visconti and conducted by a newcomer, Robert La Marchina, who at the age of 16 was a cellist in Toscanini's NBC orchestra. He started his conducting career in Japan in 1961.

Ballet company performing this year will be Marie Rambert's from London with two different programs.

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Weigh U.S.-English Plays At Barn at Danville, Ky.

The Pioneer Playhouse, Danville, Ky., which has concentrated on the presentation of 10 original scripts each of the last two seasons, is seeking to expand this new play program to include British as well as American authors. Irving Strouse, managing director of the Eben Henson project, has been checking on the situation in London.

He's been exploring the possibility of a reciprocal arrangement whereby 10 new plays, split equally between British and American authors, would be produced in Danville in the summer and then in a comparable English theatre in the winter.

Last Guilder for Hub

Boston, March 26.

The final Theatre Guild-American Theatre Society play for Boston will be "Rattle of a Simple Man" booked into the Shubert opening April 1. Tammy Grimes stars in the Charles Dyer play coming here from London with Edward Woodward, Donald McWhinnie directs.

It marks the 12th play in the subscription series which began in September with "Mr. President," and included "Unsinkable Molly Brown," "Beyond the Fringe," "Milk Train Doesn't Stop Here Anymore," "Shot in the Dark," and "School for Scandal," opening Monday (18) at the Shubert.

Likker, Lyrical Mate

Albuquerque, March 26.

For the first time in its six year history, the Santa Fe Opera this summer may be serving liquor in connection with the longhair works.

Officials of the opera company, located five miles north of New Mexico capital city in rugged mountain terrain, last week petitioned State Liquor Director for license to dispense booze during the regular season.

No opposition to the application is anticipated.

80-Year-Old Vienna Opera Usher Retires; Famed As '10-Bar Man'

Vienna, March 26.

Franz Kislelowski, 80, veteran State Opera usher, led his last visitor to his seat. From now on he will often attend performances as a guest. According to Austrian law, he could have retired 15 years ago.

The name Kislelowski is well-known in this section of the amusement industry; it is his saying, "After hearing 10 bars of the overture I can say with absolute security if the music is worth to stay on." Composers, directors and all others interested in musical premieres here simply called him "The 10-bars man."

Many impresarios and artists conceded that he was invariably right.

JOHN GIELGUD'S 'AGES' TO REPEAT FOR B'WAY

John Gielgud will return to Broadway for an Easter week engagement in his one-man show, "Ages of Man." It's to be presented by Alexander H. Cohen at the Lyceum, N.Y., from April 14-21, with eight evening performances and two matinees.

Gielgud will open at the Lyceum the evening after he completes his costarring assignment in "The School for Scandal," which he also directed. The Richard Brinsley Sheridan comedy, which ended an eight-week Main Stem stand March 16, was imported from London by Cohen for the New York booking and some out-of-town dates. The production, currently at the Shubert, Boston, moves at the end of this week for a fortnight at the National Theatre, Washington, where it closes April 13.

To Have 20-Week Season At Gateway, Bellport, L.I.

The 450-seat Gateway Playhouse, Bellport, L.I., built last year to replace the barn formerly used by the Gateway company, will open in May for a 20-week season. The regular summer semester of Equity dramatic stock in July and August will be sandwiched between the booking of musical packages, opera, ballet, etc., as well as productions by the Gateway Workshop, which serves as a talent farm for Columbia Pictures.

Co-producers Harry C. Pomeran and David Sheldon use the old barn for the training of the workshop students. The new theatre is air-conditioned and heated for year-round use.

Tom Keo Vice Harris

Dallas, March 26.

Tom Keo, named managing director for the Pearl Chappell Playhouse by Mrs. Pearl Wallace Chappel, founder of the theatre, took over his duties from former managing director, Albert Harris. Latter and his wife, actress Mayme Walker, had been associated with the playhouse since its inception three years ago. They left for New York with the opening of "Once Upon a Mattress" last week.

Keo, who will instruct classes in speech and acting as well as assuming managerial duties, has been seen in several productions at the Chappell Playhouse, among them "The Threepenny Opera," "The Fantasticks" and "Teahouse of the August Moon."

Robert Glenn will remain as producer for the theatre for the remainder of the season.

O.K. to Spoof Queen on British TV, But Same Skit N.G. for Legit Revue

By DICK RICHARDS

London, March 26.

When Lord Cobbold took over Jan. 1 from Lord Scarborough as Lord Chamberlain he became chief censor of the British theatre. Speculation was rife as to whether he would disregard some of the old taboos regarded as outmoded, or would would play it cool and clever. It still is.

The advocates of more enlightened censorship chalked up two significant victories. Ronald Duncan's play, "Menage a Trois," which opened in the West End last Tuesday (19) is a comedy in which one of the characters is a lesbian. It has been banned for a few years and seen only at a club theatre. Now it has been cleared, but with a change of title for commercial reasons. Too many people didn't understand the original tag, "The Catalyst."

The Lord Chamberlain has also okayed for the first time the presentation of a play on Good Friday. It is "The Way Of The Cross," regarded by the censor "as much an act of worship as a stage play." But, though non-secular, many people see it as a possible precedent.

Optimism for more relaxed censorship, received a setback, however, when the Lord Chamberlain vetoed a sketch in a revue, "See You Inside," which has just opened at the Duchess. It is a tv satire about the Royal Barge, slowly sinking, while the band of the Royal Marines plays and the Queen, looking radiant, swims for her life.

The skit was performed by David Frost in the controversial BBC satire program, "That Was the Week That Was," now familiarly called in show biz "TW 3," so there have been protests of its ban on the stage.

Springfield College Group Going Pro This Summer

The Ivy Players of Springfield (Mass.) College will become professional for the upcoming fifth season of summer stock productions. The group, which will be under Actors Equity jurisdiction, planss six-week season June 24-Aug. 3. Clifford Olsen will be the new director.

A policy of presenting plays rarely produced in stock will be continued at the 150-seat semi-arena theatre.

1963 Lineup for Theatre of Nations

Paris, March 26.

The tenth season of the Theatre of Nations starts tomorrow (27), this time temporarily at the Theatre Recamier. Opener is West Germany's Mannheim Opera's production of Paul Hindemith's 55-minute "Long Christmas Dinner," based on a Thornton Wilder text, and Darius Milhaud's "Three Minute Operas" with text by Henri Hoppenot.

Nations schedule runs until July 13. Participation has grown to one of the most comprehensive theatre, lyric and terp festivals extant. Underwritten by the municipality of Paris, and the French government, and under the aegis of UNESCO, it presented in the past decade works of 47 nations, 150 companies in all 800 presentations. Attendance is up from 25,000 annual spectators at the beginning to 112,000 last year.

This year's program will have 10 troupes from Western Europe, three from Eastern Europe, one from Africa and eight from the U.S.A. and South America.

First part of season, March 27-April 22, is at Recamier. Thereafter series resumes at the home house, the Theatre Sarah Bernhardt. More intimate shows will play the Recamier.

Julien still heads the Theatre of Nations with the Secretary General still Claude Planson. Most groups come via their respective governmental culture expense handouts, some on their own. Boxoffice receipts go to each company to help defray Paris expenses, TON pays for theatrical costs.

Good advance sales and theatrical club parties bode well for

(Continued on page 68)

Stuart Vaughn to Head Rep Theatre in Seattle

Seattle, March 26.

The Seattle Center, operating organization for the former World's Fair grounds, has plans for a permanent repertory theatre in the 800-seat Playhouse. The group has hired off-Broadway author-stager Stuart Vaughn as director.

The theatre will be budgeted at about $300,000 for a 30 week season to begin in October, according to Ewen C. Dingwall, executive director of the Center. A resident company of approximately 15 members will be engaged. During its 30 week season, the troupe will visit other cities in the Pacific Northwest.

Berlin's New Concert Hall

Berlin, March 26.

Just 20 years after it was destroyed by bombs, the Berlin Philharmonic will move into a new home for its internationally acclaimed orchestra. Up to now concerts are still given in the auditorium of Berlin's Conservatory. The new house is supposed to be one of the most interesting and modern cultural architectural monuments of Europe. It will be inaugurated during the Berlin Festival weeks between September 22 and Oct. 8.

Berliners have already given it a name, "The Karajan-Circus" (for its conductor).

FLIGHT FROM BAPTISTS OF DRAMA PROFESSORS

San Antonio, March 26.

Drama mentor Paul Baker is joining the Trinity U. faculty here after he and 12 members of his staff has resigned from Baylor U. as a climax to a feud with the president of the Baptist school over cancellation of Baker's production of a play by Eugene O'Neill.

Baker is slated to move here on Sept. 1 to become chairman of the Dept. of Speech & Drama. The other members of Baker's Baylor staff did not comment immediately on their future plan.

It was last Dec. 8 that Baylor's Abner McCall cancelled the production of "Long Day's Journey Into Night." With five more performances scheduled, McCall said he closed the show after numerous complaints about profanity "and offensive words and phrases" in the O'Neill dialogue.

Baker declared, "We feel that the controversy over the use of profanity in the play obscured the acknowledged greatness of the play. And its greatness was our sole reason for producing the play.

"It is our first hope and prayer that Baylor U. will grow beyond the confines and pressures of the moment and that it will fulfill its destiny as a complete and great university."

Resigning with Baker was his wife, Kathryn, one of the staff members. In addition to her drama activities, Mrs Baker taught mathematics.

Award 12 Fellowships For Minnesota Studes

St. Paul, March 26.

McKnight Foundation graduate theatre fellowships have been awarded to 12 theatre arts students throughout the U.S. The awards were made at Univ. of Minnesota in Minneapolis to winners from Minnesota, Wisconsin, Illinois, Indiana and California.

Winners will receive from $600 to $2,000 each in financial aid for six months of Univ. of Minnesota graduate work, supplemented by an equal time working at the Tyrone Guthrie repertory theatre as stagehands and in the boxoffice. The winners were selected from 55 applicants in 38 learning institutions.

Shows on Broadway

My Mother, My Father and Me

[illegible]

Whatever other reason there may be to remember it, this is the Broadway season of the dire failure of major playwrights. The latest name author to come up with a hapless flop is Lillian Hellman, whose "My Mother, My Father and Me" opened last Saturday night (23) at the Plymouth Theatre. This so-called comedy is an appalling botch, a hard, cruel, sordid, tasteless, unfunny play about odious people.

Following the fiascos of Garson Kanin in "Come on Strong," Sidney Kingsley in "Night Life," Tennessee Williams in "The Milk Train Doesn't Stop Here Anymore" and William Inge in "Natural Affection," this lapse by such a distinguished author as Miss Hellman, whose dramas have included "The Children's Hour," "The Little Foxes" and "The Watch on the Rhine," is a depressing commentary on the current state of American stage authorship. Under the circumstances, the unprecedented influx of British shows has provided nearly all of the Broadway season's quality.

"My Mother, My Father and Me" is based on a book, "How Much?" by Burt Blechman, and by labored stretch of the imagination it's conceivable that the original, evidently written in the first-person, may be a moderately amusing satire on wacky urban American life in the psychiatric '60s. But Miss Hellman has resolutely destroyed any humor the book may have, and what remains is a sort Jewish version of "You Can't Take It With You," written in rage rather than affection, and with savage ridicule instead of wit.

The mother of the title, played with ferocious style by Ruth Gordon, is a rampaging psychopath whose compulsive "bargain" buying and eccentric derangement creates bedlam around her. The father, played with skillful desperation by Walter Matthau, is harried by chaotic family life and his own business mismanagement, and takes refuge in futile sarcasm at home and fraud in the office. The "Me" of the title is the ludicrously ineffectual, emotionally adrift, 26-year-old son.

Although the characters are without motivation or even defined derivation, Anthony Holland projects the groping helplessness of the son and Lili Darvas is expressive as the slightly simple-minded but self-reliant mother-in-law, presumably representing the sanity of a pre-atomic era generation and the only admirable person of the lot. Mark Lenard, Helen Martin, Elaine Swann, Joe E. Marks and Leona Powers are adequate in unattractive supporting parts.

There are various disturbing [illegible] references to Negroes, Jews and Catholics, one blatantly gratuitous four-letter word which [illegible] not only a [illegible] but a scatter [illegible] of [illegible] opening night [illegible] bit of business about a senile old man's indecent self-exposure.

Arthur Penn took over the direction of the show several days before the premiere, succeeding Gower Champion, who retained program billing, but neither the staging nor much of anything else about "My Mother My Father and Me" is a credit to anyone.

Hobe.

The Lady of the Camellias

[illegible]

The character of Marguerite Gautier, the prototype of the prostitute with heart of gold, was a standby role for the great ladies of the stage in the late 1800's and early 1900's — the Bernhardts, Duses, Olga Nethersoles and so on. All the celebrated tragediennes portrayed her noble self-sacrifice, and audiences presumably wept buckets. She deserves to have been left in peace.

She has been resurrected, or perhaps the proper word is disinterred, with the opening last week of a new version of "The Lady of the Camellias" at the Winter Garden. It is a long, long evening, and becomes slower the longer it goes on. "Camille," as the old tear-jerker is commonly called, is supposed to have been a sensation in 1853, when it was first produced in New York. But on Broadway now, all its 110 years are showing.

Franco Zeffirelli, the young Italian designer-director whose slam-bang revival of "Romeo and Juliet" was a major success for the Old Vic in London a couple of seasons ago and subsequently on tour in America, seems to be trying to repeat a winning formula with this Giles Cooper dramatization of the Terrence McNally adaptation of the original novel by Alexandre Dumas the younger (whose own dramatization has been the traditional one heretofore). At least in casting Susan Strasberg as Marguerite, he's breaking the custom that the suffering courtesan has always been played by mature actresses.

He's even engaged John Stride, the same actor, to portray the young lover, Armand Duval, as he had as Romeo opposite the lovely Juliet of Judy Dench in London (and Joanna Dunham for the U.S. tour) in the Shakespeare tragedy. But the youth of the leading players evidently isn't enough to bring "The Lady of the Camellias" back to life. Probably nothing could do that.

As director, Zeffirelli obviously could not repeat the propulsive pace that was such a key element in the impact of his headlong "Romeo and Juliet," and he apparently hasn't tried. The actors take their time, dwelling on the words, allowing lingering pauses, gazing somberly at each other, and so on. They frequently vary that leisurely tempo with bits of action, such as the repeated business of Armand holding his light o' love in his arms and swinging her around and around in an exuberance of passionate delight. There's also a lot of affectionate badinage in the first act, including a sequence of dialog in arrant bad taste.

Miss Strasberg is simply not up to the classic role of Marguerite. She seems too young, too pretty, too fragile, too unshopworn-looking to be believable as the most celebrated cocotte in France. Rather, she gives the impression of a somewhat spoiled, [illegible] [illegible] who's [illegible] serious rather than confident in her notorious demi-monde position of adulation and luxury. Her performance lacks emotional depth and variety. In fairness, however, probably no young modern actress, certainly no young American actress, could bring off the assignment.

Stride gives a skilled performance as Armand, seemingly a simpler and less difficult part, but the character, with all that old world chest-beating and manly rhetoric, is still hard to take seriously. Frank Silvera doesn't make much of the trite role of Armand's disapproving father, and Jan Miner, Lou Antonio, Frances Foster, Rex O'Malley, Francis Compton, Earl Montgomery and George Gaynes aren't very lifelike under all that Victorian era dialog and costuming. Zeffirelli has provided enough plushy-looking scenery to fill a warehouse.

"The Lady of the Camellias" shouldn't have been taken out of the library again. It long ago earned a rest from such public indignity.

Hobe.

MARLANE MacLANE

You know boys..."The play is NOT the thing."

JUdson 6-6000

Show Out of Town

Battle of a Simple Man

Wilmington, March 21.

[illegible]

Cyrenne		Tammy Grimes
Percy		Edward Woodward
Richard		George Segal

This new comedy import from London will probably have to depend on its two stars. The play itself is a lightweight boy-meets-girl affair with one central situation, which wears thin before the final curtain, and a smattering of amusing lines. The difference between American and British humor is glaringly apparent, and while author Charles Dyer leans heavily on sex and bold dialog, the result is disappointing.

There is nothing disappointing about Tammy Grimes, the energetic, talented commedienne, or Edward Woodward, a fine English actor repeating his role from the London production. This is his American debut. The only other member of the cast, George Segal, makes a brief appearance in the second act as the heroine's brother.

The stars take full advantage of the respective opportunities as a London floozy and her sex-shy visitor on a holiday fling from Manchester. The evening is devoted to the gal's efforts to seduce the confused male virgin.

The script is padded with talk involving the man's past and how he got that way. The girl calls a spade a spade and gets by on her wits. The play starts slowly, with Miss Grimes carrying the main burden, but picks up pace as Woodward takes the center of the stage, notably in a scene where he goes hilariously berserk just contemplating the chance to prove his manhood.

"Rattle of a Simple Man" is an uneven show with occasional laughs but not enough for best are [illegible] Donald McWhinnie's staging is [illegible] especially in the [illegible] and third scenes. [illegible] has provided a properly sleazy apartment setting. *Klyn.*

Shubert Alley Shorts

This season has even topped 1961-62 for the number of director replacements on productions in rehearsal and during tryouts. The recent examples have included last week's takeover of "My Mother, My Father and Me," by Arthur Penn, succeeding Gower Champion; Richard Quine's replacement of Morton Da Costa (and several subsequent temporary stagers) on "Hot Spot," and Jack Sydow's succession of Gene Frankel for "Sophie." Perhaps it's all a reflection of a spate of low-quality shows.

Bernard Levin, drama critic for the London Daily Mail, let go last week with a column attacking Lord Cobbold, who as the new Lord Chamberlain, is now the censor of the British stage. The critic was scathingly sarcastic about the banning of a sketch from a West End revue, "See You Inside," which had already been seen without protest on a national television network . . . Eric Shorter, substituting for the vacationing W. A. Darlington as drama critic of the London Daily Telegraph, had a shrewd column last week about the inevitable failure of avant garde playwrights to "make audiences to face unpleasant 'truths,'" and of the necessity for dramatists to sugar-coat their messages . . . Philip Hope-Wallace, reviewing a new Alan Melville comedy, "Devil May Care" in the Guardian, took a swipe at "one of our most eminent Sunday critics," presumably Harold Hobson, of the London Sunday Times and, incidentally, British theatre correspondent for the Christian Science Monitor.

A proposed London visit by the Schiller Theatre Co., of West Berlin, has been cancelled because of the Bonn government's revocation of a previously voted subsidy of $60,000. It was reported some weeks ago that the Max Frisch drama, "Andorra," had been eliminated from the group's scheduled repertory. It now turns out that the author withdrew the work to avoid risk of losing a contemplated English language production of the play in the West End . . . Joan Littlewood, whose resignation from the Theatre Workshop kicked up dust in legit circles a year or so ago, was back at the Theatre Royal, Stratford, East London, to stage "Oh, What a Lovely War," which opened there last week.

Nathan Cohen, entertainment editor and drama critic of the Toronto Star, headed one of his daily columns last week with a piece titled, "Movies are Better—Well, Better Than Plays." According to the columnist he presented, it may be true, at least in Toronto, but he ain't no gentleman to say so out loud . . . News that Kenneth Tynan has resigned as drama critic of the London Observer to become literary manager (sort of glorified [illegible]) of the British National Theatre, under the general direction of Laurence Olivier, stirred speculation in New York trade circles. The salary, $4,500 a year, is figured not the prime motivating factor in the decision. It's suggested that at least a contributing reason may be Tynan's hope to win a title for what amounts to fulfilling a public service assignment. The critic's arrival in New York last Saturday (23) was presumably in order to attend the opening tomorrow night (Thurs.) of the Broadway production of "Mother Courage," since he's an ardent Bertolt Brecht disciple, but he may also try to line up British stars for the National Theatre project.

N. Y. Critical Roundup

Following are capsule reactions of representative New York drama critics to recent Broadway openings. During the press strike the reviews of the newspaper critics are generally not being published, except the Post, which has resumed operation.

Tovarich

PRESS

Ethel Colby, Journal of Commerce: "No more enchanting fable could be conjured for the physical charms and thespic brilliance of costars Vivien Leigh and Jean Pierre Aumont."

Richard P. Cooke, Wall Street Journal: "It's all very much make-believe . . . it takes the elegance of Miss Leigh's person and acting to make us believe as much as we do."

TELEVISION

Jack Shanley, WNEW-TV: "A threadbare piece of make-believe."

RADIO

Kenneth Banghart, WCBS: "Vivien Leigh, whether she's acting, singing in a small role, or dancing with verve, shows great style. Would that the show had as much."

Marc Connelly, guest, WNEW: "A very, very pleasant evening . . . a pretty good show."

Allan Jefferys, WABC: "The best thing is that it's anti-Red Russia."

Maxine Keith, WNYC: "Generally poor . . . but Vivien Leigh is a beauty, a charming comrade to have on Broadway."

The Lady of the Camellias

PRESS

Ethel Colby, Journal of Commerce: "A handsome production, and much of it comes through passionately, (but) the stem [illegible] could hardly support its fragile flower."

Richard P. Cooke, Wall Street Journal: "A more restrained approach might have made [illegible] a considerably more effective play."

Richard Watts Jr., Post: "Overall disbelief is soon suspended and its shameless emotional appeal remains irresistible."

TELEVISION

Jack Shanley, WNEW-TV: "A piece of theatrical [illegible]."

RADIO

Kenneth Banghart, WCBS: "It catches fire only on occasion."

Allan Jefferys, WABC: "Such a beautiful production that it warrants your attention."

Maxine Keith, WNYC: "Zeffirelli loomed high since his 'Romeo and Juliet,' but zoomed low with this one . . . Susan Strasberg (is) much too young and not enough actress."

Emory Lewis, guest, WNEW: "Memo to theatregoers: Bar the door and stay home."

My Mother, My Father and Me

PRESS

Ethel Colby, Journal of Commerce: "Doles out a pungent draught of bitterness . . . . with meaningful impact."

Richard P. Cooke, Wall St. Journal: "Along toward the end of the first act Miss Hellman's comedy starts trying to find itself, and never does."

Richard Watts Jr., Post: "I don't think Miss Hellman's comedy works out properly, but it is decidedly a play that should be seen."

TELEVISION

Jack Shanley, WNEW-TV: "Foolishness and misfortune, in the case of this play, do not make a satisfactory mixture."

RADIO

Kenneth Banghart, WCBS: "Has a liberal sprinkling of wit, an overdose of cynicism. It will please some Hellman fans—shock others."

Ilka Chase, guest, WNEW: "The play is not there . . . it deteriorates badly in the last act."

Allan Jefferys, WABC: "We sure don't want it here."

Maxine Keith, WNYC: "Lillian Hellman's attempt to show our failures and foibles, to study our modern maladies was under a microscope with a blurred and soiled lens."

Groucho Marx is starring this week in his and Norman Krasna's "Time for Elizabeth" at the Sombrero Playhouse, Phoenix.

'Camelot' Lilting $73,420 in St. L.; 'She' 40½G, N.H.; Talla $15,194, Det.; 'Rattle' $17,050 for 5, Wilmington

Business continued healthy for most road shows last week. "Milk and Honey" in Toronto was the top-grosser, trailed by "Camelot" in St. Louis and "How to Succeed in Business Without Really Trying" in Columbus. New to the list of Broadway-bound entries last week were "She Loves Me" and "Rattle of a Simple Man," which got off to okay starts, respectively, in New Haven and Wilmington.

The British import, "Hollow Crown," closed last Saturday (23) after a two-week post-Broadway engagement at the Biltmore Theatre, Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

School for Scandal, Shubert (C-RS) (1st wk) ($5.25-$6.75; 1,717; $46,500) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $65,013 with parties, Majestic, New York.

Opened here March 18 to five raves (Kelly, Globe; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler; Norton, Record American).

Last week, $50,562 with Theatre Guild-American Theatre Society subscription.

Sound of Music, Colonial (MD-RS) (1st wk) ($6.50-$7.50; 1,685; $66,661) (Barbara Meister, John Myhers). Previous week, $56,213, Ford's, Baltimore.

Opened return engagement here March 18 to one affirmative notice (Rogers, Monitor), three yes-no (Bush, Herald; Dewar, Traveler; Norton, Record American) and one pan (Miller, Globe).

Last week, $55,002.

CHICAGO

Mary, Mary, Blackstone (C-RS) (20th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week $22,146.

Last week, $24,202.

COLUMBUS

How to Succeed in Business Without Really Trying, Auditorium (MC-RS). Previous week, $70,002, Shubert, Cincinnati.

Last week, $70,338 for seven performances with TG-ATS subscription.

DETROIT

Here Today, Shubert (C-RS) ($4.40; 1,323; $43,000) (Tallulah Bankhead, Estelle Winwood). Previous week, unreported.

Last week, $15,194.

Sophie, Fisher (MC-T) (3d wk) ($6.50; 2,081; $72,000). Previous week, over $61,000 with Fisher Playgoer subscription.

Last week, about $66,100 with Fisher Playgoer subscription.

LOS ANGELES

Hollow Crown, Biltmore (DR-RS) (2d wk) ($5.50-$6; 1,636; $57,000) (Max Adrian, Derek Godfrey, Paul Hardwick, Dorothy Tutin). Previous week, around $34,400 with TG-ATS subscription.

Last week, $30,244 with TG-ATS subscription. Closed here Saturday (23).

NEW HAVEN

She Loves Me, Shubert (MC-T) ($6.50; 1,650; $43,400) (Barbara Cook, Daniel Massey, Barbara Baxley).

Opened here March 18 to one unfavorable review (Lenney, Register) and one inconclusive (Johnson, Journal-Courier).

Last week, $40,434 for eight performances and a March 16 preview.

ST. LOUIS

Camelot, American (MC-RS) (2d wk) ($7; 1,803; $74,750) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $70,740 with TG-ATS subscription.

Last week, $73,420 with TG-ATS subscription. Hayward joined the musical March 18 as successor to William Squire.

SAN FRANCISCO

Shot in the Dark, Geary (C-RS) (2d wk) ($5.40-$5.95; 1,483; $41,000) (Elizabeth Seal, Zack Matalon). Previous week, $10,584 for five performances with TG-ATS subscription.

Last week, $17,832 with TG-ATS subscription.

Take Her, She's Mine, Curran (C-RS) (2d wk) ($5.40-$5.95; 1,758; $52,000) (Tom Ewell). Previous week, $25,100 for seven performances with TG-ATS subscription.

Last week, $24,827 with TG-ATS subscription.

TORONTO

Milk and Honey, O'Keefe (MC-RS) (2d wk) ($6.50; 3,211; $84,865) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $68,886 with TG-ATS-O'Keefe subscription.

Last week, $74,804 with TG-ATS-O'Keefe subscription.

Pajama Tops, Royal Alexandra (C-RS) (2d wk) ($6.50; 1,525; $46,110) (June Wilkinson). Previous week, $22,007 with twofers.

Last week, $23,047 with twofers.

WASHINGTON

Mary, Mary, National (C-RS) (4th wk) ($4.95-$5.75; 1,673; $46,434) (Martha Wright, Biff McGuire, Michael Evans, Alan Bunce). Previous week, $40,763.

Last week, $44,070.

WILMINGTON

Rattle of a Simple Man, Playhouse, (C-T) $5.50; 1,251; $18,000) (Tammy Grimes, Edward Woodward).

Last week, opened tryout tour here Wednesday night (20), $17,050 for five performances with TG-ATS subscription.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $40,306 for seven-performance split.

Last week, $33,857 for seven-performance split.

Mary, Mary (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $25,447 for seven performances at Her Majesty's, Montreal, and one performance at the Capitol, Ottawa.

Last week, $26,196 for six-performance split.

My Fair Lady (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, $51,242 for seven-performance split.

Last week, about $41,500 for seven-performance split.

Off-Broadway Shows

(Figures denote opening dates)

[illegible] Fantasticks, Sher. Sq. (6-17-62).
Blacks, St. Marks (5-4-61).
Call It Virtue, Astor Pl. (3-27-63).
Connection, Living Theatre (1-15-62), in repertory with "Man Is Man."
[illegible], Circle (11-6-62).
[illegible], Theatre Four (12-3-62).
Fantasticks, Sullivan St. (5-3-60).
Hey You, Light Man, Mayfair (3-1-63).
[illegible], Sher. Sq. (12-13-61).
[illegible], Bway. Ave. (3-20-63).
Man Is Man, Living Theatre (9-18-62), in repertory with "Connection."
[illegible], Gramercy Arts (3-14-63).
Oh Dad, Poor Dad, Phoenix (2-26-62).
[illegible], Cherry Lane (11-15-62).
[illegible], Martinique (3-[illegible]-63).
[illegible], Premise (11-22-60).
[illegible], Actors Playhouse (10-11-62).
Six Characters, Martinique (3-8-63).
[illegible] of Sorrow, Anderson (1-6-63).
Tygers & Tiger, Orpheum (3-6-63).
Wide Open Cage, Wash. Sq. (11-16-62).

SCHEDULED OPENINGS

Bed Fool, Stage 73 (4-2-63).
Good Soldier Schweik, Gate (4-3-63).
Dragon, Phoenix (4-9-63).
Emperor, Maidman (4-11-63).
Loving Grace, Writers (4-15-63).
Boys Syracuse, Theatre 4 (4-15-63).

Scheduled B'way Preems

Mother Courage, Beck (3-28-63).
Hot Spot, Majestic (4-4-63).
Children Games, Morosco (4-11-63).
Acts of Man, Lyceum (4-14-63).
Rattle Simple Man, Booth (4-17-63).
She Loves Me, O'Neill (4-23-63).
Sophie, Winter Garden (4-8-63).

N.Y. Visitor Potential

Important conventions, expositions and meetings in New York this week and next, with the estimated out-of-town attendance of each, include:

March 25-28, International Radio & Electronics Show, 40,000.

March 27-30, National Sales Promotion & Marketing Exposition, 9,000.

April 1-3, AFL-CIO Committee on Political Education, 1,000, and American Bankers Assn. and National Installment Credit Conference, 2,000.

April 1-5, Greater New York Safety Council, 2,000.

April 4-6, Antiquarian Book Fair, 3,000, and Speech Assn. of Eastern States, 1,000.

Buzz Meredith to Play 3 by O'Neill in London

London, March 26.

Burgess Meredith will star on the West End in a triple-bill of Eugene O'Neill one-acters. The presentation, to be produced and directed by Fred Sadoff, will consist of "In the Zone," "Before Breakfast" and "Hughie." The three plays have been linked by American playwright Alfred Allan Lewis so as to reflect the author's life and philosophy.

A June 3 opening in Brighton and an engagement at the Bath Festival are slated to precede the offering's London preem. Nan Martin and Jack MacGowran are to appear in the presentation with Meredith. The sets are being designed by Loudon Sainthill.

Slate 'Busy Martyr' For S.E. Theatre Conference

A production of George Hitchcock's "The Busy Martyr," the South Eastern Theatre Conference's New Play of 1963, will be a feature of the SETC convention to be held April 4-6 in Nashville. "Martyr" will be presented by the Circle Theatre, while the Nashville Children's Theatre and the Vanderbilt Univ. Theatre, hosts for the convention, will respectively present "The Blue Bird," April 4, and "The Merchant of Venice," April 5.

The convention will be headquartered at the Hermitage Hotel.

Touring Shows

(Figures cover March 24-April 7)

Camelot—Auditorium, St. P. (March 26-April 6).

Carnival (bus-truck)—Civic, N.O. (March 27-31); Hartman, Col. (April 3-6).

Children From Their Games (tryout)—Shubert, New Haven (March 30-April 6).

Here Today—Royal Alexandra, Toronto (March 25-30); Shubert, Cincy (April 1-6).

How to Succeed in Business Without Really Trying (2d Co.)—Auditorium, Rochester (March 26-30); O'Keefe, Toronto (April 1-6).

Mary, Mary (2d Co.)—Blackstone, Chi (March 25-April 6).

Mary, Mary (bus-truck)—Royal Poinciana, Palm Beach (March 25-30); Coconut Grove, Miami (April 2-7).

Mary, Mary (4th Co.)—National, Wash. (March 25-30); Wilbur, Boston (April 1-6).

Milk and Honey—Fisher, Det. (March 25-April 6).

My Fair Lady (bus-truck)—Split-week stands (March 25-April 6).

Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad—Civic, Chi (April 2-6).

Pajama Tops—Hanna, Cleve. (March 25-April 6).

Rattle of a Simple Man (tryout)—Ford's, Balto (March 25-30); Shubert, Boston (April 1-6).

School for Scandal—Shubert, Boston (March 25-30); National, Wash. (April 1-6).

She Loves Me (tryout)—Forrest, Philly (March 25-April 6).

Shot in the Dark—Geary, S.F. (March 25-30); Hartford, L.A. (April 1-6).

Sophie (tryout) — Erlanger, Philly (March 27-April 6).

Sound of Music (2d Co.)—Colonial, Boston (March 25-April 6).

Sound of Music (bus-truck)—Split week stands (March 25-April 6).

Stop the World—I Want to Get Off (2d Co.)—Pabst, Milwaukee (March 25-30); Shubert, Chi (April 1-6).

Take Her, She's Mine—Curran, S.F. (March 25-April 6).

Australian Shows

(Week Ended March 23)

(Figures denote opening dates)

ADELAIDE

My Fair Lady, Her Maj. (2-2-63).

BRISBANE

Sound of Music, Her Maj. (2-20-63).

MELBOURNE

Becket, St. Martins (3-21-63).
King and I, Princess (12-22-62).
Man to Dinner, Russell St. (3-6-63).
Minstrels, Tivoli (10-5-62).
Shot in the Dark, Comedy (2-2-63).

SYDNEY

Between 2 Thieves, Ensemble (1-18-63).
Carnival, Royal (2-21-63).
Cherry Orchard, Old Tote (2-2-63).
Flaming Youth, Phillip (2-1).
Mandragola, Independent (1-11).
Pirates Penzance, Her Maj. (3-5-63).
Show Boat, Tivoli (2-28-63).

B'way: 'Tovarich' $73,155, 'True' 40½G, 'Interlude' $32,144 (6), 'Enter' $23,118, 'Camellias' $14,800 in 7, 'Riot' $6,423

Business dropped for a number of Broadway shows last week. Increases were registered by some entries, and an overall improvement in boxoffice activity is anticipated for the current frame. Selling out again last week were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver."

There were three openings last week and no closings. The sole newcomer this stanza is "Mother Courage and Her Children," opening tomorrow night (Thurs.) at the Beck. The number of calls received last week by the League of N. Y. Theatres' information service for Broadway shows (MU 7-8020) dropped to 53,645 from 54,085 the previous frame.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (22d wk; 172 p) ($7.50; 773; $34,073). Previous week, $34,914.

Last week, $34,946.

* **Calculated Risk**, Ambassador (D) (21st wk; 165 p) ($6.90-$7.50; 1,155; $42,828) (Joseph Cotton). Previous week, $22,066.

Last week, $21,840.

Dear Me, the Sky Is Falling, Music Box (C) (4th wk; 22 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $23,000 for five performances.

Last week, $33,121 with parties.

Enter Laughing, Miller's (C) (2d wk; 13 p) ($6.90-$7.50; 940; $32,000) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $17,197 for five performances and two previews.

Last week, $23,118.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (46th wk; 367 p) ($8.60-$9.40; 1,354; $65,000) (Zero Mostel). Previous week, $60,054.

Last week, $60,232.

How to Succeed in Business Without Really Trying, 46th St. (MC) (76th wk; 601 p) ($9.60; 1,342; $66,615). Previous week, $67,518.

Last week, $67,514.

Lady of the Camellias, Winter Garden (D) (1st wk; 5 p) ($6.90-$7.50; 1,404; $62,000).

Last week, opened Wednesday night (20), about $14,800 for five performances and two previews.

Little Me, Lunt-Fontanne (MC) (19th wk; 146 p) ($9.90; 1,407; $75,001) (Sid Caesar). Previous week, $63,002.

Last week, $67,104.

* **Lord Pengo**, Royale (C) (18th wk; 144 p) ($6.90-$7.50; 990; $42,000) (Charles Boyer). Previous week, $23,404.

Last week, $19,474.

* **Man for All Seasons**, ANTA (D) (70th wk; 557 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $28,563.

Last week, $27,411.

Mary, Mary, Hayes (C) (107th wk; 852 p) ($6.90-$7.50; 1,139; $43,380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $29,208.

Last week, $27,500.

Mr. President, St. James (MC) (23d wk; 177 p) ($9.60; 1,615; $78,958) (Robert Ryan, Nanette Fabray). Previous week, $59,067 with parties.

Last week, $60,232 with parties.

My Mother, My Father and Me, Plymouth (C) (1st wk; 1 p) ($6.90-$7.50; 999; $44,940) (Ruth Gordon, Walter Matthau, Lili Darvas).

Last week, opened Saturday night (23), about $14,500 for one performance and five previews.

Never Too Late, Playhouse (C) (17th wk; 135 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,333 with parties.

Last week, $37,383.

No Strings, Broadhurst (MC) (54th wk; 428 p) ($9.20; 1,214; $62,037). Previous week, $46,209.

Last week, $41,919.

Oliver, Imperial (MD) (11th wk; 88 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $69,341.

Last week, $69,551.

Photo Finish, Atkinson (C) (6th wk; 47 p) ($6.90-$7.50; 1,090; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $33,400 with parties.

Last week, $34,457 with parties.

Riot Act, Cort (C) (3d wk; 20 p) ($6.90-$7.50; 1,155; $43,323) (Dorothy Stickney). Previous week, $3,933.

Last week, $6,423.

* **Seidman and Son**, Belasco (C) (23d wk; 184 p) ($6.90-$7.50; 967; $39,325) (Sam Levene). Previous week, $19,752.

Last week, $18,685.

* **Sound of Music**, Hellinger (MD) (180th wk; 1,347 p) ($9.90; 1,567; $81,500) (Nancy Dussault). Previous week, $40,098.

Last week, $43,182.

Stop the World—I Want to Get Off, Shubert (MC) (25th wk; 197 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week, $45,437.

Last week, $42,300.

Strange Interlude, Hudson (D) (2d wk; 11 p) ($6.90-$7.50; 1,065; $33,000). Previous week, $28,351 for five performances and one preview.

Last week, $32,144 for six performances.

Tchin-Tchin, Barrymore (CD) (22d wk; 172 p) ($6.90-$7.50; 1,097; $42,000) (Anthony Quinn, Margaret Leighton). Previous week, $27,566.

Last week, $25,081.

* **Thousand Clowns**, O'Neill (C) (51st wk; 404 p) ($6.90-$7.50; 1,076; $44,730) (Dane Clark). Previous week, $16,159.

Last week, $15,020.

Too True to Be Good, 54th St. (C) (2d wk; 14 p) ($7.50; 1,434; $56,890) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Previous week, $42,204 for six performances and two student previews.

Last week, $40,404 with parties.

Tovarich, Broadway (MC) (1st wk; 8 p) ($9.20; 1,900; $80,000) (Vivien Leigh, Jean Pierre Aumont).

Last week, opened March 18, $73,155 with parties.

Who's Afraid of Virginia Woolf? Rose (D) (24th wk; 184 p) ($6.90-$7.50; 1,162; $44,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Kate Reid and Sheppard Strudwick). Previous week, $34,404.

Last week, $43,052. Miss Reid withdraws from the matinee company April 23.

Opening This Week

Mother Courage and Her Children, Beck (D) ($6.90-$7.50; 1,280; $50,908) (Anne Bancroft). Cheryl Crawford and Jerome Robbins presentation of play by Bertolt Brecht, adapted by Eric Bentley with music by Paul Dessau, opens tomorrow night (Thurs.).

Other Theatres

Billmore, Booth, Longacre, Lyceum, Majestic, Morosco, Ziegfeld.

Al Goldin has resigned as general manager for the Broadway-bound "Sophie."

Shows Abroad

Black Nativity

London, Feb. 27.

Michael Dorfman (in arrangement with Donald Albery) presentation of a religious folk musical in two acts. Staged by Vinnette Carroll; produced by Michael R. Santangelo & Barbara Griner in association with Eric Franck; lighting, Jac Davis; decor, Joe Bole; choreography, Cristyne Lawson; costumes, [illegible]. Features Marion Williams, Stars of Faith, Alex Bradford and Bradford Singers, Ida Shepley, Ronald Frazier, Cristyne Lawson, Henriette Waddy, Princess Stewart. Opened Feb. 27, '63, at the Piccadilly Theatre, London; $3.16 top.

Narrator ... Ida Shepley
Joseph ... Ronald Frazier
Mary ... Cristyne Lawson
Archangel ... Marion Williams
Woman ... Henriette Waddy
Angel ... Princess Stewart
Preacher ... Alex Bradford

This is the third time around in London for a show pundits told Michael Dorfman last year would never go. It has turned out to be a handy show which can fill a theatre for a month or so. This opening, even allowing for the camaraderie evident in a heavy loving of show biz characters in the audience, was an ecstatic one.

"Black Nativity" seems to have nothing from its repeat in London, though Ida Shepley's narration is perhaps a little bit more sophisticated and less impassioned than her predecessor's. This not so much a fault as a difference of interpretation. Still there in all its bloodpulsing life is the fervor, enthusiasm, drive and power of these talented performers who had the London first-night audience stamping in the aisles, clapping to the beat and even emitting an occasional "Hallelujah!" *Pit.*

Devil May Care

London, March 13.

John Gale Productions presentation of three-act farce comedy by Alan Melville. Staged by Anthony Sharp; decor, Hutchinson Scott. Stars Ian Carmichael, Moira Lister. Features Ronald Radd, [illegible]. Opened March 13, '63, at Strand, London; $3.50 top.

Principal ... Ronald Radd
Secretary ... [illegible]
Forbisher ... Ian Carmichael
Foreman ... Peter Barkworth
Gentleman ... [illegible]
Bobby ... [illegible]
Muriel ... Anne Woodward
Girl ... Veronica [illegible]
Waiter ... [illegible]
Guests ... [illegible]
Virginia ... Moira Lister
Philip ... [illegible]
Anne ... Carole [illegible]
Companion ... [illegible]
Salvationists ... [illegible], Joan Pickering, Marjorie Gordon

The combo of Ian Carmichael and Moira Lister, which helped "The Gazebo" to a worthwhile run, has tougher material in this Alan Melville comedy which, though billed as a new play, is actually a revised oldie.

Melville's gimmick and far from original idea, could serve (and has) as the basis of a short revue sketch. But blown up to a three-act evening it is palpably lacking in invention and wit. Carmichael plays an emissary of the Devil sent to earth to corrupt souls. Miss Lister is an apprentice angel who arrives from Heaven on a reverse job.

Both botch their jobs, but finally find consolation in each other's arms having discovered the platitude that there is good and evil in everyone. The author's dialog mostly hinges on permutations of an anthology of jokes about heaven and hell, and events move very sluggishly.

Carmichael and Miss Lister bring undoubted charm to their roles but charm is not enough. Actors must have actable material. Ronald Radd has authority as Satan in many disguises, but most of the other performers do little to assist a tepid, tedious evening.

Anthony Sharp has staged the comedy without his usual shrewd, incisive wit and Hutchinson Scott's decor, mainly based on a Monte Carlo hotel terrace, is sufficiently elegant. *Rich.*

Flaming Youth

Sydney, March 2.

Playgoers' Co-operative Theatres Ltd. presentation of two-act musical comedy, with music, lyrics and book by John Crane. Staged by William Orr; scenery, Peter [illegible]; decor, Robert Lloyd; musical director, [illegible]; choreography, [illegible]. Stars [illegible]. Opened Feb. 1, '63, at the Phillip Theatre, Sydney; $2.20 top.

[illegible]

Musical numbers: "We're Not to be Blamed 'til Christmas Day," "Gold Digger," "Flaming the Youth," "Teddy," "Wonderful Time," "Flaming Youth," "Charity Sydney," "Get with It," "Wake Dream," "Arrival," "Yearning for Love," "Speak to Judy," "Swimming," "Know You Much Better Now," "Spring," "Charleston."

This original Aussie musical comedy opened cold, received a certain amount of criticism, but has since been greatly revised, three acts being condensed into two, some musical numbers deleted, others added and running order changed.

As it stands, almost the entire plot of "Flaming Youth" takes place in the first half, with a certain amount of standstill and anticlimax in the second. The period is the 1920's and it's given "full" treatment. The locale is backstage at a Sydney theatre, on board ship for England and on location for film shooting. The story involves romantic shenanigans of chorus girls, English nobility and such musical comedy ingredients of the post-World War I era.

William Orr has done fine staging of the musical, with standout performances from Aussie legit actress Diana Perryman making her first musical, and Robina Beard as a dumb blonde. The music is light and attractive, but not memorable. *Stan.*

See You Inside

London, March 14.

Charles Ross presentation of revue by Barry Cryer. Staged by Ross; choreography, [illegible]; lighting, Robert Chiles; music arrangements and direction, Ian [illegible]. Features Moyra Fraser, Jon Pertwee, Hugh Paddick. Opened March 14, '63, at the Duchess Theatre, London; $3.50 top.

Cast also includes Mary Miller, Amanda Barrie, John [illegible].

It's baffling that established performers should be willing to appear in any show as appallingly bad as "See You Inside." Perhaps the shortage of acceptable material has made them desperate.

This revue is outdated and as corny as pre-war supper shows, but without charm. It lacks point, tunes or simple entertainment. Even the drollness of Hugh Paddick is negated, for there are no rewarding lines and no substitutes for good throwaway laughs.

Jon Pertwee spends the evening in apparent search of something that might give scope for his rubbery face or vocal gobbledygook. And the charming Moyra Fraser struggles against banal, blunt pieces.

The lighting is ordinary, the single set is stark and even the audience reaction is meagre. *Pit.*

London Shows

(Figures denote opening dates)

[illegible]

CLOSED

[illegible]

SCHEDULED OPENINGS

[illegible]

Inside Stuff—Legit

Eight technical assistant scholarships are being offered for the 1963 season at Philadelphia's municipally-operated John B. Kelly Playhouse in the Park. Four junior and four senior scholarships will be awarded for work in stage managing, set design, lighting, costuming and other areas of theatrical production. Junior scholarships will pay [illegible] for the season and senior scholarships [illegible] to cover living expenses. Applicants, preferably drama school or college students interested in pursuing a theatrical career, must be at least 18 years old.

A special apprenticeship scholarship has been instituted at the Westport (Conn.) Country Playhouse for the 1963 summer season. The scholarship, honoring Mrs. J. Kenneth Bradley, a member of the subscription committee for 25 years, the last 11 as president, will cover all expenses normally incurred by an apprentice. A committee, headed by Mrs. Bradley, will award the scholarship to the individual with the most potential for the professional theatre and need for assistance. The deadline on applications is April 1. Applicants must be at least 17 years old.

Off-Broadway Reviews

The Caretaker

Chicago, March 13.

Bernard Sahlins, Howard Alk & Paul Sills revival of drama in three acts by Harold Pinter. Staged by George Morrison; [illegible]. Opened March [illegible], '63, at the Playwrights at Second City, Chicago; $3.50 [illegible].

Mick ... Mark Gordon
Aston ... Thomas Erhart
Davies ... Lou Gilbert

There have been a number of attempts in recent years at off-Loop production of serious drama, but there's no indication of a significant local audience for it. Apparently the professed lovers of serious and avant garde theatre would rather fly east for it than see it at home—even a good job with a New York cast.

It's of course unfair to measure the response on the basis of a single midweek turnout, but it does seem to bode the worst that the Playwrights at Second City mounting of Harold Pinter's "The Caretaker" drew less than half a very small house only a week after receiving three enthusiastic reviews in the dailies. It is a skillful production of a puzzling but fascinating play.

George Morrison has staged this adventure into the slums of the human spirit with the starkness of naturalistic drama. In understating the bizarre, he has managed to make the volubly dissonant byplay between the drama's three seedy characters believable and sometimes emotionally powerful. Also, he has paced it well, communicating the sense of tedium without actually suffering the audience to it.

The three characters, who in Pinter's literary scheme could well represent stages of the same person, are vividly realized by Lou Gilbert, Thomas Erhart and Mark Gordon. Gilbert is expertly low as the title character, making the portrait at once despicable and pathetic.

Erhart is sensitively the humane and ineffectual resident of the house, and Gordon gives an arresting performance as his irrational, potentially explosive younger brother. A discordant note is that, in assuming British speech, all three actors speak in different half-dialects. *Les.*

The Magistrate

Equity Library Theatre Inc. revival of comedy in three acts by Arthur W. Pinero. Staged by Tom Gruenewald; sets, Clarke Dunham; lighting, William E. [illegible]; costumes, A. Christina Giannini. Opened March 6, '63, at the Master Theatre, N.Y.

Cast: Constance Bathurst Booth, Tom Slater, James Higgins, Judy White, Patricia Falkenhain, Leon Benedict, Samuel Kressen, Monica Lovett, Gordon Spencer, Edward Stevlingson, Raymond Thorne, Ray Dooley, David Abrams, Ronald Phillips Jr., Arne Weiser, Edward Zang.

Arthur Wing Pinero's nutty farce, "The Magistrate," written in the 1880's, is still an entertaining comedy. As staged by the ELT, it makes a laugh-filled evening.

Tom Gruenewald has staged an exuberant production, and he is well matched by his cast. Patricia Falkenhain is delightful as Agatha Posket, the widow who shaves five years off her age in order to snare a second husband, and Tom Slater is winning as her 19-year-old son who is told that he is only 14.

Leon Benedict, as the slow-witted magistrate, and Edward Stevlingson, as an army officer, are also ideally cast, making the most of the play's absurd humor. Others in the competent company are Edward Zang, Raymond Thorne, Monica Lovett, Samuel Kressen, James Higgins, Judy White and Constance Booth. The sets, by Clarke Dunham, are decorative, and A. Christina Giannini's costumes are eye-catching. *Kenn.*

Spoleto Fest

Continued from page [illegible]

grams, one only classical and the other works by British choreographer Norman Morrice who will include a "world premiere." An as yet unconstructed drama company will be seen at the Teatro Nuovo. At the 300-seat Caio Melisso the daily chamber music concerts will take place as usual (there will be no "Album Leaves" this year for the first time). "The Coach With the Six Insides" by James Joyce (after "Finnegans Wake") shown in N.Y. recently with choreography by Jean Erdman and music by Teiji Ito will also be mounted. At Melisso a contemporary opera will be given, the choice of which is not known as yet. It will be conducted by Julius Rudel from the N.Y. City Center Opera, who conducted Prokofieff's "Love of Three Oranges" at Spoleto last summer.

A 1963 season novelty will be "Gospel USA" with a Negro cast of 14 singers and dancers accompanied by a piano and an electric organ. Conductor is Terry Carter, choreographer Walter Nicks.

HENRY GUETTEL'S

"The Sound of Music"

"THE CHILDREN, three of whom are sisters, were superbly cast and won the hearts of all."
—Houston Press.

"MARIJANE MARICLE as Elsa Schroeder, exhibits considerable singing ability and an acting talent to match."
—G.A.E., Grand Rapids Press.

"ROSALIND HUPP as the Mother Abbess, sings with a rich quality that sends tingles rippling up and down the spine."
—William A. Payne, Dallas Morning News.

"Great talent of ROSALIND HUPP . . . a great voice and a great talent . . . her interpretation of the taxing 'Climb Every Mountain' amounted to near perfection . . . she brought a tenderness and toughness to her role that was breathtaking."
—Sam Taylor, Lancaster New Era.

"MARIJANE MARICLE is a stunning sight and excellent singing actress as the worldly lady (Elsa Schroeder)."
—Hubert Roussel, Houston Post.

". . . Roles capably handled by HARRISON FISHER as the Baron Elberfeld and DICK ALVO as Herr Zeller."
—Ted Gross, Lebanon Daily News.

THANK YOU

MARIJANE MARICLE — DICK ALVO
ROSALIND HUPP — HARRISON FISHER
MARY JANE FERGUSON — DAWN SHERWOOD
ETHELYNE DUNFEE — ALISON SHERWOOD
BILL GALARNO — HOLLY SHERWOOD
SANDRA EAMES — KYLE SHERWOOD
CAROL GLADE — ROBERTA MILES

For your warm and wonderful performances in the Second National Company of THE SOUND OF MUSIC!

Producer
HENRY GUETTEL
For your [illegible] and [illegible]

Director
JOHN FEARNLEY
For a completely [illegible] (Rodgers & Hammerstein musical with book by Lindsay and Crouse.)

Choreographer
JOE LAYTON
For your [illegible] and inspiring musical staging.

LADIES AND GENTLEMEN OF THE PRESS
All over the country, for your enthusiastic recognition of the fact that the very best of Broadway has been brought to you.

You have all increased the stature of the Theatre and the stature of this agency. We are very grateful.

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"There were simply NO DISAPPOINTING PERFORMANCES."
—The Lubbock, Texas.

"MARY JANE FERGUSON, a charmer, who sings and dances equally well, is a captivating Liesl."
—Fred Childress, Youngstown Vindicator.

"BILL GALARNO is excellent as Liesl's Romeo who becomes a Nazi."
—Dallas Times Herald.

"MARIJANE MARICLE is a luscious 'other woman' in the baron's life, with ripe appeal and good voice."
—C. B., Omaha.

"SANDRA EAMES and CAROL GLADE sing beautifully of the problem of 'Maria'."
—Marjorie Graham, El Paso Times.

"THE ENTIRE COMPANY is excellent. There are no bad parts or poor portrayals even in the smallest walk-ons."
—Frank G. Schmidt, South Bend Tribune.

"In ETHELYNE DUNFEE, who plays Liesl, the 16 year old Trapp daughter, we saw great promise as a star. She reminded us at times of a young Lucille Ball. She has the vitality, carefully tempered with poise, the talent and—to top it off—the beautiful big blue eyes."
—Barbara Taylor, Albuquerque Tribune.

NEW SERVICE

[illegible]

'Deputy' Continues Political Issue

Continued from page 65

analyze this silence. It can be evidence of strong emotional impact, or a gesture of "hostile defense," or, finally, of indifference. There's no doubt that this work "shocks." It may be forbidden to blame German Nazi barbarity on an Italian Pope.

Hochhuth's play has not as yet launched an anti-Catholic wave here. It is said that if the author did not intend it as anti-Catholic and his defenders make point that Pope Pius XII of having not voiced a strong protest against the Nazi barbarity, Catholics refuse to have the Church set separate from the Pope. Some here argue that "Der Stellvertreter" (the German title) is a very religious play.

As to the polemic discussions here, a public forum took place at the local Jewish Community Centre. With Erwin Piscator, who staged "Der Stellvertreter" in Berlin, attending, this one should have given an opportunity for dissent. Piscator, unapologetic as usual, took his stand for the "political" theatre. He declined the modern style tools of people like Ionesco, Beckett and Genet. "The theatre," he opined, "had no purpose if it is not political." In this connection, he referred to Hochhuth's drama which he described as "a necessary contribution to the struggle with the problems of our time."

Heinz Galinski, chairman of Berlin's Jewish Community, pointed out that the Jewish Community has taken no sides regarding the play for this, he thought, was for others to do. The hall, incidentally, was crowded.

Die Zeit, a respected German weekly paper, asked a Jesuit priest, three noted German writers and the president of the Catholic News Agency (KNA) for their opinions. Heinz von Cramer said (in part) this: "Nearly every discussion in our country, be it publicly or privately, politically or artistically, grows to pure hysteria at frightening rapidity. Out of the necessary diversity comes in less than no time the unholy and completely senseless mutual reproaches of 'hurt feelings.' And exactly this now threatens to apply to 'Stellvertreter.' There are already the half-truths, the half-denials, the personal insinuations, the whole of forcement powder of our method in controversy. And quickly the perspectives have been distorted. Comparatively small persons throw gigantic shadows if once caught by the spotlight of public opinion."

Writer defends Hochhuth inasmuch as he doesn't feel the Pope should be immune to discussion. Many non-Catholics don't regard the Pope as a deputy of God, he's just the head of one of innumerable churches. And if the Pope interferes in politics, he's just a ruler as many other rulers and as such his activities are subject to critical judgments like those of any other politician—per von Cramer.

Karl Fuerst zu Loewenstein wrote this: "The German Catholics can only be sad and ashamed if they see that a theatre play is performed in free W-Berlin in which the remembrance of Pope Pius XII of whom we think in greatest affection and reverence, is slandered in the most ugly way. Under the pretext of historical research as to what the Pope could have or should have done against horror deeds against the European Jews, the person and character of a real Pope is distorted and slandered through stage technique to the extent that white becomes black. Therewith one of the most noble men of our generation is to made guilty for what has been committed by Germans."

Larry Gelbart Recalls Rewrites for 'Hot Spot'

Larry Gelbart notes that he has no connection with the musical, "Hot Spot," having "withdrawn all material written by me for the show."

It was reported in last week's issue that Gelbart was doctoring the Jack Weinstock-Willie Gilbert book for the Judy Holliday-starrer, which is scheduled to open April 8 at the Majestic Theatre, N.Y.

UCLA Theatre Group To Offer 'Anthology' Stager

Edgar Lee Masters' "Spoon River Anthology" is being developed by Lamont Johnson as a "play for voices." It's to be presented by the Theatre Group of the Univ. of California Extension, Los Angeles, in the Humanities building on the Westwood Campus for 34 performances, starting May 1.

A tour of southern California is also contemplated.

Ballet Review

Bugaku
(New York City Ballet)

The twain (east and west) fail to meet in George Balanchine's newest ballet, "Bugaku," which was inspired by the 1960 visit of the Gagaku (Japanese royal household musicians and dancers) to the N.Y. City Ballet. The choreographer did not attempt a direct imitation of the Gagaku gestures or movement, nor did the commissioned composer, Toshiro Mayuzumi, try to score for the American orchestra in the exact channels of Japanese court - music, from whence the ballet takes its name. And the weakness of the debut can attribute in large measure to the failure of music to provide continuity and inspiration for choreograph. Rarely has the absence of a proper score been so apparent.

Big plus of the 25 minute work was the supple dancing of Allegra Kent in the lead femme role. She displayed sinuous fluidity, in most demanding routine, which was appreciated by the audience in series of bravaneoros at curtainfall.

Without story, the ballet presents four couples in, first girls' scene, then faintly ferocious dance for males, followed by rather awkward mixed adagios and interspersed with pas de deux by Miss Kent and Edward Villella, the highlight of the opus. Movement is a stylized compromise between Japanese and the American-Russian- Italian gestures of ballet today.

Leue.

Legit Bits

Jennifer Baker, having recovered from an appendectomy, is back with her twin sister, Susan, in the Broadway production of "Stop the World—I Want to Get Off."

An Alaskan production of "The Fantasticks" is scheduled for an opening next Friday (29) at the Univ. in College, Alaska.

A cocktail party celebrating the 100th anniversary of Eaves Costume Co. Inc., will be held April 5 in the Belasco Room of Sardi's Restaurant, N. Y.

Robert Fletcher is set and costume designer for the off-Broadway revival of "Best Foot Forward," opening next Tuesday (2) at the Stage 73, N. Y., with Liza Minnelli (Judy Garland's daughter), Paula Wayne, Karin Wolfe, Edmund Gaynes and Kay Cole in featured roles. Danny Daniels is director-choreographer and Buster Davis, coproducer with Arthur Whitelaw, Joan D'Incecco and Lawrence Baker Jr., is musical director.

Harvey Jason will be featured in the off-Broadway production of "The Saving Grace."

Lee Bly's Theatre in Education, currently touring Connecticut high schools, colleges and private schools with its 50-minute "Shakespeare Scene by Scene" program of portions of "Romeo and Juliet," "Julius Caesar" and "Twelfth Night," will play its only New York performance next Friday noon (29) at the High School of Performing Arts.

Bernie West has been set for a featured role in "Children From Their Games."

The cast for the off-Broadway revival of "The Boys From Syracuse" includes Stuart Damon, Clifford David, Rudy Tronto, Danny Carroll, Ellen Hanley, Julienne Marie and Estelle Parsons.

Director-actor Robert Manuel, a member of the Comedie-Francaise since 1936, will direct an English translation by W. S. Merwin of "The False Confessions," an 18th Century French comedy by Pierre de Marivaux, for the Institute for Advanced Studies in the Theatre Arts, N. Y. He'll begin work at the institute next Friday (29) with invitational performances of the production scheduled for the last week in April.

Rochelle Oliver succeeds Avra Petrides today (Wed.) as second femme lead in the matinee company of "Who's Afraid of Virginia Woolf" at the Billy Rose Theatre, N. Y.

"An Evening with G. B. Shaw," a joint venture of the New York Univ. Dept. of Drama Arts and the Shaw Society, will be presented next Friday night (29) at Summerville Theatre, Washington Square, N.Y. Two pros, John McCabe and Marion Primont, front a student group. Lucille Murovich is director.

Bits of London

London, March 26.

For the first time since London theatres have been licensed by the Lord Chamberlain, a play is to be presented Good Friday. Henri Gheon's "The Way of the Cross" will have two performances April 12 at the New Theatre. The Lord Chamberlain figures that the piece is as much an act of worship as a play, so he is waiving his general edict against Good Friday performances.

Adrienne Corri has withdrawn from the Old Vic company, as she is expecting a baby in the fall. She's the wife of Daniel Massey, who will make his U. S. stage debut in the Broadway musical, "She Loves Me."

Norman Rodway, who portrays James Joyce in Peter Bridge's production of "Stephen D" at the St. Martin's Theatre, missed several performances because of illness. Kevin McHugh substituted.

Maggie Fitzgibbon is to play the Elaine Stritch role in Noel Coward's "Sail Away," when it opens May 24 in Melbourne.

David Alexander, assistant manager of Sadler's Wells Theatre since 1960, has been named house manager at the Savoy Theatre, London.

Praise for STRANGE INTERLUDE

THE PLAY

"THE FORMIDABLE DEBUT OF THE ACTORS STUDIO THEATRE, WITH A SUPERLATIVE CAST HEADED BY GERALDINE PAGE, DELIVERS A SMASHING REBUTTAL TO THE SLY AND CAUSTIC SNIPING THAT HAS PEPPERED METHOD ACTING IN RECENT YEARS." *Time Magazine.*

"A SOLEMN AND EXALTING THING UNMATCHED BY ANYTHING THE CURRENT THEATER HAS TO OFFER." *Newsweek.*

"WITH A BRILLIANT REVIVAL OF EUGENE O'NEILL'S 'STRANGE INTERLUDE' THE ACTORS STUDIO HAS TAKEN A STEP FORWARD. IT MAY TURN OUT TO BE A GIANT STEP FORWARD FOR THE GOOD OF THE THEATER IN AMERICA." *Taubman, N.Y. Times.*

"YOU'LL WANT TO SEE 'STRANGE INTERLUDE' . . . I THINK YOU OWE YOURSELF THIS ILLUMINATING AND ALWAYS EXTREMELY INTERESTING EXPERIENCE." *Kerr, N.Y. Herald Tribune.*

THE COMPANY

"The cast is nearly perfect." *Gelb, WNEW.*

"Betty Field gives a fine performance as a candid, tender mother of a foolish husband." *Taubman, N. Y. Times.*

"Jane Fonda happily contributes her beauty and vivacity to the final two acts." *Cooke, Wall St. Journal.*

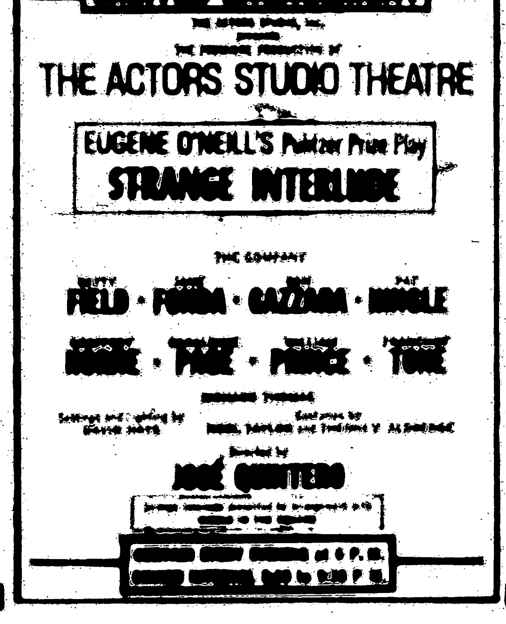
"Ben Gazzara always a dynamic actor, is brilliant as the actual father who must keep his silence." *Watts, N.Y. Post.*

"Pat Hingle. Perhaps the finest performance is being given by Pat Hingle in the role of the simple-hearted, unquestioningly worshipful husband." *Chapman, N.Y. Daily News.*

"Geoffrey Horne gives a fine performance as the sturdy son, grown into manhood." *Taubman, N.Y. Times.*

"Geraldine Page climaxes a decade of steady growth as an actress with a soaring searing performance that comes close to fulfilling Tennessee Williams' prophecy that she may become 'the America Duse'." *Time Magazine.*

"William Prince is superb. I think he shares with Miss Page the top honors for his portrait of mother-obsessed, all but neuter Marsden." *Bolton, Morning Telegraph.*



"Franchot Tone. A delicately etched character by Franchot Tone in the role of an old professor." *Chapman, N.Y. Daily News.*

"Richard Thomas completes the cast in a good portrait of Gordon Evans as a boy."

"It is unlikely 'Strange Interlude' will be graced with such a company soon again." *Cooke, Wall St. Journal.*

"Under the sensitive, imaginative direction of Jose Quintero Broadway's leading interpreter now of O'Neill—each has created an unforgettable portrait and fused them together into a colorful tapestry of dark splendor." *Glover, Associated Press.*

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer, Stuart Ostrow (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1090). The three leading roles will be cast through agents only. Available parts: fourth lead, six year old girl, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician, mature, colorful, tenor; comedian, sympathetic character, must sing; district attorney, irascible but human, comedian, incompetent psychologist; man, distinguished-looking, educated, tolerant; femme, housekeeper, Thelma Ritter type, sings; two men and three women, 40-60, pleasant looking, sing-dance-act well. Do not phone or visit. Appointments from photos and resumes received. Open call for singers tomorrow (Thurs.): men at 10 a.m. and femmes at 2 p.m. Open call for dancers Fri.: men at 10 a.m. and femmes at 2 p.m.—all at the Mark Hellinger Theatre (51st St. and Broadway, N.Y.).

"Rainbow" (MC) Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: male, 30's, tall, lively, agile, baritone, must sing well; male, late 30's, tall, rangy laconic type, baritone, must sing well; character man, big, warm type, great vigor, must sing well; male, 30's, tall responsible type, must sing well; male, 18-19, tall skinny dancer-singer, tenor; man, fat, good-natured, sings; femme, 18, dancer-singer, cute. Mail photos and resumes to Neil Hartley, c/o above address.

OFF-BROADWAY

"Rise and Fall of Practically Nobody" (D). Producer, Gene Persson (111 W. 57th St., N.Y.; PL 7-[illegible]). Available parts: femme, 25-30, blond, exotic, Jayne Mansfield type; character man, early 50s, small town banker; femme, 30, matronly, small town clubwoman; two character women, mid-40s. Casting mainly through agents but will accept photos and resumes by mail only, c/o above address. Do not phone or visit office.

"Room Service" (C). Producer, Equity Library Theatre (227 W. 47th St., N.Y.; PL 7-1070). All parts available. Auditions next Monday (1) from 3:30-10:30 p.m.; Tuesday (2) from 10 a.m. to 4:30 p.m. and Wednesday (3) from 11:30 a.m. to 4:30 p.m.—all the ELT Rehearsal Studio (Master Institute, 103d St. & Riverside Drive, N.Y.) Open inter-racial casting. Rehearsals April 12 to May 5th. Script available at the Drama Book Shop.

"Star of the Morning" (D) Producer Houston Brummit (224 Waverly Place, N.Y.). Available parts: Negro men, 25-30; Negro women, 20-35; Negro character man, about 60; white character men, 40-60. Send photos and resumes to above address.

"The Lion in Love" (C). Producers, Gerald Krone, Dorothy Olim & Irvin Dorfman (000 West End Ave., N.Y.; SU 7-0100). Available parts for character roles only, all types. Must be able to do authentic English Lancastershire dialect. Mail photos and resumes to Ann Olsted (204 Bleecker St., N.Y.), for audition appointments. Do not phone or visit.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3450). Available parts: three comedians 25-30, legit British accents; man, 25-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 000 c/o the producer. Interviews by appointment only. Do not phone or visit.

Jazz Dance Production. Producer, Javier De Leon (c/o Hemisphere Attractions; 161 W. 54th St., N.Y.; CI 7-4130). All-Negro production being formed for world tour, to begin next May in Venezuela. Equity, AGVA and other male and femme modern dancers, call above number for audition appointments.

"Porgy And Bess" (MD). Producers, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-0970). Production to tour during the summer with an opening scheduled for early June and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

STOCK

Music Fair Enterprises. Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3290). Casting for "Mr. Roberts" and "Irma La Douce" to play their summer theatres. Mail photos and resumes to Don Antonelli c/o above address. Do not phone or visit.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions for chorus singers April 10: Equity men at 10 a.m., femmes at 11 a.m. Open call: men at 1 p.m. and femmes at 2 p.m.—all at Central Plaza (111 Second Ave., N.Y.).

FAYETTEVILLE, PA.

Totem Pole Playhouse. Producer W. H. Putch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

FISH CREEK, WISC.

Peninsula Players. Producer, James B. McKenzie (c/o Kip Cohen-Peninsula Players, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Nine-week season starts June 28. Chicago and New York auditions will be held in April. Mail photos and resumes to above address.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Clyde W. Lint (Box 238, Hinsdale, Ill.; FA 3-3400). Parts available for male and femme Equity actors for the resident company of six plus jobbers. All types being considered. Star system is used here. Mail photos and resumes c/o above address.

JONES BEACH, N. Y.

"Around the World in 80 Days" (MC). Producer, Guy Lombardo (c/o GCL Productions, 104 East 40th St., N. Y.; TN 7-0000). Open call singers today (Wed.): men at 10 a.m. and girls at 2 p.m.—all at Choreographers Club (414 W. 51st St., N. Y.).

LAKE LUZERNE, N. Y.

Lake Luzerne Playhouse. Producer, George Patrick (40 W. 46th St., N. Y.). Photos and resumes are being accepted c/o above address for the all-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

LAMBERTVILLE, N. J.

St. John Terrell's Music Circus. Producer, St. John Terrell (c/o Robert Turoff, 11 W. 42d St., N. Y.). Auditions for Equity singers April 9: femmes at 10 a.m. and men at 2 p.m. Equity dancers April 10: femmes at 10 a.m. and men at 2 p.m. Open call for dancers April 11: femmes at 10 a.m. and men at 12 noon. Singers femmes at 2 p.m. and men at 4 p.m.—all at Variety Arts Studios (225 W. 46th St., N. Y.). Auditions for males and femme for principals will be held April 16-17 at the Variety Arts Studios by appointment only. Mail photos and resumes to Robert Turoff c/o above address. Do not phone or visit. Season of 13 weeks begins May 31.

SOMERS POINT, N. J.

Gateway Theatre. Managing director, Paul Giovanni (230 E. 30th St., N. Y.). Season of straight plays with two musicals. Audition for male and femmes Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address. Open call for actors and apprentices April 1: femmes at 7 p.m. and men at 9:30 p.m., at Variety Arts Studios (225 W. 46th St., N. Y.).

ST. LOUIS

St. Louis Municipal Opera. Managing director John Kennedy (11 E. 44th St., N.Y.; MU 7-0071). Audition next Wednesday (3) for Equity men dancers, from 10 a.m. to 1 p.m. and open call men dancers, from 2-5 p.m., at Choreographer's Club (414 W. 51st St., N.Y.).

WASHINGTON, D.C.

Arena Theatre. Producer Zelda Fichandler (6th & M St., S.W.). Casting consultants Michael Shurtleff and Alan Shayne will be holding auditions in New York from April 24-30. Actors who are interested in being residents and jobbers, for the 1963-64 season should mail photos and resumes to Diane Schatten (c/o Casting Consultants, Room 703, 444 Madison Ave., N.Y.). Do not phone or visit.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-0970). Auditions for Equity male and femme singers next Monday (1) dancers next Tuesday (2), open call male and femme singers April 3; male and femme dancers April 4. Men at 10 a.m. and femmes at 2 p.m.—all at Showcase Studios (000 Eighth Ave., N.Y.)

FRAMINGHAM, MASS.

Carousel Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-0970). Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

WARWICK, R. I.

Warwick Musical Theatre. Producers, Ben H. Segal, Robert A. Hall and Burton Benoff (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-0970). Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

Television

"East Side, West Side" and "The Bachelor Game." Producers, Talent Associates - Paramount (444 Madison Ave., N. Y.; PL 3-1000). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

Theatre of Nations

Continued from page 00

attendance this year. There is also an international theatre school course that goes on during the fest with students from over 30 countries.

Following is the 1963 program:

March 27-28—West German Mannheim Opera.

March 30-April 1—Manuela Vargas Flamenco.

April 3-6—Schauspieltruppe from Zurich with Heinrich Kleist's "Penthesilea" in German with Maria Becker, staged by Robert Freitag.

April 8-10—Belgrade Atelier 212 and Belgrade Opera with "The Rape of Lucrece," Gian-Carlo Menotti's "The Telephone," Jean Francaix's "The Limping Devil" and Igor Stravinsky "Story of a Soldier." Dusan Jakšić is musical director.

April 11-14—Dublin Festival Co. with William Yeats' "Countess Cathleen."

April 15-17—U.S. [illegible]

April 18-21—Independent Theatre of Mexico with Carlos Solorzano's "The Phantoms," and Juan José Arreola's "The Hour for All."

April 22—Ballet [illegible] from Italy with a special [illegible] show for children.

At Theatre Sarah Bernhardt:

April 24-27—Germany's Stuttgart Opera with Carl Orff's [illegible] and Wolfgang Fortner's "Blood Wedding" based on the Federico Garcia Lorca play.

April 29-30—Germany's Lubeck Opera with Alexander Tcherepnin's "The Farmer" and Orff's "The Wise One."

May 2-8—Royal Shakespeare Co. from Britain with Peter Brook's production of Shakespeare's "King Lear" starring Paul Scofield.

May 10-13—Belgium's Antwerp Royal Flemish Opera with Michel De Ghelderode's and Louis De Meester's "The Temptation of Saint Anthony" and De Meer's "The Apothecary."

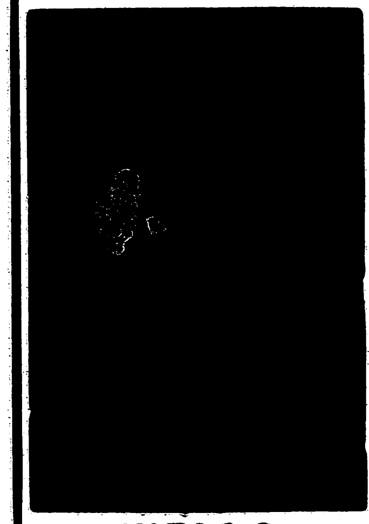
May 15-17—Popular Italian Theatre with Vittorio Gassman's "Play of Heroes" plus scenes from Shakespeare, Seneca, Pirandello, etc.

May 19-21—Lichtenstein's Theatre Ensemble, headed by Austrian actor Oskar Werner, with Goethe's "Torquato Tasso."

May 23-26—Italy's Peppino De Filippo Co. with De Filippo's "Metamorphosis [illegible] Troubadour."

May 28-30—Germany's Schiller Theatre of Berlin with Heinrich Von Kleist's "Amphitryon" and Jean Giraudoux's "Amphitryon 38."

Message for:
GLADYS VAUGHN,
Co-Director, New York
Shakespeare Festival, from



WELLS
RICHARDSON

Mr. Richardson, who recently scored another unique personal triumph as [illegible] in "THE [illegible] [illegible]," delivers the Shakespearean line with insight, emotional impact and complete authority. He requests a hearing as the [illegible] in Miss Vaughn's presently directed production of "THE WINTER'S TALE."

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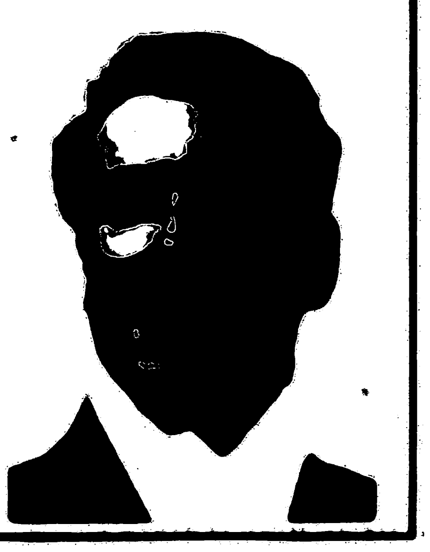
Write VARIETY, Box V-[illegible] or call [illegible], [illegible], New Jersey

WANTED
Talented and beautiful girls over twenty-one interested in working in [illegible] style revue going into immediate production and slated for top Las Vegas hotel. Call [illegible] for date of audition.

ROBERT COSDEN

Just Concluded
"The Unsinkable Molly Brown"
STARRING OPPOSITE SUSAN JOHNSON
[illegible], West Palm Beach
Thanks you
Johnny Price

Opening April 19th
"Annie Get Your Gun"
STARRING OPPOSITE GINGER ROGERS
Vogue Terrace Dinner Theatre, Pittsburgh
Thanks to
Carl Sawyer and Richard Sawyer



THE RUTH WEBB AGENCY
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SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

One of the best things about "Car 54 Where Are You?" is that it has worn away the sharp edges of the "I Hate Cops" core of the social order. This hard core by no means is limited to juve delinks, two-time losers and park bums. In the wars between wars the law enforcement arm both here and abroad had spread its evil arms to the point where observers could scarcely tell the difference between the good guys and the bad guys.

Cop-killers obviously were hated by cops, but a vast percentage of reasonably law-abiding citz had little love for gendarmes and showed practically no resentment when one of the boys in blue got his.

Neither were most of the victims of various brass-buttoned bites surprised when cops, hired to protect public and private property, now and then cased a joint and robbed it in their off hours.

Keystone's Cop-Haters?

Practically all the fugitives of Mack Sennett's pie penitentiary I ever talked to, and that included Keystone Kops, were cop-haters. Making cops look ludicrous required precious acting skill on their part down pat. The laughs naturally followed.

I have listened to otherwise law-abiding gents from New York, Chicago, Denver and Los Angeles arguing, with a good deal of inverse patriotic ardor, that theirs was the worst policed town in the world and that the distinction beween a crook and a grafter, a gangster and a bankster, or a cop and a killer was too small to be worthy of the research of learned men.

In either "This Gay Knight" or (coming up) "In Armour Bright" I give support to the demoralized condition of the law-enforcement arm in L.A. 30 years ago. Even Prof. Vollmer who taught police administration at one of the institutions of higher learning reported that 60% of the police force in L.A. at that time had criminal records. But I had always suspected he was shading points in their favor.

Harry Carey's Chickens

I recall how Harry Carey, the Bronx cowboy, who owned a large ranch north of Hollywood, complained bitterly after the San Francisquito Dam broke and washed Carey, Calif., his trading post, and 500 persons, including many of his Navajo Indians, into the sea. The L.A. cops came up to "protect" the rest of his property. He had a ranchhouse on a hill above the washed-out trading post. They shot and stole his chickens and dragged home water-soaked Navajo rugs worth thousands of dollars.

Soon after he related this tale a small time house thief robbed our next door neighbor in Hollywood. He also broke his way into our place, saw nothing but books to mitigate his hunger and dashed out again. By then the cops were on the hill (for there were houses enjoying unusual police protection on that hill.) They were shooting all over the place and one of them exclaimed in frustration, "This lousy gun! I never hit anybody!"

The next morning I found the cap of the escaped crook who obviously was allergic to culture. My Lady Alice, an innocent raised in law-abiding Norway, suggested we call the police and notify them of the clue. I screamed in terror, "Invite L.A. cops inside your house? Are you mad? Do you want them to steal the provencial buffet?"

J. P. McEvoy Disturbs A Madam

On another occasion J. P. McEvoy, certainly a hip boy among the literati, called on us, blue flames spouting from his leonine head. He was incensed. He was having a party the night before. It was 10 o'clock. Two cops knocked at his door and ordered him to pipe down because his enjoyment of a Brahms concerto was disturbing a neighbor and her guests in the villa above his. The neighbor turned out to be Mme. Francis, who ran a high class house which certainly was not a home, not at $50 to $100 a night.

There was no point in complaining to the police because they were under orders to turn over such complaints to the Vice Squad, the only ones privileged to make arrests in this category. They checked their lists and if the house were paying off it was not bothered. These belonged to a closed shop in a town which was notoriously open shop in those days. Only those practising free enterprise were clinked.

Whoopee! The Cops Are In Jail!

One night eight-column streamers announced that 19 cops, including the whole Vice Squad, had been arrested. You never saw such dancing in the streets since the False Armistice of 1918. People felt safe at last. The cops were in jail.

In time the chief of police was given the gate, the mayor was recalled, the D.A. defeated. But as late as 1942 other parts of the troubled republic were not so sure L.A. cops had reformed. In that year while in New York we had a car stolen. Right out of a public garage. It was abandoned and dragged to a Brooklyn compound days before we knew it had been lifted.

When we traced the car we were informed that because we had not reported the loss for 10 days after it took place, we would be clipped 20 bucks. This went through as demanded until a captain in charge said, "Wait a minute! This is not right. How could the lady report a stolen car when she hadn't visited the garage in 10 days? Give her back her money."

Maybe Apples Or Bananas?

Then he asked that the trunk compartment be opened.

"How do we know somebody didn't store a dead body in there?"

When opened all the space revealed was a bottle of Australian wine. We offered it to them.

They shook their heads. "You may be used to L.A. cops, lady, but New York cops have different standards, and you can tell them so from us."

We live in a small town now where the elite of the world spend their winters. The chief of police is an old friend. We know his cops on a first-name basis.

In summer when we are away they send us postcards telling us they checked on our place and everything was A-okay.

Police Protection, Old Style

In winter when high school kids go out of town for a ballgame, the police have the school bus report in there when it returns. This is usually after the curfew hour. Each kid is allowed to phone his parents free. The parents come to pick them up at the police station. It doesn't mean at all what it would mean in other towns. It is police protection in a very old sense of the word.

I don't know whether Nat Hiken and his humanized cops are the cause of this change. But they may have softened the goonatic impulses of the polizei not only in New York but everywhere. It is no small social reform to get people to stop saying "I hate cops" to "I like cops."

They tell me things are now better in L.A. too. Short of complete anarchy (in 1930 cops were throwing pineapples at cops) it could not have worsened.

The current chief of police there has a law degree and may have been too young to remember the days I am talking about.

If he lived through them, even in the lower ranks, he must have invisible scars that sometime pain him in the long watches of the night. I know I frequently am amazed that I not only lived through the era but helped to debunk it.

Publishing Stocks

(As of March 27, closing)

Allyn & Bacon (OC)	26	
American Book (AS)	44½	+1¼
Amer. Book Strat. (AS)	4⅝	+¼
American Heritage (OC)	6	+⅛
Book of Month (N.Y.)	22½	—½
Conde Nast (N.Y.)	9⅞	+⅛
Cowles Mfg. Co.	12⅜	—⅜
Crowell Collier (N.Y.)	15⅜	—⅜
Curtis Pub. Co. (N.Y.)	7	—¼
Ginn & Co. (N.Y.)	27⅛	+¾
Grolier (OC)	44½	+⅜
Grosset & Dunlap (OC)	12	—⅛
Harcourt Brace (N.Y.)	29¾	—½
Hayden Pub. (OC)	3¼	
Hearst (OC)	25	
Holt, R&W (N.Y.)	28½	+1
L.A. Times-Mirror (OC)	32	
Macfadden Bartell (AS)	2⅞	+¼
McCall (N.Y.)	20¼	+¾
McGraw-Hill (N.Y.)	26⅝	+⅛
Meredith Pub. Co. (OC)	28½	+⅛
Nat'l Per. Pub. (OC)	9	—⅛
New Yorker (OC)	104	+1
Pocket Books (OC)	6	—⅛
Prentice Hall (AS)	32¾	—⅜
Ran'm House (N.Y.)	16	+¼
Scott Foresman (OC)	23¾	—⅛
H. W. Sams (OC)	32¼	
Time Inc. (OC)	73¼	+1¼
Western Pub. (OC)	21¾	
World Pub.	10¼	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Menuhin-Ben Gurion a la Yogi

The most sensational snapshots printed in the Israeli press in years were taken last week by an amateur photographer, after a concert given by Yehudi Menuhin in a kibbutz.

The famed violinist ended his highly successful Israeli tour with a concert in kibbutz Ein Gev, on the shores of the Lake of Galilee. Prime Minister David Ben Gurion, who was resting in nearby Tiberias, went to the concert too. Afterwards the two met in Menuhin's dressingroom. The talk turned to yogi, since both are avowed health-faddists. All of a sudden, Menuhin, dressed informal attire, made a headstand, his legs crossed in the traditional yogi fashion. Ben Gurion is not the man to be beaten in anything. He took off his battledress (he attended the concert in regalia) and stood on his head too. It was Menuhin's turn to applaud.

An amateur photographer, who came to the concert from nearby kibbutz Degania, took three shots and sold them exclusively to Maariv Israeli daily, for the reputedly highest sum ever paid in Israel for a snapshot.

Nippened In The Bud

The Heibon Publishing Co. informed the Imperial Household Agency that "Michiko-sama," a somewhat fictionalized life story of the Crown Princess, would not be published in book form. The company also said it would halt the serialization of the story in the Heibon Magazine, as requested by the Agency.

The serial, written by novelist Hoko Koyama, 61, caused a controversy in Japan. The Imperial Household Agency claimed the work was calculated "to whet the public appetite for intimate details" about the private lives of Imperial Family members. Authoress Koyama responded by saying she was of a friendly mind toward the Imperial Family and was merely trying to tell the truth after a period when details about Japan's ruling family were not available to the public and another period when accounts of royal activities were sensationalized. The Heibon outfit's spokesman said the story had been published in good faith and was not intended to offend.

The episode is the most noteworthy in a campaign by the Imperial Household to crack down on liberties taken by Japanese magazines in stories about Imperial Family members.

'Paris Personal'

In a Paris museum called the Carnavalet, among its treasures are more than 400,000 books devoted to the stories and the glories of Paris and yet the Paris (N.Y.) Herald Tribune's Naomi Barry dared to write another, "Paris Personal" (Dutton; $2.50), for the very simple reason that it's a labor of love. The pages bespeak that in every category, from its indices and chapters on bistros and walks, shops and restaurants, hotels and museums, bookstalls and miteries.

Miss Barry, U.S.-born, is quite obviously a sponge for information. By osmosis she has absorbed history, legend and lore, and spots it in juxtaposition to "People, Places and Things," which just happens to be the title of her Paris Herald column.

This truly unique guidebook is undoubtedly as informative for longtime residents-in-Paris as for the regular or firsttime visitor. It's so much fun reading that, for utilitarian purposes, the reader might be wise to interrupt the racy unfolding of the colorful data and anecdota and mark-off the basics which would appeal in any forthcoming Paris Visit—or Re-Visited. *Abel.*

N.Y.'s 'Obscenity' Bill

The Assembly at Albany has adopted, by a vote of 136 to 7—following a sharp debate punctuated by applause—one of the Joint Legislative Committee on Offensive & Obscene Material's bill (Lawrence S. Murphy, Brooklyn Democrat, the introducer). It amends N.Y. State General Business Law, to require that after Sept. 1, 1963, certain-type publications shall carry the "true name and address of the publisher or printer."

The measure, strongly advocated by Murphy, Assemblyman Luigi R. Marano, Brooklyn Republican-Joint Legislative Committee chairman, and Assemblyman John R. Brook, Manhattan Republican, would affect every publication printed or reprinted after the above date "which is so composed or illustrated as a whole as to be devoted to the description or portrayal of bondage, sadism, masochism or other sexual perversion or to the exploitation of sex or nudity."

Chairman Marano emphasized that the State Court of Appeals had restricted obscenity to "hard core pornography", spoke of the "difficulty" the Joint Committee had long experienced in drafting legislation to meet the problem of "filth in print" as it affected "teenagers," and still keep within the bounds of court decisions.

Marano described this as "a half billion dollar business", emphasized the Joint Committee's determination to "drive these bloodsuckers out of New York State."

Assemblyman Albert H. Blumenthal, first-term Manhattan Democrat, argued the measure would not accomplish the purpose its advocates sought, could affect "the best in literature we are not talking about 'obscenity' which may be on sale in Times Square"; predicted court invalidation.

Molloy's Novel

Paul Molloy, television editor of the Chicago Sun-Times, has sold a yet untitled novel to Doubleday which is expected to be released next fall. Doubleway was also publisher of Molloy's first effort, a non-fiction opus on his family titled "And Then There Were Eight." It's out in paperback now.

The new novel is described as satirical and has to do with show business and Communism.

Exercise In Dialog

Al Morgan, currently producing the NBC-TV "Today" show, author of "The Great Man" and of other show biz pursuits, has some sparkling brittle and brilliant dialog in "The Six-Eleven" (Morrow; $4.95). It's one of those contemporaneous closeups on the commuting set from the Fairfield County (Westport, Conn., etc.) denizens — hucksters, publicists, cheating wife, etc. that defies putting down because of its zingy projection of words and motivation.

Morgan has dramatized it for Broadway. It should play as well as it reads. *Abel.*

Crown Acquires Potter Inc.

Crown Publishers' Nat Wartels and Robert Simon have acquired the majority stock interest in Clarkson N. Potter Inc., but the latter publishing house will continue to operate as an independent company, with distribution via Crown.

Potter continues with the company bearing his name as a director and officer.

BEST BOOK CONTEST

$1600 Cash Award. All types of manuscripts invited. For contest rules and details of famous publishing plan, write for free Brochure. ... Pageant Press, ... Fifth Ave., N. Y. ... Dept. VA

Is his name Morgan?

"Although William Woolfolk cleverly shields his leading characters behind a fictional wall, they resemble real persons in the realm of Hollywood-Broadway theatrics...The predominant figure in Woolfolk's delightful vivid tale is a master showman with astonishing vitality and fantastic promotional adroitness." —*Chicago Tribune*

"It is the general reminder of Mike Todd and Liz Taylor that gives this book its sales topicality, but a respectful skill in story-telling furthers the word-of-mouth." —*Variety*

MY NAME IS MORGAN

A NOVEL ABOUT THE MOVIE BUSINESS, A MAN OF ACTION, AND THE LEGEND HE CREATED, BY

WILLIAM WOOLFOLK

2nd large printing, now at all booksellers, $4.95

DOUBLEDAY

Broadway

Gertrude Kirschner & Violet Welles, formerly with the Arthur Cantor office, have opened their praise-agency.

William A. (Bill) Scully, former Universal sales boss, up from his Florida retreat "to see my accountant, it's Income Tax time you know" and renewing film friendships. He's been in retirement some years.

Vienna Boys Choir, director Peter Glenville and actor Malcolm Keen sailing today (Wed.) for Europe on the Queen Elizabeth.

S. A. G. Swenson, head of Sweden's Wivefilm, due in from Stockholm Monday (1).

Bill Meyers, who operates bookshops in Grand Central and Pennsylvanian railroad stations, and has diversified business investments, has bought in on Max Gordon's Blue Angel. Latter of course retaining control. Gordon's pet Village Vanguard, downtown, also remains 100% his sole operation.

Because the Mona Lisa, on loan from the Paris Louvre, was such good b.o. in D.C. and N.Y., the famed painting was put in the U.S. - to - Europe "sailings," a VARIETY whimsy that seemingly got considerable press pickup. Glamour's May spread on the Leonardo DaVinci work will also include the VARIETY "sailing."

Mrs. Alan Jay Lerner lost a valuable diamond pin off her jacket at the Saturday night preem of "My Mother, My Father and Me," at the Plymouth under somewhat mysterious circumstances. She knew she had it upon entering the theatre but, in the scuffle of finding their seats, it disappeared. Ushers sought to find it in the aisles but sans success.

Belgian-born, naturalized American Col. William F. Groll, longtime g.m. of the Hotel Drake, N.Y., and later ditto of the Hotel Amigo, Brussels, will be general manager of the Knott chain's new Westbury Hotel when it opens in Brussels in May. First American-owned hostelry in Belgium, the Westbury's 25 floors (252 airconditioned rooms) makes it the tallest on the Continent.

Father Malcolm Boyd, Episcopal Chaplain to Wayne State U. of Detroit, acted as moderator of the 21st annual Conference at Middlebury College, Vermont, on March 22-23. Participating were Edward Albee, the playwright, Ralph Ellison, the novelist and author of "Invisible Man", and Otto Luening, the composer. Theme of the conference was "Who's Afraid of Modern Art?"

Add "hootenanny" as part of the newly revived show biz language, circa early '63. "Hootenanny" shindigs springing up, from D.C. saloons to Greenwich Village beatnik coffeehouses, have sparked curiosity also in the entymology of the term which, loosely, means a folksiltype jam session. One explanation harks back to a "Hootin' Annie" who came to town on a fling, hence its perversion in the present terminology.

Ralph Strain, who was long at Round Hill Club in Montego Bay, Jamaica, slated for the new Mediterranee, seafood counterpart of the famed Paris restaurant, which Edward K. Kern now owns since the Voisin moved to another site. Kern previously bonifaced the Caplan, French restaurant in Manhattan. While recently opened, he like others waited until the newspaper strike got settled before making with the real "opening" fanfare.

Several show biz individuals in New York have received inscribed copies of a privately-printed book, limited to 100 copies, of "Verses," by T. H. White. Poet is author of "The Once and Future King," collection of novels that inspired Alan Jay Lerner's book for musical, "Camelot."

4½ Hrs. From B'way

By Walter Winchell

Sinatra's hangout on N.Y.'s 52d st. is Jilly's. Mentions it often in his films. New L.A. has a Jilly's. No relation.

Hotel Ambassador lobby bank had a fire. Scaring veteran showbiz residents who have safety deposit boxes there.

Donald O'Connor's Cocoanut Grove show best definition of the phrase Big-Time. First star to jam place opening night in many weeks.

Paula Morgan opens new act at Ye Little Club April 2.

Ben Trommer new p.a. for Largo on the Strip.

Ann Hathaway, thrush at Jerry Lewis' bistro, keeps getting her options picked up. Long run.

Jack Jones and Kay Carole chief Slates', most popular of the stayup spots.

Vaughn Meader given birthday party (to meet local press) by Patsy d'Amore at Villa Capri.

L.A. enjoying the kind of weather locals have been going to Palm Springs to get. Springs messy with sandstorms, gusts, etc.

Charlene Holt of Universal's "Man's Favorite Sport?" (her film debut) will be Queen of Tournament of Champions for Runyon Fund in Vegas May 4.

Wilbur Clark of Desert Inn mending from severe flu wallop.

Roberta Sherwood making her film debut in MGM's "Courtship of Eddie's Father" welcomed warmly by DAILY VARIETY and other critics.

Jimmy McLarnin, one-time boxing great, still gets hearty handshakes from showbizzers who thrilled at his skill.

"Pulse of the Nation" (hour news show offered to this bylinex) delayed over exec shakeup. They had announced March 10th start.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 5030)

UA's "Dr. No," directed by Terence Young, in for good reviews.

Claude Chabrol's next film will be "Napoleon Le Petit," about the second French Empire.

Maurice Chevalier off to Scandinavia for singing stints; then to Great Britain and Israel.

Film and legit star comic Darry Cowl will do a top music hall stint at the Olympia next season.

Legit revival of "Arsenic and Old Lace," adapted by Pierre Brive and starring Robert Lamoureux, looks in for a run at Theatre Daunou.

CBS Disks has its first releases out via a Thelonious Monk album, a French actor reading poetics.

Dany Saval, pic star, fractured elbow in a car accident.

Roger Planchon, who heads the municipal theatre in Lyon, has mounted a musical, "Al Capone." He wrote, directed and produced it, it's set for a Paris airing next season.

Simone Signoret's adaptation of Lillian Hellman's "The Little Foxes," in which she also starred at the Sarah Bernhardt Theatre, has grossed $100,000 to date; winds fourmonth run on April 2.

Academie Du Disque jazz awards for the year went to Stan Getz and Eddie Sauter for their "Focus" album, with best new local singer Francoise Hardy who sings and clefs her own ditties.

A series of articles in a monthly mag Crapouillot will serve as a basis for pix to be directed by Gerard Oury and written by the authors Henri Jeanson and Jean Galtier-Boissiere. Trio also will produce.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; LOcust 4-4848)

Bill Kanefsy, manager of Studio Theatre (nudie house), planning to visit a nature camp this summer.

Ringling Brothers and Barnum and Bailey Circus at Convention Hall opening March 27 for four-day stand.

Venus Lounge signed Puerto Rican bandsman Lazaro Prieto for a series of Monday "Latin American Nights."

Comedian Lou Marks, who recently underwent surgery, had it done with hypnotism in preference to anesthetics.

Eddie Fisher returns to his hometown as a "Philadelphia Great," as hailed by the Philadelphia Fashion Group at its fourth biennial Crystal Ball in the Great Hall of Art Museum, April 22. Princess Grace of Monaco (former Grace Kelly) will receive the group's Crystal Bowl for fashion.

Raymond Lafferty, head of Delaware Valley Gardens, named Charles J. Kiesom, former manager of the Camden Bullets, general manager of his Haddonfield, N.J., auditorium. In addition to leasing the arena, the Garden is also moving into production on its own with a dozen shows set. First is Sam Snyder's "Water Follies" opening April 2.

London

(HYde Park 4561/2/3)

"To Kill A Mockingbird" (U) is to have a charity preem in aid of the Invalid Children's Aid Assn.

Tony Hancock had to put off an Australian tour hospitalized with pneumonia.

Sir Laurence Olivier and his wife, Joan Plowright will appear in "St. Joan" at this year's Edinburgh Fest.

Dirk Bogarde is to make another "Doctor" comedy for Betty E. Box and Ralph Thomas. Title is "Doctor In Distress."

The Empire Ballroom, run by Mecca and sited on place where the old Empire Cinema stood, opened last week.

London County Council donated $1,400 to the Repertory Players and Associated-Rediffusion has weighed in with $560.

Kenneth Tynan named literary editor for upcoming National Theatre, Virginia Fairweather will be the Theatre's publicity rep.

Charles Berman took over as chief of United Artists' publicity, following Joe Pole's retirement. The Film Industry Publicity Circle is hosting a farewell lunch for Pole April 10.

Around town are S. J. Perelman, Aaron Frosch, Margaret Whiting, Robert Rossen, Warren Beatty, Marilyn Rose, Oscar Homolka, Sabrina, Joan Tetzel and concert pianist Sylvia Zaremba.

"Cool Mikado" opens tomorrow (Thurs.) at the Plaza. It's the modernized version of "The Mikado," first screen adaptation of a Gilbert and Sullivan opera since the copyright was freed.

San Francisco

Opening of the Richelieu, town's newest bandbox arty, delayed a week because private bathroom for projectionists hadn't been finished.

Ginny Tiu & Family were set to open last week at Bimbo's 365 until Mr. B got a look at State's child labor regulations. The Vagabonds are booked in instead.

Ice Follies, which parted company with its longtime preem sponsor, Children's Theatre Assn., joined forces with Mt. St. Joseph's, a Catholic home for children.

Teo Macero of Columbia Records heard his composition "Fusion for Jazz Ensemble" performed by the Santa Clara Philharmonic. Group included John Handy, whose "Scheme No. 1" also was played.

Success of Frank Fontaine's album of "Songs I Sing on the Jackie Gleason Show" is good news for Berkeley maestro Murray Todris. His tune "Beautiful" is included, and the royalties are the same.

Vince Guaraldi will star April 27 in a Contemporary Arts Festival at San Francisco State College, sharing the stand with altoist John Handy (from Berkeley's non-alcoholic Trois Couleur) and Turk Murphy's band.

A $3,000,000 expansion of the Cow Palace, Frisco's biggest convention hall, planned here. More exhibit space (hall is used mostly for livestock shows etc., hence the name) will be added, but no seats. It already seats 17,000.

Cleveland

By Glenn C. Pullen
(24042 Ambour Dr.; N. Olm; SPring 7-4230)

Dennis J. Zack and Frank Coppola, stock producers, staged "Once Upon a Mattress" at legit Hanna Theatre last week.

Leah Jacoby Berton turned freelance flack; joined former KYW buddies Bud Wendell and Charlie Getz in their ad agency.

Roma Greth's new psychological drama, "Half Ghost, Half Angel," preemed by profit-sharing Playwrights Theatre Players. Stock company moved into former Variety Club headquarters in Hotel Tudor Arms.

G. ("Jake") Bernardi postponed his local booking of Erroll Garner to next season. Dated also for his 1963-64 concerts in Civic Auditorium are Leonard Bernstein and N.Y. Philharmonic Orch; Roger Williams, Mantovani; Bolshoi Ballet and Folklorico Ballet of Mexico.

Samuel R. Gerber, Cleveland's coroner, getting bids from publishers for his new book dealing with Dr. Sam Sheppard murder case and his role in it. Tagged "Murder in Bay," manuscript was written in collaboration with Howard Beaufait, former Cleveland News star reporter who covered the homicide.

Russell and Rowena Jelliffe, retiring husband-wife team that directs Karamu Settlement House Theatre, received Human Relations Award from women's council of B'nai B'rith. Temple Synagog Men's Club also presented Harry Gellin Memorial Award to Jelliffes, for outstanding community service at Karamu, which they founded 47 years ago.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479316)

Gina Lollobrigida returned from Paris.

Vittorio DeSica to Paris for radio stint in Merimee classic.

Mark Damon back from Yugoslavia and work on "Tomorrow I Will be Free." He now starts "Fear" for Galatea.

Princess Soraya introed to the press as actress by Dino DeLaurentiis, who plans to show her screen test for local scribes.

MPEA rep Leo Hochstetter hosted screening of "Music Man" for Rome diplomatic corps. George Sanders and Robert Alda were among actors present.

Henry Bergese left MPEA Rome office to head TIAM Italiana, subsidiary of Niagara Falls' Consolidated Bowling Corp. Bergese was with MPEA six years, first in Paris, then here.

Sophia Loren recorded series of classic Neapolitan poems by Salvatore di Giacomo for C.A.M. records. Vittorio DeSica supervised unusual recording, being prepped for Easter release.

In-and-out: Orson Welles back from London and "The Vips"; Claudia Cardinale vacationing in Greece and Egypt; ABC Rome topper John Casserly threw party for company veepee James Hagerty, David Lean at the Hassler.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Flamingo prexy Morris Lansburgh got kicked by his horse.

Ken Lindsay now doing nightly 90-minute interview show from Silver Palace on KRAM Radio.

Phyllis, wife of Sands Lounge host Jackie Heller, out of hospital, but must remain in traction three hours daily for four months.

Bonnie Gaylord and Burt Holiday ("The Gaylords") closed a highly successful date at the Thunderbird Lounge, and inked by Henry Dunn to make their next local outing at the Tropicana.

Maynard Sloate, manager of the Vagabonds, musicomedy group which has been playing the Riviera Lounge, announces that bassist Eddie Peddie is leaving to rejoin his ex-partner Danny Stanton. Their comedy act, written by Hal Parris, preems at Hesperia Inn, Apple Valley; then goes to Bimbo's, San Francisco.

Bermuda

By Chummy Bell
(P.O. Box 601, Hamilton)

The Shirelles at 40 Thieves Club, followed by Barbara McNair on April 1.

Kitty Carlisle and family visiting here with friends. A first thing was for all to attend regular Tuesday night soiree of the Talbot Bros. at Belmont Manor.

Maurice Evans vacationing at Inverurie Hotel, did Prof and Mrs. J. R. Zacharias—the prof. helped develop the first A-bomb. Stan Burns, ventriloquist just closed Inverurie entertainment here.

Don Gibson and Jim Gregory premiered 5th edition of their local-cast "Holiday Island Revue" at Elbow Beach Surf Club. Hit stars, Gene & Pinky Steede, recently were seen on the "Today" show.

Yale Whiffenpoofs 1963 are playing the traditional College Weeks in Bermuda engagement at Castle Harbour hotel. Brown U. Jabberwocks will follow Trumpeter Buddy La Combe and his group took over music at Castle Harbour.

Latin Quarter's Ed Risman and agent Manny Greenfield will make it here in the next 10 days to talk with Terry Brannon (40 Thieves) about putting on legit shows at City Hall Theatre. Idea is to present proven hits featuring understudy casts. "Two for Seesaw" looks to be first. Greenfield and Brannon also will discuss possibilities of including Bob Hope and others to put on a golf-tourney-show here.

Hollywood

Herb Shriner buying a home in Beverly.

Chinese opened own theatre downtown with an opera.

Igor Stravinsky preems his "Etude for Pianola" March 31 at USLA.

Rome resident Robert Wagner called his move "a gamble but a wise one."

Margie McNally got her release from Metro and will go back to modeling.

Eva Marie Saint the 18th former Oscar winner to grace the April 8 Academy event.

Mike Keith managing legit operations of Stan Seiden and Zev Bufman.

"What Ever Happened to Baby Jane" will be an invitational entry at Cannes Film Fest.

Call of the cactus lured Groucho Marx to Phoenix for five performances of "Time For Elizabeth."

Hollywood and Vine gets news flasher like Times Square, with KTLA and Pepsi sharing the costs.

Scott Seaton 89, cast for acting role in tele's "Twilight Zone." He broke in 65 years ago with Frank Bacon in "Lightnin'."

Chicago

(DElaware 7-4984)

Publicist Alan Edelson and wife off on a month's tour of Europe.

William Doonan resigned as general manager of Michael Todd Jr. enterprises in Chicago to go into private biz.

Henny Youngman, just finishing a stint at Sherman House, planes to N.Y., then on to London to do two tele shows.

Ambassador Hotels dropped the Mayer & O'Brien pubrel firm and named Frank Gillespie director of public relations, with offices on the premises.

Julius Monk in town looking over the shoulders of the workmen renovating an old church on Huron St. skedded to open in late April to showcase his revue.

Lyric Opera picked "Fidelio" as its eighth and final repertory selection for 1963 season. Regine Crespin, Jon Vickers, Boris Christoff, Hanny Steffek and William Wildermann will sing the major roles.

Sherman House is dropping its College Inn show policy til fall. David Romaine orch continues on for dining and dancing in the room.

William R. Stichinger, who cast the film "David and Lisa," has been hired as director of community theatres by Hull House, the pioneer Chi social work agency. He'll start with four nabe theatres.

Frankfurt

By Hazel Guild
(Fuerstenbergerstr. 2; 59 37 51)

Hungary, of all countries, is starting a new tele show titled "Meet the Press," following the plant of the U. S. show.

Soviet film, "Nine Days of the Year," having a special preem in Bonn in connection with the German-Soviet Cultural Exchange.

Germany's top recording star Caterina Valente heading for the U.S. to appear on Perry Como show, then set for a concert tour of Japan in mid-April.

Goldmann Publishers rate as the first German publishers to cross the hurdle with over 1,000 titles on the pocketbook lists. Firm is offering about 20 new titles monthly.

British playwright Arnold Wesker's drama, "Chickensoup with Barley," got its German preem at Heidelberg's Municipal Theatre. Play is first of a trilogy on the fate of a Jewish family.

American conductor Dean Dixon, who is director of the Symphony Orchestra of the Hessischer Rundfunk Radio & Television here, signed as director of the Radio Symphony Orchestra in Sydney, Australia, starting in 1964.

Film distributor Karl Gingold of Frankfurt fined $2,000 for distribution of his "Da lacht die Gamsbock" (So Laughs the Goose-flesh) film, from which the censors had snipped nude scenes; film subsequently was distributed with the snips put back in.

German filmite Kurt Hoffmann whose last satirical film, "Wir Wunderkinder" (We Amazing Children), was an international success is working with an Israeli satirist Ben-Gavriel on a new film, "Haus in der Karpfengasse" (House in Carp Street), based on the Ben Gavriel satire of the same name.

OBITUARIES

ANNA DEERE WIMAN

Anna Deere Wiman, 46, theatrical producer, died March 22 in Bermuda, of a cerebral hemorrhage. She was the daughter of the late legit producer Dwight Deere Wiman.

As a young girl, she studied ballet in Paris and appeared with the New York Ballet Russe and the American Ballet Company. She also played in numerous Broadway productions including, "On Your Toes."

For the last eight years she resided in and produced plays in London. Among these were "Dear Delinquent," "Listen to the Wind," "Grass Is Greener," "A View From the Bridge," "Reluctant Debutante" and "The Irregular Verb to Love." In the U. S., she produced

IN MEMORY
OF OUR BELOVED
ANNA DEERE WIMAN
B. M.
J. C.

the road company production of Tennessee Williams' "Garden District," which starred the late Diana Barrymore.

Her mother and three sisters survive.

WALTER GREENE

Walter Greene, 60, former VARIETY staffer, died of cancer in Hollywood March 24. Prior to going to Hollywood in 1923, where he was with various trade papers and edited American Cinematographer, he was connected with theatres and exchanges in New York, Toronto and Philadelphia.

Widow survives.

FELIX ADLER

Felix Adler, 72, vet comedy writer of early Columbia shorts and former gag writer, died March 25 in Hollywood of pneumonia. He was a noted gagster during the silent screen era and was called upon to write titles as well as beef up plot development.

No relation to the late circus clown of the same name.

CLARENCE (MONTY) WOLFE

Clarence (Monty) Wolfe, 75, veteran vaudeville performer, died March 20 in Jersey City, N. J.

As a young man, he appeared in

Frank Norman Moore, Jr.
My Darling Boy
March 16, 1958
Never Forgotten by Mother
Julie Moore

a vaude act called "The Three Rascals," which played all the major vaude houses and later appeared numerous times at the Palace Theatre in London, England. When the act broke up, he took the stage name of Monty Wolfe, and remained in London as a solo.

Wolfe returned to the U. S. in the 1920's and worked as an understudy for George M. Cohan, in various musicomedies. At the request of Cohan, he took three plays to Australia and performed the lead in all three, two of which were "Little Nellie Kelly" and "The Rise of Rosie O'Reilly." He later returned to vaude and appeared at the Palace and numerous nateries during the remainder of his career.

His wife survives.

MIRIAM TEICHNER

Miriam Teichner, 75, feature writer with the Columbia Pictures homeoffice publicity department for more than 27 years, died in New York March 25 after a long illness.

A native of Detroit, Miss Teichner began an extensive newspaper career at the age of 16 with the Detroit News. She later worked for papers in New York, was the author of two children's books and wrote poetry on a freelance basis. She joined Col in 1936.

A sister, Mrs. Katherine Rose, survives.

JAMES P. DAVIS

James P. Davis, 51, division vice president in charge of RCA Victor record operations, died March 17 in Collingswood, N. J.

Davis, who joined Victor in 1945 as a cost analyst in the company's Camden, N. J., offices, was elected to the veepee spot in 1957. The same year he was given a leave of absence from Victor to complete an advanced management program at Harvard U.

His wife survives.

JACK BULLWINKEL

Jack Bullwinkel, whose lengthy career in distribution spanned service with First National and with Columbia, including assignments as branch manager in Albany for both, died recently in West Palm Beach, Fla. He had been retired for sometime. Bullwinkel originally worked in Boston. He was a salesman out of Buffalo, for Columbia, before advancing to branch manager in Albany.

Wife and son survive.

PETER ECKERSLEY

Peter Eckersley, 71, radio engineer, died March 18 in London. He was the first chief engineer of the BBC from 1923 to 1929. After World War I he became head of Marconi's Experimental Section. In 1922, he started the first regular broadcasting station in Britain, 2MT.

Eckersley created the BBC regional broadcasting system. After leaving the BBC he became a consultant.

LOUIS BERGER

Louis Berger, 79, an advance man for circuses and carnivals for 53 years, died March 22 in Chicago. He last worked for the Olsen Shows, and had previously

"Goodnight, Sweet Prince"
Bernard Charman
(1906-1961)
DAVID BADER

served with the Sells Floto, Hagenbeck-Wallace and Ringling Bros. circuses. For a time he was with the Amusement Corp. of America, which included five of the largest railroad carnivals in the country.

His wife and a sister survive.

WILLIAM H. SQUIRE

William H. Squire, 91, composer and cellist, died March 17 in London. Once a principal cellist in the old Queen's Hall Orchestra, he was also noted for his compositions.

Among his popular light songs were "Mountain Lovers," "In An Old Fashioned Town" and "When You Come Home, Dear."

ANDREW G. BIGGERSTAFF

Andrew Guffin Biggerstaff, 87, cofounder of the Rumson (N.J.) Symphonic Society, died March 9, Wabash, Ind., after a long illness. A daughter is actress Royal Whitaker, the wife of Howard Reilly of the television dept. of the William Morris Agency.

Mother, brother and two sisters also survive.

ROBERT S. JOYCE

Robert Simeon Joyce, 63, musi-

In Loving Memory
Arthur W. Wright
March 29th, 1961
Bessee Bess

cal director of the now defunct CKGW, Toronto, died March 17 in that city. He had been piano accompanist with the Prom Symphony concerts held in the 1940s at the U. of Toronto Arena.

Survived by wife and son.

Louis Di Felice, 71, Top Hat terpery op in Ireland, collapsed and died in his car, Dublin, March 10. He was born in Scotland and worked in various branches of show business before moving to Ireland and building his terpery in seaside resort of Dun Laoghaire. He was an active member of Variety Tent 41.

Survived by his son and daughter.

Joseph R. Magahi, 56, onetime co-operator of the Kewalo Inn nitery near Waikiki, died March 13 in Honolulu. The now-torn-down Kewalo Inn, which he and Mary Noonan operated in the postwar years, for some time was one of the city's major nitery operations.

Godfrey Cohen, 70, an attorney and authority on musical copyrights, died March 21 in New York, after a long illness. He was a member of the law firm of Gilbert & Gilbert since 1917. His wife, twin daughters, brother and sister survive.

Robert A. Linn, 56, managing editor of the Cincinnati Post and Times-Star since 1945, died March 11 two weeks after undergoing surgery. Survived by his wife, two sons, a daughter and three brothers.

Alice Brainerd Nelson, 79, formerly an associate director of the Berkeley Playhouse in California and a dramatics instructor at Dominican College in San Rafael, Calif. died in Middlebury, Vt., March 7.

Mrs. Courtney D. Marvin, former newspaperwoman and mother of actor Lee Marvin, died March 22 of a heart condition in Kingston, N. Y. She was around 60.

E. Rhey Garrison, 70, pianist, died March 10 in Bridgeport, Conn. He had been a member of the Beethoven Trio and the Connecticut Symphony.

Eddie Lee, 37, ex-singer and personal manager to pop vocalist Ronnie Carroll died, March 2, in London. Survived by wife and daughter.

Widow, 67, of Sam Harbour, manager of the London Coliseum, died of a heart ailment March 7 in Brighton, Eng.

French Niteries

Continued from page 1

who started the twist fad two years ago, sold her Chez Regine and opened the Nouveau Jimmys, which is the top disk-terp spot. Others mentioned are also popular with some catering to the younger set, others to show people etc. Pierre Castel, at his La Princesse, also called La Sainte Barbe, has a cellar for dancing but also an upstairs restaurant with an all-femme '20's orchestra.

Noted Olympia Press publisher Maurice Girodias, in his tripletiered Saint Severine has an upstairs Russo-type eatery and plays medieval and classical music in his cave. This is a twist for those who want to listen instead of gyrate.

Joe Warfield, a longtime Yank resident and quondam writer-actor-painter and songwriter, is now jockeying disks at Castel's emporium. Incidentally, Castel prefers to make his a bottle club, with patrons buying a bottle of scotch and using it whenever they come, rather than serving drinks. Others have a usual $3 per drink tag. But, this is not to say diversity is over in the Paris boite picture.

A Different Peg

In fact an energetic young impresario, Jean Mejean, with six night clubs under his aegis, feels that eat and treat are still the mainstays with many French. A meal and a fairly early show, with big name performers, fits in with the more active business life in France today, he feels.

So his Le Tete De L'Art, Le Zebre A Carreaux, Chez Ma Cousine and others manage to get solid name singers and comedians for a one-show appearance. There are still the Left Bank offbeaters with budding new or offbeat talents like L'Echelle De Jacob, Le Port De Salut, L'Ecluse, Milord L'Arsouille (Right Bank but Left feel) and others.

Naturally the mecca boites like the Lido, for its topnotch big production show, and the Crazy Horse, for its prodigious peel aspects, with a runnerup in Le Sexy. All still do landoffice biz. Pigalle remains mainly a tourist hangout with such clubs as La Nouvelle Eve and the Moulin Rouge only open during the spring and summer.

Helene Martini has tried to modernize some of her Pigalle boites but they offer little to diehard clubgoers. They fit into the visiting yen for plenty of undraped flesh, Apache activities and production gloss. Her Champs-Elysees plushery Le Drap D'Or, has tried a sort of revue show which has not caught on. But her one-price moves and modernizations could again give Pigalle more play when tourism perks up again.

Montparnasse has also come in for more attendance due to the Regine's hit Nouveau Jimmys being there as well as the Ept Club. Then the old travesty club, La Carrousel, has moved there from the Champs-Elysees, plus such spots as Elle et Lui and the Dolce Vita Vest pocket production clubs. La Boule Blanche and the Villa, also get people.

The fiddle clubs, for those wanting plenty of pizzicato, are still there with a new Dinarzade and such staples as Novy's, Florence, Monseigneurs and Ciro's. Add the caves where medieval ditties are sung, Caveau De La Boulee and Caveau Des Oubliettes, the folk singing La Lapin Agile and such jazz spots as Blue Note, Club St. Germain Des Pres, Trois Mailletz to have a pretty solid choice for late entertainment or timepassing.

And then there are windup spots like Calavados, or the numerous cafes for just sitting and ogling, to make Paris still a lively night city in spite of its shifting tones and hues. And finally there are the plans of music hall impresario Bruno Coquatrix, and the aforementioned Mejean, to open bigscale cabarets.

Ed Sullivan

Continued from page 1

can people to believe that Castro was not a Communist.

Root blamed the pair partly for the Castro takeover. He said the pair lacked knowledge of reality.

In fairness to the sponsoring student body, it must be pointed out that it had as its guest last December an avowed Communist.

In a letter to Trinity President Albert Jacobs, the tv personality criticized the school for permitting "its campus to dignify the utterances of a crackpot."

Said Sullivan, "I am amazed that a famous college would permit its campus to be used to dignify the utterances of a crackpot. Certainly some official of the school should have investigated what the speaker was going to say and checked the accuracy of any charges that were to be made.

Continuing, Sullivan claimed that he had actively fought against Castro and actually initiated the tv campaign to secure the release of Cuban prisoners. Sullivan emphasized that he had several times pointed out Castro's Communism.

"Would you please let me know what immediate steps will be taken by the college to clear my name for your students who heard the false charges by Root and those Connecticut people who read the three-column article in the Hartford Times."

It was in response to the above paragraph that Trinity officials paved the way for a Sullivan speaking rebuttal at the school.

'Break the Block'

Continued from page 1

four will be lensed in the States, three in England, two in France, one in Italy and the others not determined. Included are comedies, horror, sci-fi and musical productions, all adding up to a heftier schedule than ever before for the company.

"There's no product shortage except for a few small exhibitors," commented Sam Arkoff, AIP exec v.p. in Gotham from the Coast last week for the announcement of contract clause plans regarding tv. "The problem is playtime," he opined. As a result, Arkoff says that it is AIP's plan to release a concentration of product during the "off-season," the time when most companies hold back on their product to capitalize on the tried and true release time.

"All of our biggest grossers have been off-season grossers," he said, noting that he feels the orderly release system would be a strong answer to "product shortage" charges because it would keep more product in circulation more consistently. "The question really is whether a picture company can afford to make pictures to play the first run houses in prime time all the time," he feels.

MARRIAGES

Jill Edwards to Colin Bower, Lowestoft, Eng., March 23. He is a newscaster with Anglia Television.

Judy Granger to Frederick Cox, London, March 16. Bride is a dancer at the Pigalle nitery.

Eleanor Wallace to Christopher Towle, London, recently. He is Associated British-Pathe's overseas tv sales supervisor.

Nadine Wisely to Frank D'Amore, Vancouver, B.C., March 15. He's a nitery comedian and son of Hollywood restaurateur Patsy D'Amore.

Gillian Shaw to Yirah Neaman, London, recently. Bride is a cellist, he is the classical violinist.

Evelyn Lewis to Mark Moss, London, March 5. Both are players in stock.

Norma Gilbert to John Marshall, London, March 15. Bride is a BBC staff pressagent, he's a publicist with BBC-TV.

Vada Baker to Don Harden, Houston, March 15. Bride is a vocalist.

Susan Butterfield to Dion DiMucci, New York, March 24. He's the singer on the Columbia label known professionally as Dion.

Joseph Schildkraut to Leonore Rogers, Solvang, Cal., March 23. Bride is an actress, he's an actor.

BIRTHS

Mr. and Mrs. Herb Cunniff, daughter, Chicago, March 19. Father is a director for WBKB-TV there.

Mr. and Mrs. Del Carnes, son, Denver, recently. Father is radio-tv scribe for The Denver Post.

Mr. and Mrs. Andre Morell, son, London, March 18. Mother is actress Joan Greenwood, father is an actor.

Mr. and Mrs. Dick Gregory, son, Chicago, March 17. Father is the comic.

Mr. and Mrs. Bill Carey, daughter, Las Vegas, March 15. Father is a singer.

Mr. and Mrs. Richard Carpenter, son, London recently. Father is an actor; mother is tv actress Annabelle Lee.

Mr. and Mrs. Humphrey Lyttelton, daughter, Barnet, Eng., March 21. Father is a jazzband leader.

Mr. and Mrs. Ed Teer, daughter, Dallas, March 16. Father is a newscaster on KRLD-TV in that city.

Mr. and Mrs. Joe Ford, son, Houston, recently. Father is a disk jockey there on KNUZ.

Mr. and Mrs. Carey Deckard, son, San Antonio, recently. Father is a disk jockey there on WOAI and WOAI-TV.

Mr. and Mrs. Bob Fosse, daughter, March 24, New York. Mother is musicomedy star Gwen Verdon; father is the choreographer-director.

Tax Reform

Continued from page 1

sions of expense account deducting.

Smathers said the already issued regulations "coupled with doubts in the minds of businessmen as to what is, and what is not a legitimate expense deduction" will cost the entertainment, restaurant, hotel and motel industries $1,000,000,000 and 140,000 jobs.

Unless "immediate corrective action is forthcoming," Smathers predicted a sharp setback to the economy. He said he would have to wait until the substantive rules are issued by IRS chief Mortimer Caplin before deciding whether to introduce legislation to revoke them.

Smathers has already offered a bill to repeal the travel expense "allocation" measure adopted by Congress last summer.

The new lodging provisions called for specific detailing of trips with all the wheres, whys and whens included.

Smathers' bill would go back to the "principal purpose" rule. Under that law, if the primary purpose of a trip was for business it was deductible. Personal living and family expenses were never deductible.

The bill would also remove both the Congressional requirements for record keeping and receipts and the IRS regulations bolstering the law.

Receipts wouldn't be needed unless entertainment went above $25.

"FAT GAL'S FANTASTIC ... A Female Jackie Gleason!"

EARL WILSON
New York Post

TOTIE FIELDS

Just Concluded **COPACABANA**, NEW YORK

Last Sunday (MARCH 24th) **ED SULLIVAN SHOW**, CBS-TV
Scheduled for 2 More Appearances This Season

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